



Productive Time



Transformed Space



Student-Adult  
Learning Relationships

## ***A Study on Extended Learning through the Arts***

CHICAGO ARTS PARTNERSHIPS IN EDUCATION

2012-2013 SCALE Program

*Supporting Communities through Arts Learning Environments*

Final Report – 1 September 2013

Susy Watts, Researcher

### **PRODUCTIVE TIME**

*"It was surprising to me how they used the Time that they had, a short period of Time to get it together. Everybody knew what they were going to do."*

—Sandra Williams, Classroom Teacher, Marconi Elementary School

*"Part of what we have been conscious of is not only how we work individually, but how as a collaborative we construct work. No final decisions were made unless the students understood how things would unfold."*

—William Estrada, Teaching Artist, Telbochcalli Elementary School

### **TRANSFORMED SPACE**

*"Students know what it means to be backstage and awareness of what the viewer can see. You have a sense, and you can transform the perception of Space because of the lens you create. They think about using a lens as a point of view."*

—Michelle Alba, Teaching Artist, Thomas J. Waters Fine and Performing Magnet Arts School

*"They would say and explain why they were doing something (and) why they chose the Space they did."*

—Ladan Osman, Teaching Artist, El Cuarto Año High School – Association House

### **STUDENT-ADULT LEARNING RELATIONSHIPS**

*"I want my students to be empowered to make suggestions. They say, 'Let's try this idea!' Other students see that one student gives me an idea and I use it."*

—Dana Oesterlin, Classroom Teacher, Telpochcalli Elementary School

*"Students were really looking forward to having time with instructors. Students wanted to talk; they wanted to share things and ask me questions."*

—Ashley Winston, Teaching Artist, John H. Kinzie Elementary School

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## RESEARCH CONTEXT

### Chicago Arts Partnerships in Education (CAPE)

CAPE is both an educational organization and an arts organization. It serves education by providing integrated arts education programs complemented by research. As an arts organization, CAPE provides instruction to schools through teaching artists trained in dance, music, theater and visual arts. The CAPE teaching artist cadre work actively in the artistic and education fields.

CAPE offers in-school and after-school programs in a variety of school settings. CAPE's students explore traditional academic subjects: math, science, social studies and literature through the arts. CAPE serves students, kindergarten through high school in Chicago Public Schools across the city. This study focuses on CAPE's after-school program, Supporting Communities through Arts Learning Environments (SCALE).

### Supporting Communities through Arts Learning Environments (SCALE)

In SCALE, as in its other programming, CAPE provides professional development for classroom teachers and its teaching artists. CAPE's teaching artists and classroom teachers collaborate by utilizing dance, music, theater and visual arts to develop mutual and complementary instructional strategies and approaches to learning. Teaching artists bring their arts knowledge and skills, imagination, and pedagogical experience to the programs. Collaborating classroom teachers bring knowledge of individual students, school culture, and parental support. Together they blend what they know within the instruction.

In 2012-13 the SCALE after-school program provided classes to students in six different schools within Chicago Public Schools. CAPE describes this extended learning program as focused on "improving students academic achievement, supporting families in their efforts to nurture children's growth and development, and demonstrating excellence in arts learning." CAPE views this program as a model for connecting extended learning programming to in-school curriculum development. The program's six Chicago Public Schools settings include five K-8<sup>th</sup> grade schools and one alternative high school.

## 2011-12 RESEARCH FOCUS AND TRANSITION

### Intent, Questions and Findings

In 2011, research focused on documenting the pedagogy of the SCALE extended learning program in order to define instructional practice and student learning. This pedagogy was framed in three areas: Time, Space and Relationships.

In the course of identifying the ways instructors collaborate, students respond, and art production unfolds, this research revealed the language and practices common to the SCALE after-school instructional environment: including Key Features and attributes of instruction and overall values in teaching and learning. Research focused on the following questions:

1. *How are Time, Space and Relationships defined by teaching artists, teachers, and students in an arts extended learning setting?*
2. *What are the conditions that shape Time, Space and Relationships in an arts extended learning setting?*
3. *What are the implications of Time, Space and Relationships for an arts extended learning setting?*

**Sixteen Key Features were identified as constant within the SCALE practice of teaching and learning** (Table 1). The research identified 1) the instructional practices underlying each key feature; 2) specific ways students and teachers used Time and Space; 3) and the resultant learning roles and Relationships between teachers, students and classmates.

Table 1: Key Features of *Extended Learning through the Arts*

TIME	
<b>Extended Time</b>	Consistent and regular periods of time that stretch out learning within and across sessions.
<b>Productive Time</b>	Student awareness of how their time is spent and their levels of engagement.
<b>Personal Time</b>	Pursuit of individual interests throughout time and learning.
<b>Flexible Time</b>	Adaptable use of time in order to meet learning needs as identified in the moment.
<b>Relaxed Time</b>	Stress-free and exploratory time inclusive of peer conversation.
<b>Freedom Time</b>	Permission to use time to autonomously make choices, fail and include humor with learning.
<b>Generative Time</b>	Time devoted to generating ideas and originating something tangible while learning.
SPACE	
<b>Borrowed Space</b>	Awareness and adaptation to a teacher's everyday physical classroom set-up.
<b>Transformed Space</b>	Ability to assess and adapt learning activities and spatial conditions.
<b>Collaborative Space</b>	Configuration and use of space conducive to small- and large-group ebb and flow.
<b>Beyond Four Walls Space</b>	Use of available inside and outdoor school-wide spaces conducive to learning.
<b>Generative Space</b>	A studio environment with spaces to create something tangible while learning.
RELATIONSHIPS	
<b>Student/Adult</b>	Access to a fluid relationship with give and take, sharing personal experiences and expertise.
<b>Student to Student</b>	Providing opportunity for relationships beyond expected age/grade level boundaries.
<b>Teaching Artist/Teacher</b>	A mutually flexible arrangement of complementary, contemporary instructional roles.
<b>Generative Relationships</b>	Relationships that build and support producing something together.

From a discrete viewpoint, the research added to understandings about how artistry supports learning, collaborations develop, and artistic production unfolds and opens doorways to learning. Simply put:

What does SCALE do to make a difference? The research contributed the following resources:

Language of Extended Learning through the Arts ■ Sequence and Activities of Instruction across Time, Space, and Relationships ■ Placement in Space; Movement through Space ■ Relationships and Roles of Extended Learning through the Arts ■ In their Own Words: Teaching Artists, Teachers, and Students.

## 2012-13 RESEARCH FOCUS AND METHODOLOGY

### Intent, Questions and Methodology

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CAPE administrative staff and SCALE Program Associates selected to narrow 2012-13 research with a focus on student learning and associated teaching processes that support specific arts extended learning. Chris Gabrieli, Chairman of the National Center on Time and Learning challenged the expanded learning field and schools to “strike a balance between expanded time for students to learn and for teachers to collaborate and improve (Gabrieli, 2010).” The SCALE 2012-13 research reflects this balance between a focus on student learning and teacher professional development.

CAPE selected three Key Features from the previous year’s research for a closer investigation: Productive Time, Transformed Space and Student-Adult Learning Relationships. The Key Features selected for the 2012-13 research study align closely with skills identified by a national organization that advocates for 21<sup>st</sup> century readiness for every student, in particular: 1) managing projects, 2) producing results, and 3) guiding and leading others (Partnership for 21<sup>st</sup> Century Skills, 2013).

**Research Questions.** The following **research questions and student outcomes/indicators** guided the 2012-13 research study.

#### PRODUCTIVE TIME

**1. How does student awareness of productive time impact students?**

Outcome: Recognizes how time is used productively in extended learning.

Indicator: Describes how time is used to propel artistic work.

**2. Which artistic processes lead to productive time (cause and effect) resulting in resolved work?**

Outcome: Recognizes the effects of different ways time is used when learning.

Indicator: Describes what happens by spending time in different ways to generate ideas and work.

**3. How does student value of productive time lead to projected student engagement?**

Outcome: Applies value to different ways of using time.

Indicator: Identifies specific personal usefulness for different ways of using time.

#### TRANSFORMED SPACE

**1. How does student awareness of transformed space impact students?**

Outcome: Recognizes how space is transformed during extended learning.

Indicator: Describes the changes made in space within artistic work.

**2. Which artistic processes lead to transformed space (cause and effect) resulting in resolved work?**

Outcome: Recognizes the effects of transformed space when learning.

Indicator: Describes what happens by transforming space to generate ideas and work.

**3. How does student value of transformed space lead to projected student engagement?**

Outcome: Applies value to transformed space.

Indicator: Identifies specific personal usefulness for different ways of using space.

## STUDENT-ADULT LEARNING RELATIONSHIPS

### 1. *How does awareness of student-adult learning relationships impact students?*

Outcome: Recognizes student-adult relationships during extended learning.

Indicator: Describes specific instances of talking or working with adults during artistic work.

### 2. *Which artistic processes lead to student-adult learning relationships (cause and effect) resulting in resolved work?*

Outcome: Recognizes the effects of student-adult relationships when learning.

Indicator: Describes what happens when working or talking with adults to generate ideas and work.

### 3. *How does student value of student-adult learning relationships lead to projected student engagement?*

Outcome: Applies value to working in a student-adult learning relationship.

Indicator: Identifies personal usefulness for talking and/or working with adults.

## Methodology.

Data was derived from: 1) Conferings between students and their instructors; 2) Interviews with partners (teaching artists/classroom teachers); and 3) observations of professional development sessions and extended learning classes, specifically for fidelity of instructional process-based focus and adherence to the purposes of the research.

**Student-Instructor Confering:** Confering, an individual conference between an instructor and a student, is a process now common to reading and writing instruction (Calkins, 2005). It gives students an opportunity to identify specific skills and strategies they use as learners. Confering is used as a process with students as young as kindergarten, across grade levels, differentiates learners, and can identify understandings (Goldberg, 2007). Confering mirrors the reflection process used in the arts. The Confering and artistic reflection processes are designed to connect students' current work with greater understanding, goal-setting or future student learning impact (OSPI, 2011).

Reflective of the SCALE pedagogy and research purposes, Confering most often occurred between both instructors (teaching artist and classroom teacher) and the student. While the Confering protocol was used in a natural instructional environment, all instructors adhered to identical Confering prompts/questions. An inductive approach was selected to code levels of 1) student awareness and description of the impact of Productive Time use, Transformed Space and Student-Adult Learning Relationships; 2) process understanding/cause and effect of Productive Time use, Transformed Space and Student-Adult Learning Relationships; and 3) ability to value and project understandings about Productive Time use, Transformed Space and Student-Adult Learning Relationships, all within the conversational context of Confering.

**Interviews with Partners: Teaching Artists and Teachers.** Data was collected through in-depth individual interviews using a common protocol with teachers and teaching artists. All interviews were transcribed, then analyzed to identify instructional strategies and reflections on specific student learning processes. Data findings were cross-checked across the six SCALE schools, compared across teaching artists and teachers, and analyzed for developmental differentiation across grade levels. Transcripts of

interviews provided the source for the reflective quotes for this report. The quotes included in this report are a representative sample of additional quotes and noted by each source.

**Observations: Arts Extended Learning Classes and Professional Development.** Using a protocol for observation of arts extended learning classes, observations were designed to check for fidelity of instructional focus based on professional development training for heightened student awareness, consideration of cause and effect, and projected student engagement for Productive Time, Transformed Space and Student-Adult Relationships. Since observations of any one class can vary significantly from day to day, even as taught by the same instructors, reliability through multiple observers was crucial to understandings. Observations were used specifically for establishing reliability within findings, rather than for gaining additional new data.

**Interrater Reliability.** The established framework included the following measures for validity and reliability including: 1) multiple observations by researcher and research assistant; 2) triangulation derived from multiple data sources; 3) feedback from users about the research findings to determine projected uses of coding for future research and performance-based assessments, as well as internal discussion and program determination.



## EXECUTIVE SUMMARY

### 2012-13 Research Findings

Chicago Arts Education Partnerships (CAPE) has long had a history of successful programs. In 1999, Dr. James Catterall reported that involvement with CAPE correlated with successful school improvement in test scores and thinking and social skills as documented in *“Champions of Change: The Impact of Arts on Learning.”* In 2011-12, CAPE honed extended learning program research on *Supporting Communities through Arts Learning Environments* (SCALE) to determine the essence of its pedagogy: discovering the ‘how’ and ‘why’ behind extended learning successes. The research identified sixteen Key Features of extended learning within three categories: Time, Space and Relationships that transcended any one arts or integrated learning discipline. Further, the research study identified the teaching strategies used by instructors and attributes of learners in before-school and after-school classes.

In 2012-13, with multiple partner teams (teaching artist and classroom teacher) teaching across five K-8 Chicago Public Schools and one alternative high school, research focused on what understandings students shared within the SCALE program. Particular focus was given to studying K-8 student levels of awareness about the way they used Productive Time, the way Transformed Space affected their abilities to learn, and the values of their Student-Adult Learning Relationships within the SCALE program. SCALE instructional partners joined researchers in piloting a Conferring instrument, natural to the teaching and learning environment, to reflect with students about their learning. Early findings and trends give merit to this research approach for defining arts extended learning and achievement of shared student outcomes. In the pilot year, the following findings became evident. Intensive teaching partner interviews substantiated the value of the artistic processes as perceived by the SCALE students.

- ▣ ***Use of the artistic process, with specific SCALE teaching and reflective strategies, met program goals to build K-8 students’ awareness of: 1) the way they used time positively (Productive Time); 2) the affect of adaptations to spaces for learning and working (Transformed Space); 3) their enhanced abilities to work with adults to propel learning (Student-Adult Learning Relationships).***

#### At a Glance:

- The SCALE program contributed **1563 aggregate extended learning lesson instructional hours** throughout five K-8 Chicago Public Schools.
- Typically **112 instructional hours** were designed for each of **15 extended learning classes**.
- **293 individual K-8 students enrolled** in the 2012-13 SCALE program.
- **149 K-8 students** (51%) were identified as regular SCALE attendees.
- **93 individual K-8 SCALE regular attendees** (62%) **Conferred** with their instructors.
- **12 K-8 SCALE classes integrated the arts and literacy**; an additional 3 classes focused on science and culture integration with the arts.
- **TIME – 96% of SCALE K-8 students showed awareness of Productive Time.**
- **TIME – 89% of SCALE K-8 students spoke to cause and effect within Productive Time.**
- **TIME – 73% of SCALE K-8 students identified specific personal usefulness for Productive Time.**
- **SPACE – 87% of SCALE K-8 students showed awareness of Transformed Space.**
- **SPACE – 71% of SCALE K-8 students spoke to the cause and effect of Transformed Space.**
- **SPACE – 56% of SCALE K-8 students identified specific personal usefulness for Transformed Space.**
- **RELATIONSHIPS – 95% of SCALE K-8 students showed awareness of Student-Adult Learning Relationships.**
- **RELATIONSHIPS – 73% of SCALE K-8 students spoke to the cause and effect of Student-Adult Learning Relationships.**

## THE SCALE SCHOOLS

### At A Glance: School Profiles and Arts Integration Focus

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The grants for *21<sup>st</sup> Century Community Learning Center* are administered and managed by individual states, in this case, the Illinois State Board of Education (ISBE). The SCALE program provides academic enrichment opportunities during non-school hours for students. It is designed to help students meet state and local student standards in core academic subjects, such as reading and math, using the arts. The SCALE schools worked closely with CAPE; each school identified and provided a school liaison to coordinate logistics and scheduling between the school and CAPE. **All six schools qualified as having a high concentration of students from low-income families** (i.e., a school in which not less than 40 percent of the children are from low-income families) or schools eligible for school-wide programs under Section 1114 of Title I of the reauthorized Elementary and Secondary Education Act. (ISBE, 2013).

#### 2012-13 School Profiles

- SCALE schools included **five CPS K-8 elementary schools**.
- SCALE schools included **one CPS alternative high school**.
- SCALE schools were located geographically throughout the Chicago Public Schools district.
- CAPE partnerships with the six schools ranged between 5-20 years in various capacities.
- SCALE partnerships with the six schools ranged between 5-9 years.
- There were **fifteen K-8 extended learning classes**: 13 after-school classes; 2 before-school classes.
- Two of five SCALE K-8 elementary schools have full-time arts teachers.
- One of five SCALE K-8 elementary school is considered a fine and performing arts magnet school.
- Two of five SCALE K-8 elementary schools also participated in CAPE's in-school program: *Veteran Partnerships*.
- Two of five SCALE K-8 elementary schools included a specific school-wide initiative: one bilingual and one an environmental initiative.
- Two of five SCALE K-8 elementary schools include other programs on campus: one school includes a language arts program for the deaf and one school adjoins an all-boys high school.

#### Arts Integration Focus

- **Twelve SCALE classes integrated the arts and literacy**; 2 classes integrated the arts with science; 1 class integrated the arts with a cultural focus.
- Five SCALE classes integrated using the **visual arts**; 5 classes integrated using **theater**; 3 classes integrated using **dance**; one class integrated using **music**; one class integrated using **media arts**.

This research focuses on the five K-8 elementary schools in the program.

**John H. Kinzie Elementary School**

**Marconi Community Academy**

**Telpochcalli Elementary School**

**Thomas J. Waters Elementary School**

**Williams Elementary School**

Research concerning the sixth school, an alternative high school, is described as a case study later in the report, using the same research instruments/protocols. Additionally, three parent classes were held within the SCALE program to offer literacy and educational services to the schools' families. The three parent classes are reported as a case study.

## THE SCALE SCHOOLS

### A Closer Comparative Look: School Context

The following table offers an opportunity to look either across one school (horizontally) to better understand the context of the SCALE program within that school, or across schools (vertically) to compare varying contexts in SCALE schools. Findings for this research report were not disaggregated to reflect differences in school contexts.

Table 2: SCALE School Profiles—*School Context and Arts Integration*

CAPE-SCALE K-8 SCHOOL PROFILES School Name SCALE Status	Specific School Programs	On-staff Arts Instructors Programs	Partnerships with CAPE	Additional Arts Partners	School-wide Initiatives	# of SCALE Student Classes and Arts Integration Focus
CAPE-SCALE ES 1 <b>John H. Kinzie Elementary School</b> 2012-13 is final program year	Deaf Inclusion Program	.5 FTE - Music	5-yr SCALE Partnership 10-yr CAPE Partnership	Addtl. In-school CAPE Program -Yes Veterans Partnerships Program	None noted	<b>3 After-school Classes</b> <u>Class K1</u> : Music/Literacy <u>Class K2</u> : Theater/Literacy <u>Class K3</u> : Theater/Literacy
CAPE-SCALE ES 2 <b>Marconi Community Academy</b> 2012-13 is final program year	Elementary School	Recent Principal advocate for arts	5-yr SCALE Partnership 5-yr CAPE Partnership	No addtl. arts partners noted	None noted	<b>1 Before-school Class</b> <u>Class M2</u> : Visual Art/Science <b>2 After-school classes</b> <u>Class M1</u> : Theater/Literacy <u>Class M3</u> : Dance/Literacy
CAPE-SCALE ES 3 <b>Telpochcalli Elementary School</b> 2013-14—1 addt'l yr. SCALE program	Bilingual Learning	<b>1 FTE - Music</b> <b>1 FTE - Visual Arts</b> School staff trained in arts-integrated curricula design <b>Principal</b> advocates for arts	9-yr SCALE Partnership 20-yr CAPE Partnership	Addtl. In-school arts partners-Yes Addtl. In-school CAPE Program -Yes Veteran Partnerships Program	Bilingual Initiative	<b>4 After-school classes</b> <u>Class T1</u> : Theater/Literacy <u>Class T2</u> : Visual Arts/Science <u>Class T3</u> : Visual Arts/Literacy <u>Class T4</u> : Media Arts/Literacy
CAPE-SCALE ES 4 <b>Thomas J. Waters Fine &amp; Performing Magnet Arts School</b> 2013-14—1 addt'l yr. SCALE program	Fine Arts Magnet Cluster School	<b>1 FTE - Music</b> <b>1 FTE - Visual Arts</b> Principal advocates for arts	9-yr SCALE Partnership 20-yr CAPE Partnership	Addtl. In-school arts partners-Yes Addtl. After-school arts partners-Yes	Enviro. Initiative: Comm. Garden Eco-grounds	<b>2 After-school Classes</b> <u>Class WA1</u> : -Visual Arts/Culture <u>Class WA2</u> : Visual Arts/Literacy
CAPE-SCALE ES 5 <b>Williams Multiplex Elementary School</b> 2013-14 - 1 yr. addt'l SCALE program 2013-14 Absorbed into Drake Elementary	Elementary School	Band/Orchestra Program	9-yr SCALE Partnership 9-yr CAPE Partnership	No addtl. arts partners noted	None noted	<b>1 Before-school Class</b> <u>Class W1</u> : Dance/Literacy <b>2 After-school Classes</b> <u>Class W12</u> : Theater/Literacy <u>Class W13</u> : Dance/Literacy

## THE SCALE SCHOOLS

### At A Glance: Grade Levels, Enrollment and Attendance Student Research Group and Intensity of Instruction

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#### Grade Levels and Enrollment

The SCALE program encompasses K-8 students. One of five schools focused after-school classes on fourth through eighth grades; one of five schools focused extended learning classes (before-school/after-school) on first through fourth grades. The other three schools' provided classes for kindergarten through eighth graders or first through eighth graders. All but two of the classes were multi-age classes. One school included one preschool learner, but the student is not considered in the student research group for this study. Not all students' grade levels were reported in program data.

- **293\* individual K-8 students enrolled in the SCALE after-school program** across six schools.

\*Eight students enrolled in both before-school and after-school classes and are counted once in the individual count.

#### Attendance and Research Study Group

Attendance is a factor in learning in-school or after-school. When a student misses 10% percent of school days for any reason academic performance is believed to be affected. (Chang & Romero, 2008). This research study followed the definition provided by the Illinois State Board of Education to identify a regular extended learning student as one who attends more than 30 days/sessions of instruction.

- **149 individual K-8 students (51%) were identified as regular SCALE attendees** across 6 schools.

The Conferring process/instrument for this research study provided documentation of levels of student awareness through an extensive conversation between students and their instructors. Instructor partners (teaching artists/classroom teachers) were asked to conduct a Conferring process individually with each of their students. Each of the instructors participated in multiple professional development sessions to hone their skills at using the Conferring process, and additionally offered the opportunity to see a demonstration of the process with their students. Documentation of student awareness depends on the ability to recognize and self-report understandings. For this reason, the second condition of defining the study group depended on inclusion of students who took part in the Conferring process.

- **93 individual K-8 students** were identified as both a regular attendee of a SCALE extended learning program and participated in Conferrings with their instructors. Together these students comprise the study group. An additional 21 K-8 students participated in Conferrings but were not regular attendees of SCALE programs (114 total K-8 Conferring students).
  - **62% of SCALE regular attendees participated in Conferrings.**
  - 39% of SCALE 2012-13 enrollees participated in Conferrings. Conferrings were held near the end of the 2012-13 school year; some SCALE students were no longer enrolled.

#### Intensity of Instruction

Instructional time can be accounted for by sessions or by hours. Either accounting is affected and reduced by the amount of time devoted to required meals served to students in an extended learning setting, reducing the amount of actual instruction time varying class by class and day by day.

- Typically students attended sessions totally **112 instructional hours annually per student** (minus mealtime). A few classes met for a longer time; a few classes met for less time.
- The SCALE program contributed **1563 aggregate instructional hours** across the program.
- The SCALE program originally scheduled **1000 extended learning sessions**, with before-school classes scheduled four times weekly and after-school sessions scheduled two times weekly most typically. Since sessions varied in length, this statistic is less reliable than the aggregate hours.

## THE SCALE SCHOOLS

### A Closer Comparative Look: Grade Levels, Enrollment and Attendance Student Research Group and Intensity of Instruction

The following table offers an opportunity to look either across one school to better understand the SCALE program student enrollment/intensity of instruction within that school, or across schools to compare SCALE schools' grade levels/instructional intensity. Findings for this research report were disaggregated developmentally across primary, intermediate and middle school grade levels to fit national developmental models; Chicago Public Schools follows a K-8/high school model. Findings are not disaggregated by length of sessions.

CAPE-SCALE K-8 SCHOOL PROFILES School Name	Grades in SCALE Program	Number of Reg. Attendees 30+ days Total Individual Students Enrolled % Reg. Attendees	Conferring % w/ Regular Attendees	# of Sessions Per Class Annually (Sessions vary by length & amt. x wkly)	Intensity of Instruction/Contact Time Per Attending Student/Class
CAPE-SCALE ES 1 John H. Kinzie Elementary School	pm Classes Class K1: 1-4 Class K2: 1-4 Class K3: 5-8	33 Reg. Attendees 74 Individ. Enrolled 45% Reg. Attendees	25 Conferring 33 Reg. Attendees 76% Reg. Attendees Conferred	56 sessions Fall: 28 sessions Win/Spr: 28 ses. (held 2x28 weeks) 168 sessions	pm: 2 hrs (120 min) Actual hrs instruction: Classes K1,K2, K3: 98/112 hours ea. 87.5% 294/336 instr. Hours 87.5%
CAPE-SCALE ES 2 Marconi Community Academy	am Class Class M2: K-8 pm Classes Class M1: 2,5-8 Class M3: K-6	22 Reg. Attendees* 55 Individ. Enrolled (63) 40% Reg. Attendees* Reg. atten. totals omit Class M2 due to incomplete records	10 Conferring 22 Docu. Reg. Atten. 45% Doc. Reg. Atten. Conferred	am:104 sessions (held 4x26 weeks) pm: 84 sessions (held 3x28 weeks) 272 sessions	am: 1 hr (60 min) pm: 1.5 hrs (90 min) Actual hrs instruction: Class M1: 128/126 hours +% Class M2: 97/104 hours 93% Class M3: 133/126 hours +% 358/356 instr. hours +%
CAPE-SCALE ES 3 Telpochcalli Elementary School	pm Classes Class T1: K-3 Class T2: 3-8 Class T3: K-3 Class T4: 4-8	58 Reg. Attendees 78 Individ. Enrolled 74% Reg. Attendees	44 Conferring 58 Reg. Attendees 76% Reg. Attendees Conferred	56 sessions (2x28 weeks) 224 sessions	pm: 2 hrs (120 min) Actual hrs instruction: Class T1: 107/112 hours 95.5% Class T2: 94/112 hours 84% Class T3: 108/112 hour 96% Class T4: 106/112 hours 95% 415/448 instr. hours 93%
CAPE-SCALE ES 4 Thomas J. Waters Fine & Performing Magnet Arts School	pm Classes Class WA1: 4-8 Class WA2: 5-8	11 Reg. Attendees 44 Indiv. Enrolled 25% Reg. Attendees	6 Conferring 11 Reg. Attendees 55% Reg. Attendees Conferred	56 sessions Fall: 28 sessions Win/Spr: 28 ses. (held 2x28 weeks) 112 sessions	pm: 1.75 hrs (105 min) Actual hrs instruction: Class WA1: 98/98 hours 100% Class WA2: 90/98 hours 92% 188/196 instr. hours 96%
CAPE-SCALE ES 5 Williams Multiplex Elementary School	am Class Class WI1: 2,4 pm Classes Class WI2: 2 Class WI3: 1	25 Reg. Attendees (26**) 42 Indiv. Enrolled (43**) 60% Reg. Attendees	8 Conferring 25 Reg. Attendees 32% Reg. Attendees Conferred	am:112 sessions (held 4x28 weeks) pm: 56 sessions Fall: 28 sessions Spring: 28 ses. (held 2x28 weeks) 224 sessions	am: 1 hr (60 min) pm: 1.75 hrs (105 min) Actual hrs instruction: Class WI1: 114/112 hours +% Class WI2: 95/98 hours 97% Class WI3: 99/98 hours +% 308/308 instr. hours 100%

\*1 class kept incomplete attendance records.

\*\*7 students attended before-school and after-school classes.

## THE SCALE INSTRUCTIONAL PARTNERS

### Partnerships in Arts Integration Instruction

The teaching corps of the 2012-13 SCALE program was comprised of 36 instructors.

- 18 SCALE teaching artists
- 18 SCALE classroom teachers

Additionally, there were 6 SCALE program liaisons, a staff member from each school who managed schedules and logistics for the program.



The K-8 elementary 2012-13 SCALE program was comprised of 29 instructors.

- 15 SCALE teaching artists
- 14 SCALE classroom teachers

One teaching artist taught without a partner. One teaching artist partnered with classroom teachers at two different schools.

The alternative high school 2012-13 SCALE program was comprised of 5 instructors.

- 3 SCALE teaching artists
- 2 SCALE classroom teachers.

Students often moved fluidly between the teaching partners and classes at the alternative high school.

Three teaching artists were assigned to four parent classes.

Teachers planned lessons together, co-taught and shared responsibilities for overall instruction. The SCALE instructional corps showed a high level of commitment to the research study, particularly in conveying their understandings through interviews.

**100% of SCALE teaching artists and classroom teachers (partners) shared understandings in intensive interviews.**

Many of the SCALE teaching artists have taught multiple years in CAPE programs. They also teach in other arts programs throughout the greater Chicago area and work as professional artists.

**50% (9/18) of the teaching artists have sustained in the SCALE programs for five or more years.**

Teaching Experience Levels in SCALE ⇒	1-2 years	3-4 years	5-6 years	7-8 years	Over 8 years	Total SCALE Teaching Artists
SCALE Teaching Artists	4	5	3	3	3	18 teaching artists

Classroom teachers self-select for the SCALE program. It is noteworthy that the **50% (9/18) of the classroom teachers have sustained in the SCALE program for five or more years.**

Teaching Experience Levels in SCALE ⇒	1-2 years	3-4 years	5-6 years	7-8 years	Over 8 years	Total SCALE Classroom Teachers
SCALE Classroom Teachers	7	2	8	0	1	18 classroom teachers

## REFLECTIONS ON RELATIONSHIPS BETWEEN TEACHING AND LEARNING

### Professional Development and Action Research



CAPE regularly holds professional development sessions for instructional partners in all programs. In the instance of the 2012-13 SCALE program special attention was devoted to heightening the involvement of the instructors in action research.

As previously described, the Conferring instrument has an historical precedence in the classroom as a viable way to discover, document and confirm students' understandings of their own learning. It is designed to be conducted within

instruction as natural to the teaching process. 2012-13 professional development was the first step in assuring the Conferring process would be fluid and natural. Further professional development aimed at using the instrument will continue in 2013-14 with special attention to artistic evidence as centric to the conversation process.



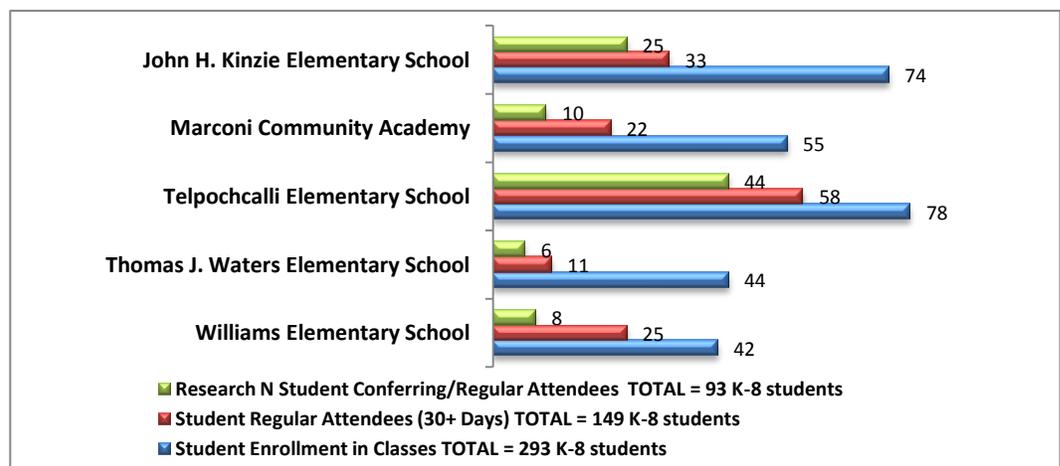
### Distribution of Students across SCALE Schools for Research Study

The distribution of SCALE students across the five K-8 schools in the program is determined by a wide range of variables, e.g.:

- The number of extended learning classes each school needs to support before-school and after-school student extended care.
- The availability and interest of classroom teachers to committing to a partnership in extended learning after having already taught a full classroom schedule.

Additionally, regular attendance (30+ sessions/days) at extended learning classes varies for each student enrolled and from school to school. Piloting the new Conferring instrument with students, while wholeheartedly adopted by the teaching partners as an instructional advantage, was initially challenging to integrate into instruction. The following chart shows the relationship at each school between students originally enrolled (many of whom did not sustain regular attendance), documented regular attendees, and regular attending students who Conferred with instructors and represent the number of students in the study.

Chart A – Distribution of K-8 students across Five K-8 SCALE Elementary Schools



## K-8 Teaching and Learning: PRODUCTIVE TIME

### At a Glance: Trends in Student Awareness of Productive Time in Extended Learning Classes

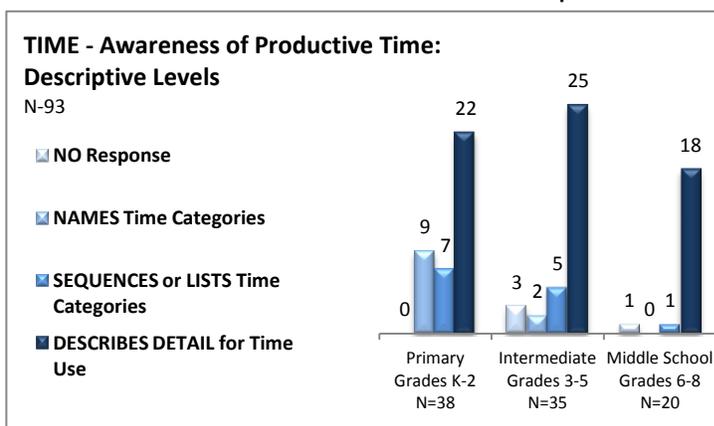
Perceived time differs from world time in ways that are determined by intentionality. Remembered time differs from perceived time in being dependent on awareness, which makes it episodic, fragmentary, and subject to variations in meanings (Freeman, 2008). This research study focuses on how a student's perceptions of Productive Time impacted and propelled student learning in the SCALE arts extended learning program. Using a Conferring protocol as a pilot instrument for the study, teachers questioned students about Productive Time. Student's responses reflected three distinct categories: 1) descriptive levels of awareness; 2) ability to construct cause and effect for time use; and, 3) projected application of the extended learning arts experience to other settings. Students responded in a hierarchy of responses for the first two categories, and selected an area of focus when discussing the third category: projection. The three categories and levels are discussed in analysis of the students' responses on the next page.

**Researcher Note:** Relationships of column height in charts reflect relationships within charts but are not scaled between charts.

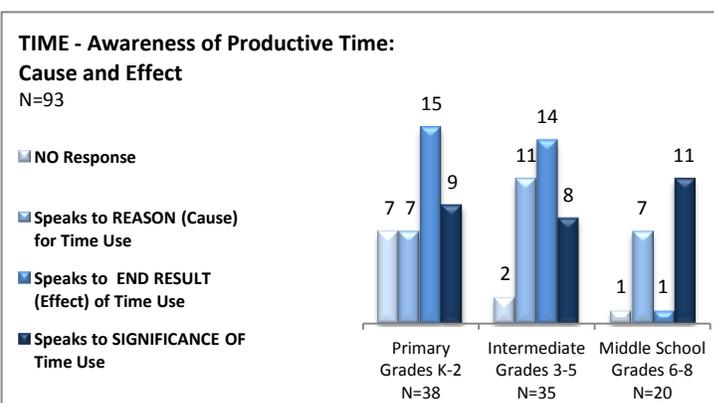
**96% of SCALE students showed awareness of Productive Time.**

**70% of students, across K-8 grade levels, used descriptive detail about Productive Time within extended learning.** More primary grade students used naming (single, or two-word) responses. Students from primary grades through middle school grades conveyed specific awareness of how they used their time.

**Table 1--Awareness of Productive Time: Descriptive Levels**



**Table 2--Awareness of Productive Time: Cause and Effect**

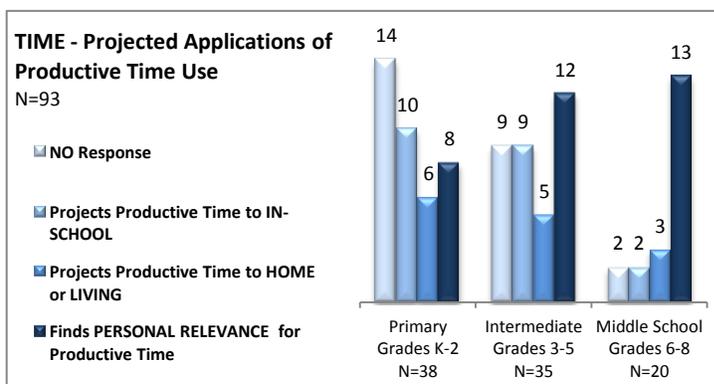


**89% of SCALE students spoke to cause and effect within Productive Time.**

**32% of K-8 students (primarily in grades K-5) spoke to the end result of how they used their time in SCALE extended learning.**

**30% of K-8 students derived significance from the results of their time use in SCALE extended learning classes.**

**Table 3 - Projected Applications of Productive Time**



**73% of SCALE students identified specific personal usefulness for Productive Time.**

**38% of SCALE K-8 students projected time use applications to in-school or other settings beyond school.**

**35% of SCALE after-school students, across K-8 grade levels, chose to tell about the personal relevance of productive time as learned after-school.**

## K-8 Teaching and Learning: PRODUCTIVE TIME, *continued*

### Students Speak about Productive Time Use in Extended Learning Classes

The Conferring protocol for Productive Time focused on three discussion areas: **Description**: “Describe how you used your time for this project.” **Cause and Effect**: “What choices did you make for using time—what happened because you made those choices?” **Projected Use/Application**: “What have you learned about using time you could apply in school, at home, or somewhere else?” For each of the three response categories students’ thoughts divided commonly into three sub-categories that permitted characterizing and disaggregating their responses. The sub-categories appear below with examples of students’ responses. *Description* and *Cause and Effect* responses are hierarchical; *Projected Applications* are non-hierarchical.

**Description: Naming**. Students used one to three word answers that described what students did with their time. Naming time occurred most frequently at the primary level (K-2).

**Description: Sequencing/Listing**. Students typically sequenced time as ‘first, next’ or listed ways they spent their time. Listing ways time was used was noted across K-8 grade levels.

**Description: Details and Context**. Students provided specific, descriptive details about their time use, the tasks completed during that time, and the context in which the time was used. Elaboration in description occurred most frequently at the intermediate and middle school grades.

**Cause and Effect: Reason (Cause)**. Students cited reasons for using time the way they did: sometimes teacher-driven, other times self-directed. In only a few instances, students credited their teacher with their decision; more often their time-use was self-directed.

**Cause and Effect: End Result (Effect)**. When students cited cause and effect for their use of time they stated or implied an If/Then relationship, showing understandings of the relationship between their actions and the end result/effect of their actions.

**Cause and Effect: Significance or Implications**. Primary grade through eighth grade students discussed the significance of the cause and effect relationship—what happened next and the implications.

*The following three response sub-categories are non-hierarchical.*

**Projected Productive Time: In-school**. K-8 students projected time understandings to in-school use, specifically and generally.

**Projected Productive Time Use: Home/Living**. Students in grades 4-8 spoke about specific applications for time-use understandings in the larger world.

**Personal Relevance for Productive Time**. Students projected their understandings of time beyond any one specific instance and were able to internalize and generalize the value of using time productively. “I learned that time keeps going. There has to be a certain amount of time. There is a cut-off date for everything.” (Seventh grade)

#### **Naming TIME** uses

*We play drums.* (First grade)  
*We write.* (First grade)

#### **Sequencing/Listing** how TIME is used

*We played the drums first, then musical chairs, then talked about notes.* (First grade)  
*First warm-ups to get ready for dance; sometimes journals.* (Fourth grade)

#### **Details** about and **Context** for **PRODUCTIVE TIME**

*I had to be focused to get the scene to fit in using different points of view.* (Fourth grade)  
*We used symbols to represent and research the things we needed to draw.* (Sixth grade)

#### **Reason (Cause)** for **PRODUCTIVE TIME**

*I wanted to listen to my partner.* (First grade)  
*I use my time to focus to pay attention.* (Fourth grade)

#### **End Result (Effect)** of actions with a **TIME** frame

*If I did it fast, the whole desk was going to get painted.* (First grade)  
*If I rushed, I would mess up. If I stayed focused I would finish.* (Third grade)

#### **Significance or Implications** of **PRODUCTIVE TIME**

*I learned you can like to play the flute.* (First grade)  
*When we made those time choices we were more prepared to film.* (Sixth grade)

#### **Projects to In-school PRODUCTIVE TIME**

*If I don't use my time good at school, I won't finish* (Kindergarten)  
*You can't waste time, because in-school you have to learn academics.* (Eighth grade)

#### **Projects** application to using **TIME at Home/for Living**

*You can't waste time; you've got to do chores and at least go outside a little.* (Eighth grade)  
*Using time in a group is important; when you're older you could work with people at a job.* (Fifth grade)

#### **Personal relevance** of **PRODUCTIVE TIME**

*There's not a lot of time, that's for sure. You have to really plan ahead and sometimes if you fall behind in one thing, there is a domino effect. We gotta figure it out.* (Fifth grade)

## K-8 Teaching and Learning: PRODUCTIVE TIME, *continued*

### Teachers Speak about Productive Time Use in Extended Learning Classes

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**100% of SCALE teaching artists and classroom teachers contributed to research** through use of new instructional strategies and a reflective interview. Teaching artists and classroom teachers reported on four dynamics of Productive Time: 1) how students used Productive Time; 2) instructional strategies used to build awareness of Productive Time; 3) reflections on students' understanding of cause and effect for time within the artistic process; and 4) strategies for enhancing potential transfer to other life settings. Research Note: The percentages reported reflect unprompted self-report responses to a general question: "Tell about your students' use of time". The open-ended, neutral question gives the percentages strength.

Students' Productive Time Use. Instructors (41%) reported **students self-started classwork upon arrival to or during class.** Instructors (47%) noted **students initiated and followed student-led activities.** "They would just get their things out and go to work."—Erin Hooper, Classroom Teacher, Thomas J. Waters Fine and



*Performing Magnet Arts School.* "It was surprising to me how they used the time that they had—a short period of time to get it together. Everybody knew what they were going to do."—Sandra Williams, Classroom Teacher Marconi Community Academy

#### Instructional Strategies that Build Time Use Awareness.

**Instructors (31%) gave students a finite amount of time to accomplish a task, then checked in** with them as they worked autonomously. **Students understood time was limited. Primary**

**students were aware of wasted time,** as reported by 38% of instructors. "They recognized when time was being wasted. They would say, 'Come on guys we are waiting for you.'"—Lindsay Dalooze, Teaching Artist, Williams Elementary School ■ "Older students understood what kind of product they could come up with if they used their time wisely."—Barbara Koehler, Classroom Teacher, John H. Kinzie Elementary School. "We spread out how much time we had to work on things and that helped them see things. We showed them—they wrote it in their planners as well and knew they might have a month left. Plotting out a project? I wish I had those skills when I was their age."—Erin Hooper, Classroom Teacher, Thomas J. Waters Fine and Performing Magnet Arts School

Cause and Effect Related to Productive Time. Instructors (44%) reported that **students understood if they invested time in practice or work, then they improved** or felt rewards from the way they spent their time. "We use our time and we are conscious about what we are doing in each moment and that keeps us grounded to the activity!"—Carla Stillwell, Teaching Artist, Williams Elementary School ■ "They get a sense of cause and effect from (recording/watching themselves) on the I-Pad. It builds awareness of what they are doing, the choices they are making. They are more aware of themselves and so they use their time better."—Michelle Alba, Teaching Artist, Thomas J. Waters Fine and Performing Magnet Arts School ■ "Students understand that if they are very intentional on what they are working, that it can be really rewarding and you can end up with a finished product; you feel satisfied with your efforts."—Ashley Winston, Teaching Artist, John H. Kinzie Elementary School

Projected Application of Productive Time to Other Settings. "I explained, 'this isn't just about you being an artist—it's a way to think—like math is a way to think and science is a way to think. (The student) said, 'Why didn't anybody ever tell me that before?'" —Mickey Rioux, Teaching Artist. 38% of **instructors used direct prompts to connect the artistic process to Productive Time for transfer to settings beyond extended learning.**

## K-8 Teaching and Learning: PRODUCTIVE TIME, *continued*

### Another Look at SCALE Pedagogy for Productive Time (2011-12)

**Productive Time:** Student awareness of how their time is spent and their levels of engagement.

Quality of time being spent productively can be abstract and may lack tangible meaning. In this research, SCALE instructors and students voiced more specifically that it was the instructors' and students' awareness of how they used time that allowed them to maximize the extended learning setting into productive work. Latasha Gentry, teacher at Williams Elementary School says, "Once [students] get here they pretty much get going, and they know our routines. They know what's supposed to happen, and they can come, sit down, and we can get started . . . [students] either get working with whatever they were previously doing or they're in a spot that they can start a new project." Patricia Newhall, in a study on students with learning disabilities states, "While some [students] grossly underestimate the time required and set themselves up for disappointment and frustration, others greatly overestimate and feel overwhelmed before they even begin. Developing a sense of their individual task pace is essential for students to learn time management." (Newhall, 2008)

**FINDINGS: Productivity originates from student awareness of their use of time.** Students were task-oriented and were documented starting work tasks autonomously. From a Waters Elementary School student, "We all work together . . . it may take us a long time. As you can see, we have a very long, time-consuming period." Students articulated an understanding of the ultimate goal and the steps to reach that goal. Students were able to illustrate not only the sequence of tasks needed to complete a project, but also the immediacy of their work.

#### Reflections from Observations and Professional Development Meetings

After school classes were observed primarily in the second half of the school year. This factor may have influenced the ability of students to understand passages of time in two ways—the routine of time use for a specific class and overall habitual awareness of time. In observing students, researchers observed students who used time with a consistent sense of purpose, but also students who used time in diverse ways, including checking in with other students socially while maintaining productivity.

ATTRIBUTES OF PRODUCTIVE TIME	TEACHING ACTIONS WITHIN PRODUCTIVE TIME
<i>Productivity originates from student awareness of their use of time</i>	
Awareness of how time is spent.	Models verbalizing observations of how time is being spent by individual students.
Time-use options available in instructional planning.	Presents possibilities to students for using time, including practice.
Students take personal responsibility for use of time.	Gives students responsibility to work independently.

#### PERSPECTIVES ON PRODUCTIVE TIME

*"It's productive. Sometimes before we make the movies, we make the scripts, so that takes a while because they're long scripts. And then we rehearse all this stuff, bust out the green screen and get going. That's what we do."*

— Student, Waters Elementary School

*"Not like just sitting down. We're actually doing stuff all the time. And we usually go over what we're doing, and then we just practice, practice, practice."*

— Student, John H. Kenzie Elementary School

## K-8 Teaching and Learning: TRANSFORMED SPACE

### At a Glance: Trends in Student Awareness of Transformed Space in Extended Learning Classes

SCALE extended learning arts classes rely on Transformed Space to change a typical in-school classroom into an art or dance studio, a music or theater rehearsal hall. In recent research to identify the relationship between learning spaces and student learning outcomes, D. Christopher Brooks reports that physical space alone can improve student learning. The researcher states classrooms designed with an emphasis on innovation and flexibility can accommodate new learning and encourage new pedagogical approaches (Brooks, 2010). SCALE students were asked to identify the way spatial transformations affected their learning. Students' responses reflected three categories: 1) descriptive awareness levels of the space around them; 2) cause and effect when transforming space; and, 3) projected application of Transformed Space to other settings. Students responded with a hierarchy of responses for descriptive awareness and cause and effect. Students chose to project to in-school settings, home/living settings or personal relevance when asked to imagine transforming space in the future.

Researcher Note: Relationships of column height in charts reflect relationships within charts but are not scaled between charts.

**87% of SCALE students showed awareness of Transformed Space.**

**65% of SCALE students, across K-8 grade levels, described details about how space was transformed to accommodate an extended learning environment through the arts.**

**71% of SCALE students spoke to the cause and effect of Transformed Space.**

**37% of students identified the reason space was transformed.** Students were less able to identify the end result/effect of Transformed Space on their learning.

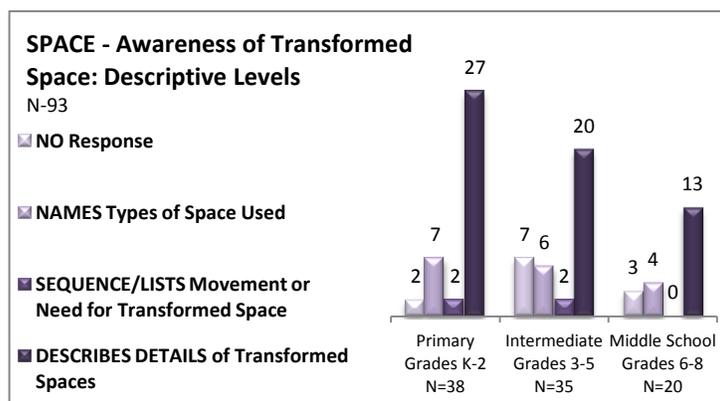
**20% of K-8 students spoke to the overall significance of transforming learning spaces.**

**56% of SCALE students identified specific personal usefulness for Transformed Space.**

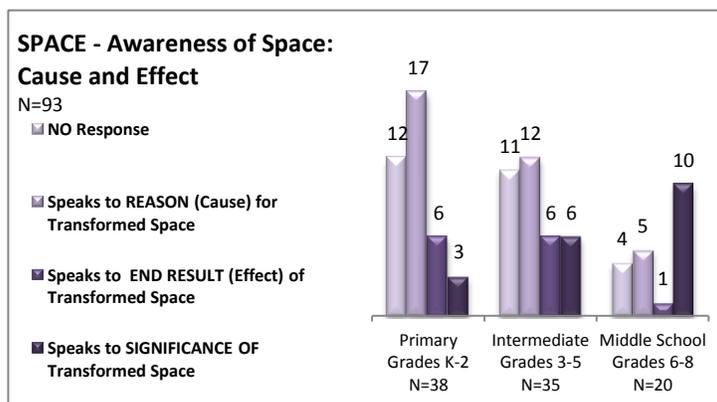
44% of K-8 extended learning in the arts students gave no response when asked to project transforming space in the future. In this case, as observed by researchers, the question considered may not relate closely to the realm of possibility as imagined by instructors and students.

**22% of K-8 students projected personal relevance for transforming spaces in their lives.**

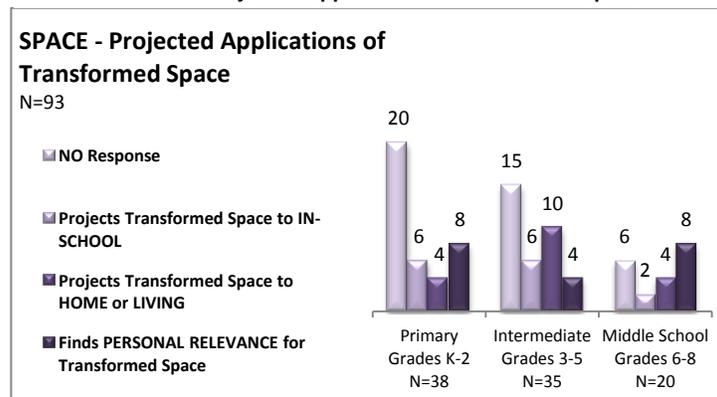
**Table 4—Awareness of Transformed Space: Descriptive Levels**



**Table 5: Awareness of Transformed Space: Cause and Effect**



**Table 6 – Projected Application of Transformed Space**



## K-8 Teaching and Learning: TRANSFORMED SPACE, *continued*

### Students Speak about Transformed Space in Extended Learning Classes

The Conferring protocol for Transformed Space focused on three discussion areas: **Description**: “Describe how you used/changed space for this project.” **Cause and Effect**: “What choices did you make for using space—what happened because you made those choices?” **Projected Use/Application**: “What have you learned about using space you could apply in school, at home, or somewhere else?” For each of the three response categories students’ thoughts divided commonly into three sub-categories that permitted characterizing and disaggregating their responses. The sub-categories appear below with examples of students’ responses. *Description* and *Cause and Effect* responses are hierarchical; *Projected Applications* responses are non-hierarchical.

**Description: Naming**. Students named where they worked within space. Naming places in space occurred across grades K-8.

**Description: Sequencing/Listing**. Students sequenced the spatial order of the places they occupied, listing meal and work spaces. Students referenced movement through space more often than spatial materials/or conformations.

**Description: Details and Context**. Students provided specific, descriptive details about transformation of space. A few students compared after-school classroom use to in-school classroom use. Elaboration through description was evidenced across K-8 grades.

**Cause and Effect: Reason (Cause)**. Students cited reasons for working in one space in a certain way or moving to additional spaces. Students cited either the teacher or their own personal decision making as the reason for transforming space.

**Cause and Effect: End Result (Effect)**. Students cited the effect of their spatial choices on self and peers. Primary and intermediate students stated a relationship between their actions and the end result of their spatial choices.

**Cause and Effect: Significance or Implications**. Primary grade students were able to construct significance from the decisions they made for space choices. K-8 students considered others when thinking about Space.

*The following three response sub-categories are non-hierarchical.*

**Projected Transformed Space: In-school**.

Students at multiple grade levels referenced challenges transforming learning spaces in-school.

**Projected Transformed Space: Home /Life**.

Students made specific connections to their home environments and the adaptations they make.

**Personal Relevance for Transformed Space**. Sharing space with others was on students’ minds as they developed and communicated personal relevance about space. “The space we need to respect is each others’ space so they can be comfortable.” (Eighth grade)

#### **Naming SPACE** uses/changes

*We work on flat surfaces.* (Third grade)

*Stage, audience, circle, dance floor.* (Sixth grade)

#### **Sequencing/Listing SPACE** changes

*We made (art) in your room; then we went to the library.* (Kindergarten)

*When we first get in we do our stretches and then move to the gym.* (Fourth grade)

#### **Details about and Context for TRANSFORMED SPACE**

*The space we used is different. When we used it for science we only used it for experiments; when we used space for art we used it for different things and we are able to move things.* (Eighth grade)

#### **Reason (Cause) for TRANSFORMED SPACE**

*We went downstairs so we had more room to practice.* (First grade)

*I choose based on the amount of space in each center.* (Fourth grade)

#### **End Result (Effect) of actions associated with SPACE**

*I left a little space for others to use; they didn’t bother me.* (Kindergarten)

*Where you work affects how you work.* (Fifth grade)

#### **Significance or Implications of TRANSFORMED SPACE**

*With a lot of people I can’t do things right, so I sit alone. I was given a quiet spot to work.* (Second grade)

*Use of space changes the impact on the viewer.* (Eighth grade)

#### **Projects TRANSFORMED SPACE In-school**

*In science and in reading (I can use what I learned about space), but I don’t have as much freedom.* (Fourth grade)

#### **Projects TRANSFORMED SPACE at Home/for Living**

*When I’m at home my room is a quiet space in my house and I can get with my inner self.* (Eighth grade)

*Use of space applies to everyday life we’re living.* (Eighth grade)

#### **Personal relevance of TRANSFORMED SPACE**

*I should give other people space and be where it is comfortable for me.* (Fourth grade)

*The space you have around you is influenced by what you do.* (Eighth grade)

## K-8 Teaching and Learning: TRANSFORMED SPACE, *continued*

### Teachers Speak about Transformed Space in Extended Learning Classes

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Teaching artists and classroom teachers reported on four dynamics of Transformed Space: 1) how students perceived Transformed Space; 2) instructional strategies used to build awareness of Transformed Space; 3) reflections on students' understanding of cause and effect for space use within the artistic process; and 4) strategies for identifying transfer of Transformed Space to other settings.



Students' Awareness of Transformations of Space. 50% of instructors noted that **students altered spaces or moved somewhere else in space to increase their perceived needs for learning.** This finding implies SCALE students have instructional permission to move autonomously within the classroom and nearby spaces. *"Students might start talking more than working, and so they made the decision about whether they should be in the same group. They switched over (in space) and divided between groups."*—William Estrada, Teaching Artist, Telpochcalli Elementary School ■ *"One student chose to work outside in the hallway by himself so he wouldn't hear others interrupting him*

*and he could concentrate."*—Gaby Nunez, Classroom Teacher, Telpochcalli Elementary School. 34% of instructors reported **students recognized and were flexible about the space they needed to share.** *"It was interesting to watch them figure out personal boundaries—what they were comfortable with as people while painting with other students around them"*—William Estrada, Teaching Artist, Telpochcalli Elementary School.

Instructional Strategies Support Transformed Space. 53% of instructors reported that **students were taught to assess and analyze space by what they would be doing and what type of space would best satisfy their needs.** Instructors reported **students were empowered to make changes or adapt spaces.** *"We talked about realizing how much space you have, how you work in space with other people. Respecting space in performance and in life requires paying attention."*—Carla Stillwell, Teaching Artist, Thomas J. Waters Fine and Performing Magnet Arts School ■ *"I want them to know that space is transformative—it can change the caliber and quality of work you produce. Space can be personal and determines how you work."*—Jessi Walsh, Teaching Artist, Telpochcalli Elementary School

Cause and Effect Related to Transformed Space. Less than 20% of the instructors witnessed students forming a direct cause and effect relationship when they transformed space, especially with the youngest students. This reflects similar findings from the students when Conferring. It remains to be discovered whether lack of recognition of cause and effect for Transformed Space is because it is routine or because it's an internal decision, but teachers deduce there is still analysis of space involved. ■ *"Our use of the hallways is always impressive to me. If there are five groups working at the same time, we need space. We have done a lot using the whole school. Kids are seeking quiet, assessing what space lines up with their objective."*—Dana Oesterlin, Classroom Teacher, Telpochcalli Elementary School

Projected Application of Transformed Space. 22% of instructors reported Intermediate and middle school students easily identified application prospects for Transformed Space. ■ *"We not only talk about the art part of it, but in the real world: this is how it is done. We always come from working in that aspect."*—Patty Okulinski, Teaching Artist, Thomas J. Waters Fine and Performing Magnet Arts School

**K-8 Teaching and Learning: TRANSFORMED SPACE, *continued***  
**Another Look at SCALE Pedagogy for Transformed Space (2011-12)**

*Transformed Space: Ability to assess and adapt learning activities and spatial conditions.*

Teaching artists and partner teachers adapted spaces within schools in multiple ways to achieve a studio-based environment: some teaching artists chose to use only a portion of a classroom; other teaching artists worked with the teacher to rearrange furnishings and then return furnishings to their original placement. Partners transformed spaces for rehearsal when more space was needed; they altered hallways for filming when a different environment would provide the students additional resources. Within the instruction, activities dictated use of space, but space also dictated the types of activities that could be considered. Participants sought to transform spaces into a studio environment that enhanced collaboration and provided peer feedback. John Seely Brown addressed an architectural studio where “broadly applied . . . all work in progress is public and so students can see what every other student is doing. Students witness the thinking processes other students use to develop their designs. Particularly via the practice of the public critique of projects, students gain a moderately nuanced understanding of the design choices, the constraints, the unintended consequences of choices made early on, and the compromises that may underlie the final product (Brown, 2006).”

**FINDINGS: Transformations of space provide viable areas for learning.** Partner instructors transformed space within limitations. Some after-school art activities called for larger working areas: movement in dance; rehearsal in theater; visual art-making using large formats or making larger scale three-dimensional art. Additionally, after school supplies and products needed storage that could infringe on in-school spaces. Throughout the partnerships, teaching artists and classroom teaching partners negotiated to find ways to adapt and transform school spaces into functional arts studios and rehearsal spaces. Explains William Estrada, teaching artist, Telpochcalli Elementary School, *“If something wasn’t working for [students], they would move chairs around or desks around, or work on the floor. They would end up physically moving desks to the side to have floor space available.”*

**Reflections from Observations and Professional Development Meetings**

In professional development notes, instructors state students need more space in some extended learning classrooms and that spatial transformations were crucial to accommodate large body movement activities associated with the arts activities. Performing arts, in particular, noted changing spatial orientation between a classroom and a stage or performance area was challenging, but not unlike the reorientation to a performing space experienced by professional artists.

ATTRIBUTES OF TRANSFORMED SPACE	TEACHING ACTIONS WITHIN TRANSFORMED SPACE
<i>Transformation to create viable learning spaces.</i>	
Awareness of the relationship between an activity and spatial needs.	Assesses physical needs and available spatial options to fit a specific lesson.
Ability to see past the obvious use of space.	Assesses new ways to construct a studio environment.
Ability to use spaces in nontraditional ways.	Adjusts art activity to fit space and space to fit art activity.

**PERSPECTIVE ON TRANSFORMED SPACE**

*“It’s a new space that you have to kind of explore and use in a different way. So we use the library, and the library was used in a very different way after school than it was during the school day. So sometimes it will dictate what we’ll do and sometimes it’s the other way around, so we’ll find a space for the activity.”*

—Martha Ellena Maldonado, Teacher, Telpochcalli Elementary School

## K-8 Teaching and Learning: STUDENT-ADULT LEARNING RELATIONSHIPS

### At a Glance: Trends in Student Awareness of Learning Relationships in Extended Learning

Historically, Chicago Arts Education Partnerships (CAPE) has supported the model of using instructional partners to build a mutual understanding of how learning transpires and to support students in extended ways. This study follows the 2011-12 findings about the benefits of this type of instructional relationship and the type of relationships that build between a student and adult in extended learning time. In an article by Bernstein-Yamashiro and Noam (2013) students describe their teacher-student relationships and how the relationships function for them in their learning, personal development, and academic success. Students describe how instructors extend themselves personally and create a role model and coaching relationship that goes beyond instruction, even to personal experiences. In this study, students describe their learning relationships, consider the overall effect of a learning relationship with an adult, and project values for the student-adult learning relationships before- and after-school to other settings.

**Researcher Note:** Relationships of column height in charts reflect relationships within charts but are not scaled between charts.

**95% of SCALE students showed awareness of Student-Adult Learning Relationships.**

**78% of students, across K-8 grade levels, used detail to describe their student-adult learning relationships.**

**73% of SCALE students spoke to the cause and effect of Student-Adult Learning Relationships.**

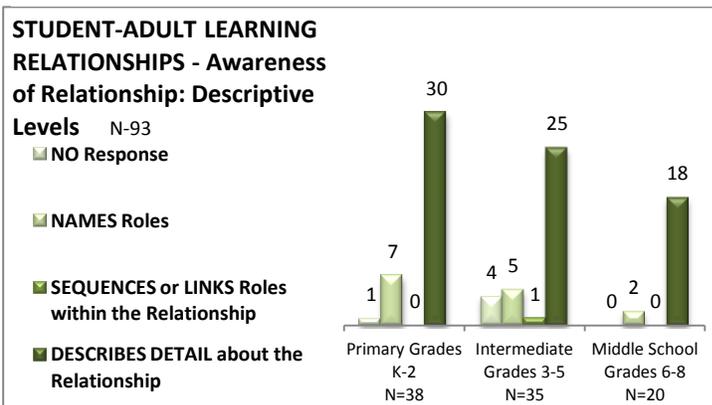
**57% of K-8 students could speak to either the effect (end result) of an extended learning student-adult relationship or the personal significance of that relationship.** Students in grades K-5 (26%) were less able to typify their relationships beyond student-teacher, though 37% of K-5 students perceived new learning relationships beyond those typically experienced.

**63% of SCALE students identified specific personal usefulness for Student-Adult Learning Relationships in their lives.**

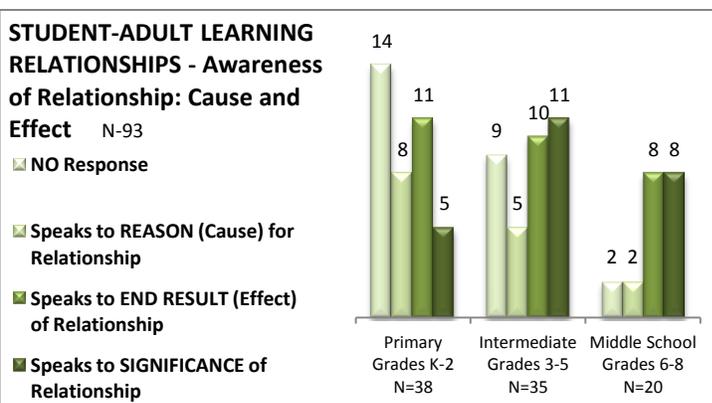
**45% of K-8 students projected seeking similar positive student-adult learning relationships outside of the arts extended learning setting.** Students gave attributes of the relationships they would seek.

37% of K-8 students gave no response when asked to project a similar relationship with an adult to the one they experienced in an arts extended learning setting.

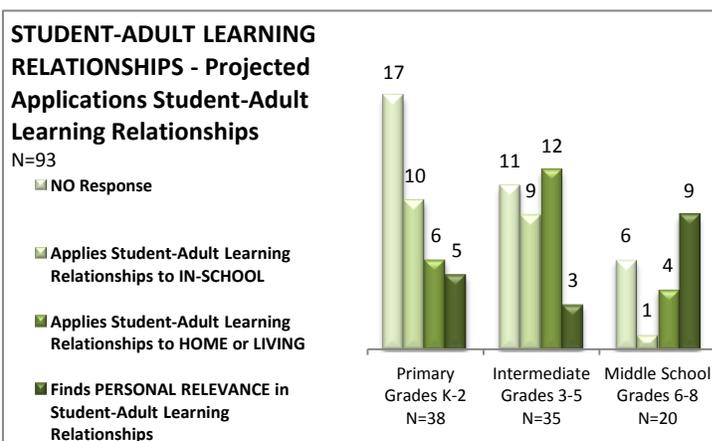
**Table 7—Awareness of Student-Adult Relationships: Descriptive Levels**



**Table 8—Awareness of Student-Adult Relationships: Cause and Effect**



**Table 9—Projected Application of Student-Adult Learning Relationships**



## K-8 Teaching and Learning: STUDENT-ADULT LEARNING RELATIONSHIPS, *continued*

### Students Speak about Student-Adult Learning Relationships in Extended Learning Classes

The Conferring protocol for Student-Adult Learning Relationships focused on three discussion areas: Description: “Describe how you worked with us (teaching artists/teachers) on this project.” Cause and Effect: “What choices did you make when working with us—what happened because you made those choices?” Projected Use/Application: “Where and when could you seek out adults to work in new ways?” For each of the three response categories students’ thoughts divided commonly into three sub-categories that permitted characterizing and disaggregating their responses. The sub-categories appear below with examples of students’ responses. *Description* and *Cause and Effect* responses are hierarchical; *Projected Applications* responses are non-hierarchical.

Description: Naming. Primary and intermediate students named roles. Middle school students gave more detail about their learning relationships with teachers and teaching artists.

Description: Sequences/Lists Roles. The role mentioned the most often by students was that of ‘helper’.

Description: Details and Context. Students described learning relationships in detail, including teachers’ and teaching artists’ sense of humor. Students spoke of being able to ask questions freely and seeking out mentors. SCALE student-adult learning roles were defined in 2011-12 SCALE research.

Cause and Effect: Reason (Cause). K-8 students explained reasons specific learning relationships and roles developed with teaching artists and teachers.

Cause and Effect: End Result (Effect). Students referenced the accessibility of teaching artists and teachers as contributory factors for building confidence. Students also noted the overall cause and effect of the way instructors acknowledged a student’s dispositional situation.

Cause and Effect: Significance or Implications. Students referred to instructors’ use of encouragement and the personal adaptations they made for each student. “*He adapts to the kind of person you are. It helps you get the quality and quantity of what you do.*” (Seventh gr.)

*The following three response sub-categories are non-hierarchical.*

Projected Student-Adult Relationships: In-school. Students at multiple grade levels made a direct connection to the opportunity and value of seeking out teachers in-school for extra guidance.

Projected Student-Adult Relationships: Home /Life. Students connected valuable student-adult learning relationships to adults in other areas of their lives. Personal Relevance for Relationships. Students noted mutual respect was a key characteristic of working with adults. *It’s like having a second pair of eyes (with adults after-school). You can better manage the type of person you are.* (Eighth grade) *You say it in a way that I just get it.* (Fifth grade)

#### **Naming STUDENT-ADULT RELATIONSHIPS**

*(TA) teaches drums. (T) writes on the map.* (First grade)  
*She’s my teacher.* (Fourth grade)

#### **Relates roles within STUDENT-ADULT RELATIONSHIPS**

*I worked with one teacher to do my mask, and then added hair by myself.* (Kindergarten)  
*They help us, then they demonstrate things.* (Fourth grade)

#### **Details about / Context STUDENT-ADULT RELATIONSHIPS**

*You help us out when we’re stuck in the documentaries.* (Fourth grade)  
*I worked with both of you to ask you questions for how to do my part and just to get everything else going more smoothly.* (Eighth grade)

#### **Reason (Cause) for STUDENT-ADULT RELATIONSHIPS**

*I asked them to help me because it was hard.* (Kindergarten)  
*She teaches us so we learn how to paint.* (Sixth grade)

#### **End Result (Effect) of STUDENT-ADULT RELATIONSHIPS**

*They asked me if they could help and I said, ‘Yes’.* (Kindergarten)  
*You help us with getting over being nervous and shy. I didn’t know anybody and then I felt confident.* (Fifth grade)

#### **Significance / Implications STUDENT-ADULT RELATIONSHIPS**

*(TA) said, ‘You’ve done this a million times. You’ve got it, don’t give up.’ That’s her role.* (Seventh grade)  
*They care like family getting along.* (Eighth grade)

#### **Projects STUDENT-ADULT RELATIONSHIPS In-school**

*You should ask for help (in-school).* (First grade)  
*I could go to the teachers, the principal or the assistant principal.* (Fourth grade)

#### **Projects STUDENT-ADULT RELATIONSHIPS at Home/ Life**

*Grown-ups give good advice.* (Third grade)  
*I can talk to people at the fire department, my house, the police department.* (Fifth grade)

#### **Personal relevance of STUDENT-ADULT RELATIONSHIPS**

*I ask adults if they need help from me.* (Kindergarten)  
*I like working with (adults); they tell us how to do things for life.* (Fourth grade)

## K-8 Teaching and Learning: STUDENT-ADULT LEARNING RELATIONSHIPS, *continued*

### Teachers Speak about Student-Adult Learning Relationships in Extended Learning Classes

Interviews with teaching artists and classroom teachers about Student-Adult Learning Relationships revealed: 1) ways in which students thought about Student-Adult Learning Relationships; 2) instructional strategies used to develop Student-Adult Learning Relationships; 3) instructors' reflections about cause and effect for Student-Adult Learning Relationships; and 4) strategies for identifying transfer of working with adults after-school to other settings.

#### Students' Awareness of Student-Adult Relationships. **84% of SCALE instructors report learning relationships between students and instructors were personal in nature and different during extended learning than in-school.**

*"We did have personal conversations. They could talk to me and ask me questions about myself. I definitely bonded with them."* Paula Stafford, Classroom Teacher, Thomas J. Waters Fine and Performing Magnet Arts School. ■ *"A particular child is new to the school this year and is quiet as well. In the after school program she opened up to me—constantly talking with me: asking me questions about the work we were doing. If she didn't understand something, she would be curious and engaged.*



*When I asked her questions, she would raise her hand. Because I'm working with a teacher, I can point it out to the other teacher."*—William Estrada, Teaching Artist, Telpochcalli Elementary School ■ *"We have a little more flexibility with our goals. That has helped me build a relationship. I can talk to them, 'How is it going? What are you doing?'"* Liz Pagan, Classroom Teacher, Telpochcalli Elementary School

#### Instructional Strategies Support Student-Adult Learning Relationships. 38% of instructors say **establishing a viable Student-Adult Learning Relationship is a balance of developing closeness and accountability to learning.**

*"They have a curiosity. It is the teacher's job to set up the environment—the value of authenticity, structure and keeping the standard."*—Ashley Winston, Teaching Artist, John H. Kinzie Elementary School ■ *"During the day you may have to say, 'We need to move on.' But after school you can understand that (students) need more time."*—Amanda Boyle, Classroom Teacher, John H. Kinzie Elementary School. *"I asked them to tell me about things that happened during the day. I would never have had that kind of talk with them unless we were spending time together at the end of the day in reflection."*—Barbara Koehler, Classroom Teacher, John H. Kinzie Elementary School.

Cause and Effect Related to Student-Adult Learning Relationships. 72% of SCALE instructors say that **communication improved with repeated 1:1 encounters with students and a focus on teaching students to be proactive and ask questions.** *"What I noticed is that some of the shy students became more curious and would ask more questions."*—Erin Hooper, Classroom Teacher, Thomas J. Waters Fine and Performing Magnet Arts School.

Projected Application of Student-Adult Learning Relationships. During Conferings, fewer SCALE instructors pursued asking students about transferring what they learned about working with adults after-school to other settings. The revelations instructors were discovering about the current learning relationships remained the focus of their conversations with students. *"I want my students to be empowered to make suggestions."*—Dana Oesterlin, Classroom Teacher, Telpochcalli Elementary School.

**K-8 Teaching and Learning: STUDENT-ADULT LEARNING RELATIONSHIPS, *continued***  
**Another Look at SCALE Pedagogy for Student-Adult Learning Relationships (2011-12)**

*Student-Adult Learning Relationships: Access to a fluid relationship with give and take, sharing personal experiences and expertise.*

In SCALE, participants related a wide range of roles and relationships. Noteworthy in this early study are the sometimes changing and shared roles between adults and students, well within specific teaching actions of a supportive, caring relationship. Student-Adult Relationships are listed as an extended learning quality marker by the Council of Chief State School officers and the National Governors Association Center for Best Practices (CCSSO, 2008), “High quality programs help participants forge strong connections with caring adults. This is particularly important for students who may feel isolated, disconnected, and unsuccessful during the regular school day. In practice, positive staff-child relationships are characterized by staff treating program participants with acceptance and respect, providing emotional support, setting appropriate limits and behavioral expectations, and communicating high expectations.” Jefferson Lim, teacher at El Cuarto Año High School addresses the importance of emotional support in this way, *“Sometimes it’s ‘stop time’ and things are more important [than just the lesson], like, ‘Talk to this boy about his life.’”*

**FINDINGS: Arts after school learning environments provided an opportunity for students for greater access to adults and to view adults with greater insight.** SCALE students and their adult instructors related specific qualities of collaboration and learning together. Adult instructors described including students’ ideas in their planning and implementation. Instructors accepted students’ ideas and then put them into effect on the spot. Adults related they made themselves accessible to the students by committing time to in-depth, individual conversations with students, and expressing a personal interest in the student outside of the current learning activity. Says Saya Hillman, a teaching artist at Marconi Elementary School, *“If something wasn’t clicking we would be much more likely to stop, reassess and evaluate, talk to the kids. Pauses and breaks. We could stop a project and go on to something else and maybe could come back to it.”*

**Reflections from Observations and Professional Development Meetings**

Noteworthy from observations were instances of teaching artists and teachers sharing their own personal stories with the students. Adults were humanized as having lives beyond their roles as instructors. Students began to share their own personal stories with instructors, as well as show evidence of personal events in their art. Teachers attributed that two extended hours of instructional time helped them know the students better.

ATTRIBUTES OF STUDENT/ADULT RELATIONSHIPS	TEACHING ACTIONS WITHIN STUDENT/ADULT RELATIONSHIPS
<i>Access and insight into adults as instructors</i>	
Two-way conversations.	Listens closely to students in balance with talking.
Trading personal stories.	Shares own personal experiences with students.
Following up on students’ ideas and interests.	Implements the ideas students offer.
Recognizes students as fellow artists.	Models working as an artist; gives critical feedback.

**PERSPECTIVES ON STUDENT/ADULT RELATIONSHIPS**  
*“All of us collaborate and we listen to them and value them and I think that manifests in their work and relationships.”*  
 —Saya Hillman, Teaching Artist, Marconi Community Academy  
*“We give the students bigger roles in the planning and it becomes a collaboration between the students and us.”*  
 —William Estrada, Teaching Artist, Telpochcalli Elementary School

## SCALE RESOURCE

### Glossary: Language of Extended Learning through the Arts

#### PRODUCTIVE TIME

The following definitions were originally defined and classified during 2011-12 SCALE research and continue to support 2012-13 research. See the *2011-12 SCALE Final Report* to reference the complete *Language of Extended Learning through the Arts*. This vocabulary was used consistently by SCALE participants: students and teaching partners. Key Feature language was titled specifically for this study.

TIME Vocabulary	Contextual Definitions
<b>Amount of time</b> Accountability to time	Concentrated <i>time</i> of two hours before school x 2 sessions a week; or one hour before school x 4 sessions a week = 4 hours weekly.  Amount of <i>time</i> in arts after school learning is reduced by transition time from in-school to after-school learning and time necessarily devoted to nutrition/snacks.  See Transformed Space.
<b>Awareness of time</b> Time management	The ability to recognize: 1) how quickly <i>time</i> is passing while learning, 2) how much <i>time</i> is being devoted to any one activity; and 3) the amount of <i>time</i> required for different steps in a process.  Initially defined as <i>time management</i> , SCALE participants framed starts, stops, detours and rate of speed as a greater awareness of how time was being used.
<b>Completion time</b>	The <i>time</i> necessary to complete or bring to resolution an artistic process or artistic product.
<b>Engagement within time</b>	The level of participant engagement in relation to the amount of <i>time</i> spent on a task.
<b>Investment of time</b>	Choosing to devote <i>time</i> to one activity over another and understanding how much <i>time</i> an activity should take.
<b>Performance deadlines</b>	An understanding that <i>time</i> will be measured by the ability to present a work of art to an audience, informally (in class) or formally (for peers in-school or family).
<b>Practice time</b>	Devoting <i>time</i> to repetition and refinement as part of the artistic process.
<b>Productive time</b>	The amount accomplished in comparison to the amount of <i>time</i> available.
<b>Rate of time</b>	The speed at which <i>time</i> passes or seems to pass by.
<b>Self-directed time</b>	<i>Time</i> devoted to productive learning of own choice including individual interests and content, sometimes described as Personal Time.
<b>Sequence of time</b>	The order in which steps of a lesson or study unit occur across <i>time</i> : a single session or across weeks/months of study.
<b>Settling-in/Check-in time</b>	The <i>time</i> devoted to transitioning from in-school activities to after-school activities.
<b>Snack/M Meal time</b>	The <i>time</i> devoted during after school activities for a mandated after-school snack break.

## SCALE RESOURCE

### Glossary: Language of Extended Learning through the Arts, *continued*

#### TRANSFORMED SPACE

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SPACE Vocabulary	Contextual Definitions
<b>Amount of space</b>	Consideration of the room dimensions and access to parts of a room within a school setting; approved access to alternative <i>spaces</i> within and without a school building. See Transformed Space.
<b>Beyond Four Walls Space</b>	Those <i>spaces</i> beyond the traditional classrooms assigned for after school classes: hallways, basements, gymnasiums, stages, and outdoor <i>spaces</i> .
<b>Expanded space</b>	Moving furnishings in different ways to create large areas of <i>space</i> to use for movement or other small and large group student interaction.
<b>Physical space</b>	<i>Space</i> associated with finite materials (buildings, outdoors) as opposed to relating to the mind or feelings (e.g. emotions).
<b>Transformed Space</b>	Customized <i>space</i> that is changed in some way to provide for additional activity that requires specific needs: e.g. storage, movement, increased sound, small or large group work.

SCALE RESOURCE

Glossary: Language of Extended Learning through the Arts, *continued*

STUDENT-ADULT LEARNING RELATIONSHIPS

RELATIONSHIP Vocabulary	Contextual Definitions
<b>Access</b>	The ability to independently initiate conversation and a working <i>relationship</i> between instructor and student or instructional colleague to colleague.
<b>Collaborative relationship</b>	<p><u>For instructional partners</u>: An approach to instruction that is initially planned, may evolve over time, and is unique to specific partnerships. Instructional partnerships include pre-determined roles as well as roles assumed in the moment during instruction.</p> <p><u>For students and instructors</u>: A <i>relationship</i> that includes student authority to make creative decisions within a general framework constructed by instructors. This includes freedom to suggest ideas related to use of Time, Space and Relationships.</p>
<b>Mentor</b>	A <i>relationship</i> trend between art-after school participants: adult instructor to student that involves sharing artistic experience and practices including critical feedback
<b>Role</b>	The tasks, responsibilities and/or position assumed by individuals within the arts after school setting, most often in <i>relationship</i> to another participant: teacher, teaching artist or student. See the individual roles and participant attributes associated with those roles documented in this study. <i>Relationships and Roles: Teaching Artist, Teacher and Student</i>
<b>Safe relationship</b>	The protocols established between two individuals during instruction in an extended learning setting that establish confidence in learning. Attributes include appropriate guidelines for physical and emotional safe conduct between adults and students and between students. Safe <i>relationships</i> allow for personal, creative generation of ideas and artistic products.
<b>Two-way conversation</b>	The ability for both participants to initiate conversation: students and adult instructors; students and students; and between instructional partners.

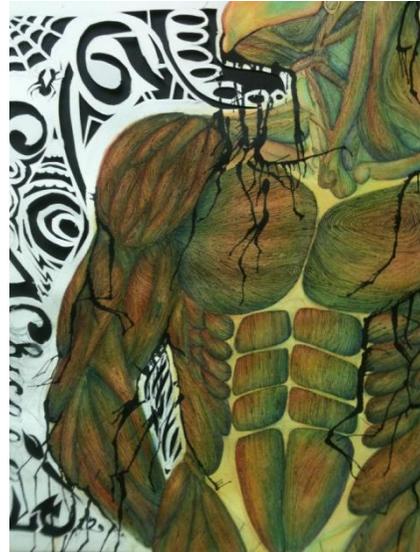
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## 2012-13 SCALE RESEARCH: CASE STUDY IN TEACHING AND LEARNING

### A Closer Look at SCALE High School Extended Learning

With the initiation of its 21<sup>st</sup> Century Learning Center grant, CAPE selected an alternative high school setting within Chicago Public Schools as one of six *Supporting Communities through Arts Learning Environments* (SCALE) extended learning school sites. Five selected SCALE schools were K-8 elementary schools. The high school level instructional teams trained with the K-8 teaching partners and used a curriculum and research approach parallel to the project-based arts practice in the elementary school settings. El Cuarto Año High School - Association House instructional teams approached after-school teaching with a shared SCALE focus: build awareness among students of Productive Time, Transformed Space and Student-Adult Relationships within the artistic process.



Mark Diaz, CAPE-SCALE Program associate explains further, “The after-school program was an extension of the school’s Ecological, Futures, and Global Curriculum, a project-based curriculum.

Teachers and artist teams took the opportunity to design arts-based projects with their students, building projects through dialogue and student interest. Students explored art making as an encounter and as an artistic intervention to unpack socio-political issues. At the same time, students also made use of digital arts as utility: learning audio and video skills, creating their music, running an audio studio.”

The following chart details the SCALE El Cuarto Año High School - Association House program at a glance.

SCHOOL PROFILES School Name SCALE Status	Specific School Programs	On-staff Arts Instructors	Partnerships with CAPE	Additional Arts Partners	School- wide Initiatives	# of SCALE Student Classes and Arts Integration Focus
CAPE-SCALE HS 1 El Cuarto Año High School - Association House	<ul style="list-style-type: none"> <li>▪ Life-skills training</li> <li>▪ Integrated technology</li> <li>▪ Youth leadership development</li> </ul>	NA	5-yr SCALE Partnership	No	HS Diploma	3 After-school Classes <u>Class ECA1</u> : Production/ Digital Literacy <u>Class ECA2</u> : Dance/Digital Literacy <u>Class ECA3</u> : Writing-Visual Arts/Social Justice
	Grades in SCALE Program	# of Reg. Attendees 30+ days Students Enrolled % Reg. Attendees	Conferring % w/ Regular Attendees	# of Sessions Per Class Annually	Intensity of Instruction/Contact Time Per Attending Student/Class	
	17-21 year olds in 10 <sup>th</sup> -12 <sup>th</sup> grades	<b>1 Reg. Attendee</b> 43 Individ. Enrolled 1/43 Reg. Attendees	8 Conferring 1 Reg. Attendee 1/8 Attendees Conferred	56 sessions Fall: 28 sessions Win/Spr: 28 ses. (held 2x28 weeks)	pm: 2 hrs-30 min. (150 min) See attendance notation for aggregate hrs of instruction.	

### 2012-13 Research Findings for Alternative High School Classes.

Engagement in Alternative High School Extended Learning Classes. Consistent attendance at El Cuarto Año High is challenging for students: some students are parents of children themselves; many students live and learn by finding their own resources. Most students attended school and extended learning classes sporadically. Attendance records were not complete for these classes, additionally complicated by students attending multiple SCALE afterschool classes. 11/43 students (26%) of SCALE alternative high school students attended at least 10 days/sessions of classes. 11/43 (26%) of enrolled students are documented as having attended two sessions or less.

Learning in Alternative High School Classes. The learning outcomes for El Cuarto Año High School mirrored the outcome sets for K-8 students. While attendance was sporadic for the majority of students in the SCALE high school program, levels of significant achievement were nevertheless documented in Conferring sessions by their instructors: teaching artists and classroom teachers.



Of the eight Conferring students the following responses were documented by SCALE instructors.

#### **PRODUCTIVE TIME**

- 8/8 Conferring students described their Productive Time use; 7/8 students described with specific detail.
- 7/8 Conferring students attributed a reason, end result or significance for use of Productive Time.
- 8/8 Conferring students attributed applications or personal relevance for Productive Time.

**Teaching Artist Viewpoints on Productive Time:** *“Ideally there is a way that (time) should feel flexible. Even if there is structure, there is room for student spontaneity, including changing the parameters, what the time feels like, even shaping time. There is time for them to pursue a project, to have time to work on it. It’s still important to have cohesion from one week to another. I’ve been often surprised by the students and it starts with their interpretation—what they want to do with time.”* —Ladan Osman, SCALE Teaching Artist

*“I said, ‘If you can’t finish this, how are you going to finish any kind of job—hold down employment?’ I think it got through to him, especially when I said, ‘This isn’t just about you being an artist—it’s a way to think’.”* —Mikey Rioux, SCALE Teaching Artist

**Student Viewpoints:** *“We have a deadline we have to reach. We need to cover work so we’re working toward deadlines.”* —ECA High School Student

#### **TRANSFORMED SPACE**

- 8/8 Conferring students described Transformed Space; 7/8 students described with specific detail.
- 7/8 Conferring students attributed a reason, end result or significance for Transformed Space.
- 8/8 Conferring students attributed applications or personal relevance for Transformed Space.

**Classroom Teacher Viewpoints on Transformed Space:** *“Students told me if they were comfortable or not. They asked themselves, ‘What space would be best for their project?’”* —Nestor Corona, ECA Classroom Teacher

**Student Viewpoint:** *“Use my space wisely. When something is on my mind it affects my focus at home, school. I keep to myself at school and do the same at home when working so I can focus.”* —ECA High School Student

#### **STUDENT-ADULT LEARNING RELATIONSHIPS**

- 6/8 Conferring students described Student-Adult Learning Relationships with specific detail.
- 8/8 Conferring students attributed a reason, end result or significance for Student-Adult Learning Relationships.
- 8/8 Conferring students attributed applications or personal relevance for Student-Adult Learning Relationships.

**Classroom Teacher Viewpoints on Student-Adult Learning Relationships:** *“When I’m teaching (in-school) if a student looks upset; I have to let it go. After-school, I have the time to ask if they are OK and can talk them through something.”* —Jackie Silverman, ECA Classroom Teacher

**Teaching Artist Viewpoints on Student-Adult Learning Relationships:** *“They reached the point, and they would say, ‘OK, I need help.’ I was trying to help him structure the writing, and he gave in and asked for help.”* —Jasmine Kronbeck, SCALE Teaching Artist

**Student Viewpoint:** *“Whenever I try to do something, I go to them for help: help, motivation and ideas. I wouldn’t exist without it, without the gentle pushes.”* —ECA High School Student

**2012-13 Research Recommendations.** The following trends in SCALE alternative high school classes warrant further CAPE implementation and research.

- Alternative high school extended learning classes may bridge closely to a real-world work environment and provide specific understandings about time, space and relationships.
- Understanding artistic deadlines and commitment may increase students’ abilities to reach goals.

## 2012-13 SCALE RESEARCH: CASE STUDY IN TEACHING AND LEARNING

### A Closer Look at the SCALE Parent Classes

Historically, Chicago Arts Partnerships in Education (CAPE) engaged parents by hosting family nights: showcases of student visual artwork and performance. With the initiation of its 21<sup>st</sup> Century Learning Center grant, CAPE identified a way to heighten impact on families and the greater school community. CAPE initiated parent classes within their *Supporting Communities through Arts Learning Environments* (SCALE) program. SCALE's efforts fulfilled an identified community and school need for extended and direct support for parent literacy. The SCALE parent classes met the 21<sup>st</sup> Century Learning Center grants outcomes for school and community involvement: "offers literacy and other educational services to the families of participating children."<sup>1</sup>

The SCALE program design identified specific literacy needs for parents of each individual school community. For Thomas J. Waters Elementary School, CAPE-SCALE focused its arts integration programming on English Language Learning. For John H. Kinzie Elementary School, CAPE designed an arts integration program with American Sign Language, fulfilling a parent need to increase communication with children who are deaf or hard of hearing. Two additional parent arts integration programs were implemented at Marconi Community Academy and Williams Elementary School.



#### **Thomas J. Waters Elementary School: Focus on Visual Arts Communication and English Language Learning**

At Thomas J. Waters Elementary School, Juan Carlos Perez, CAPE visual arts teaching artist, and Rachel Stempel, English Language Learner instructor, worked together to develop a program to teach stronger communication skills through visual imagery and English language literacy. Hilesh Patel, SCALE program associate explains change and growth within the

pedagogy of the program. "The collaboration with an artist and the integration of arts practice was new. During the first year, the first six months of classes followed a segmented structure: ELL the first hour, arts the second. Towards the end of the first year a shift towards longer projects and narrative writing began to take shape. These steps created what was to be a long lasting impact on the program and the collaboration. It allowed the planning and co-teaching to open up.

Parents were writing personal essays and incorporating them into larger projects such as the *Apple Core Viejos*. The program targeted the specific ELL needs of parents and expanded the idea of arts integrated programming for a group of learners outside of a K-12 population. It altered a CAPE approach towards community and parent engagement. Additionally, it set the stage for newer parent programs at John H. Kinzie Elementary School and Marconi Community Academy."



**Teaching Artist Viewpoint:** "(Parents) understand the role of student; parents have become comfortable enough to learn, but also to collaborate and work to get ahead. They actually become part of the collaboration. (Parents) said they began to spend more time with their kids outside of mother/child." Juan Carlos Perez, SCALE Teaching Artist

**Classroom ELL Teacher Viewpoint:** "Part of what keeps the groups coming back is the social aspect. We're forming a community and the social aspect of the class reinforces the learning." Rachel Stempel, SCALE ELL Teacher

**Parent Viewpoints:** "I knew from day one this class was for me. (I'm) learning by example." VB, SCALE parent  
"If there isn't open communication then how can I help (my children) learn and understand? I used what I learned in class to better understand and communicate with them." MC, SCALE parent

<sup>1</sup> 21<sup>st</sup> Century Learning Center Grants: <http://www2.ed.gov/programs/21stclcc/index.html>

### **John H. Kinzie Elementary School:**

#### ***Focus on Visual Arts Communication and American Sign Language.***

At John H. Kinzie Elementary School, Ellen Tristchler, CAPE visual arts teaching artist, and Alicia Soto, American Sign Language instructor, developed a program to teach parents skills to better communicate with their children through visual imagery and sign language. Parent classes from John H. Kinzie Elementary School (southwest Chicago) and Thomas J. Waters Elementary School (northeast Chicago) visited each other's classes to gain a better sense of their mutual growth through arts integrated programming and to expand the parent social network. Parents from John H. Kinzie Elementary School applied their signing and visual arts languages through a study visit to the Chicago Museum of Contemporary Art.



**Teaching Artist Viewpoint:** *“Parents knew I was a student for the sign language portion and Alicia (sign language instructor) was a student for the art portion of the class. They saw me trying to learn Spanish too. They would bring in food and coffee; it was a classroom learning space and a community space for social time as well.”* –Ellen Tristchler, SCALE Teaching Artist

**Classroom ASL Teacher Viewpoint:** *“They encouraged each other to try. Whatever they learn in the class they apply most of the time to the signing class, and related to their kids.”* –Alicia Soto, SCALE Sign Language Teacher

Parent classes at Marconi Community Academy (Ladan Osman, Instructor) and Williams Elementary School (Juan Carlos Perez, Instructor) included respectively an arts integrated writing focus and a visual arts focus.

### **2012-13 Research Findings for Parent Classes.**

Four parent classes at four schools were implemented parallel to the 2012-13 SCALE student programs. Parents were not required to have a child enrolled in the student level of the SCALE program in order to participate in the SCALE parent classes.

**Engagement in Parent Classes.** Enrollment levels varied at the four different schools and throughout the program, often due to work and home responsibilities outside of the parent classes. For example, enrollment at the Thomas J. Waters Elementary School parent class totaled 22 parents, six who attended only one or two times. However, 13/22 attended regularly (attendance ranged between ten to 42 classes.) At Marconi Elementary School a total of 15 parents enrolled, six parents attending only one or two times. 5/15 parents attended regularly (attendance ranged between ten to 31 classes.) Attendance records were not available for John H. Kinzie and Williams Elementary Schools.

**Learning in Parent Classes.** In addition to the arts integration focus, instructors were asked to focus on increasing parent awareness of Productive Time, Transformed Space and Student-Teacher Relationships. Instructors used the Conferring process to assess parents' understandings about productive time use, transforming space as needed to learn, and successful relationships with instructors. In the case of Thomas J. Waters Elementary School, 7/7 parents who Conferred with their instructors used detailed description for awareness of uses for Productive Time and Transformed Space for learning. 6/7 parents who Conferred projected how they would use their understandings of student/instructor learning relationships to other educational settings in the future. All seven of the Conferring parents derived significance and personal relevance from their learning within the SCALE parent classes.

**2012-13 Research Recommendations.** The following trends in SCALE parent classes warrant further CAPE parent class implementation and research.

- Literacy and arts integrated parent classes may increase the ability of parents to communicate to their children about learning, working and living.
- Expanded social contact with other parents who share similar needs and concerns in a learning context may increase engagement and sustained learning in a parent class.
- Specific parent learning outcomes, within a class context, may increase learning achievement.