![Chicago Arts Partnerships in Education logo] CAPE
Chicago Arts Partnerships in Education

Productive Time
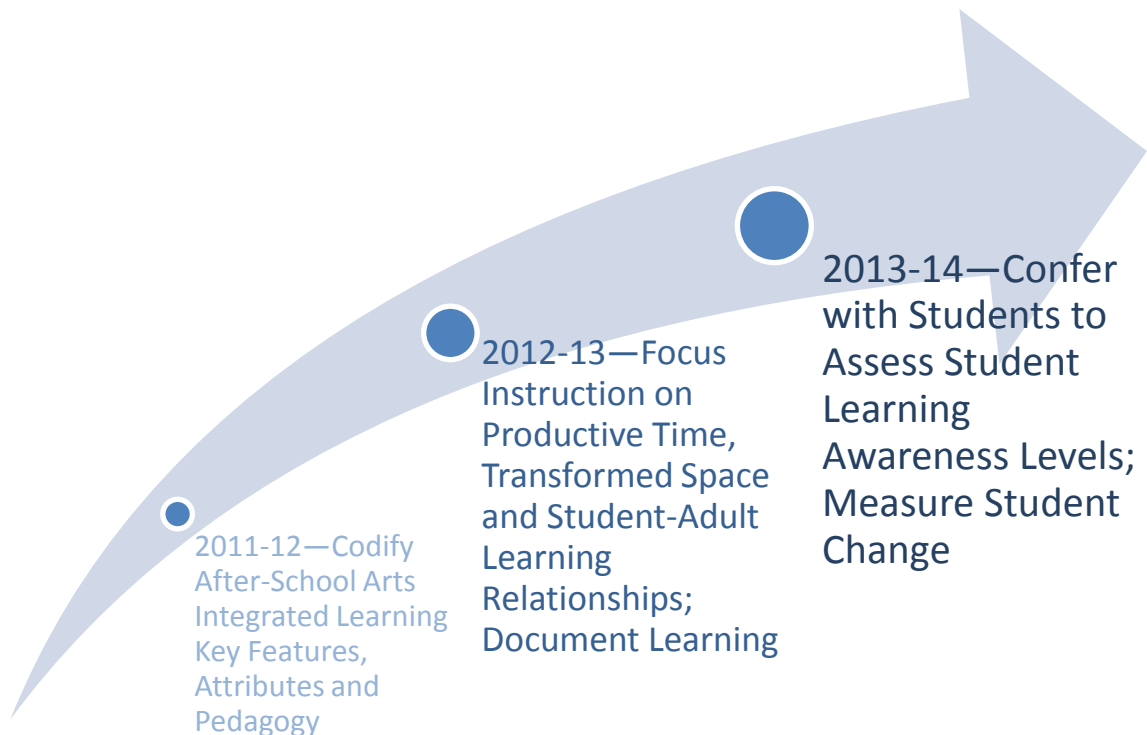Transformed Space
Student-Adult Learning Relationships

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

**CHICAGO ARTS PARTNERSHIPS IN EDUCATION**

**2013-2014 SCALE Research Study (with reference to 2011-13 research)**

*Supporting Communities through Arts Learning Environments*

**Final Report – 15 September 2014**    Susy Watts, Researcher

**2011-12—Codify After-School Arts Integrated Learning Key Features, Attributes and Pedagogy**

**2012-13—Focus Instruction on Productive Time, Transformed Space and Student-Adult Learning Relationships; Document Learning**

**2013-14—Confer with Students to Assess Student Learning Awareness Levels; Measure Student Change**

**PRODUCTIVE TIME**
*"The students were keeping track of time; they were looking at time. The students were saying we only have a couple more minutes. Let's get this one and this one done."*
—SCALE Classroom Teacher, CAPE 2013-14

**TRANSFORMED SPACE**
*"There is understanding about body transformation—navigating personal space. Students saw the amount of space they needed to work successfully—space was visible to them."*
—SCALE Teaching Artist , CAPE 2013-14

**STUDENT-ADULT LEARNING RELATIONSHIPS**
*"I find I let them be completely their individual selves. It's great to have that time to help them in a way that is not specific to one subject. They learn to respect me on a different level than just listening to me in the classroom, and get to know me as a person . . . . and I do with them."*
—SCALE Classroom Teacher, CAPE 2013-14

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## RESEARCH CONTEXT
## Chicago Arts Partnerships in Education

Chicago Arts Partnerships in Education (CAPE) serves education by providing arts education programs, complemented by professional development for teachers and research about arts learning in Chicago Public Schools. CAPE provides instruction in schools through experienced teaching artists trained in dance, media, music, theater, and visual arts. The CAPE teaching artists work actively with classroom teachers in arts and education.

CAPE offers in-school and after-school programs in a variety of school settings. The programs' students explore traditional academic subjects: math, science, social studies and literacy through the arts. The organization serves students kindergarten through high school 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, CAPE's teaching artists and classroom teachers collaborated by utilizing the arts to develop mutual and complementary instructional strategies and approaches to learning. As in its other programming, CAPE provided the professional development support necessary to create a direct opportunity for classroom teachers and its teaching artists to team and learn together. SCALE 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 viewed this program as a model for connecting expanded learning programming to in-school curriculum development. Collaborating classroom teachers provided knowledge of individual students, school culture, classroom pedagogy, and parental support. Teaching artists brought their arts knowledge, skills and arts teaching experience to the program. Together artists and classroom teachers blended what they know using instructional strategies aimed to reach all students.

In the 2011-13 research cycle the SCALE after-school program implemented classes for students in six different schools across Chicago Public Schools (CPS); these included five K-8th grade schools and one alternative high school. During 2011-12 the research documented instructional attributes, and defined the Key Features and pedagogy of SCALE arts after-school classes in terms of use of Time, Space and Relationships. During 2012-13 research, CAPE focused on three selected Key Features: Productive Time, Transformed Space and Student-Adult Learning Relationships. A Conferring Protocol was piloted to identify an effective tool natural to the after-school learning environment with the capacity to gather valid and reliable student and teacher data. Summary of specific findings from the first two years of research are included in this report.

In Summer 2013, one of CAPE's existing two Illinois State Board of Education (ISBE) 21st Century Community Learning Centers (CCLC) five-year grants was completed. 2013-14 SCALE after-school programming and research focused on the three remaining schools in the second 21st CCLC grant, accounting for the smaller number of students engaged in the project and subsequent research project in 2013-14. The research methodology included the SCALE Conferring Protocol, designed and field tested in 2012-13 along with other repeated instruments, to report on student learning and overall program achievements.

## 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. See the full 2011-12 report online on the CAPE website.

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

| TIME | |
|---|---|
| **Extended Time** | Consistent and regular periods of time that stretch out learning within and across sessions. |
| **Productive Time** | Student awareness of how their time is spent and their levels of engagement. |
| **Personal Time** | Pursuit of individual interests throughout time and learning. |
| **Flexible Time** | Adaptable use of time in order to meet learning needs as identified in the moment. |
| **Relaxed Time** | Stress-free and exploratory time inclusive of peer conversation. |
| **Freedom Time** | Permission to use time to autonomously make choices, fail and include humor with learning. |
| **Generative Time** | Time devoted to generating ideas and originating something tangible while learning. |

| SPACE | |
|---|---|
| **Borrowed Space** | Awareness and adaptation to a teacher's everyday physical classroom set-up. |
| **Transformed Space** | Ability to assess and adapt learning activities and spatial conditions. |
| **Collaborative Space** | Configuration and use of space conducive to small- and large-group ebb and flow. |
| **Beyond Four Walls Space** | Use of available inside and outdoor school-wide spaces conducive to learning. |
| **Generative Space** | A studio environment with spaces to create something tangible while learning. |

| RELATIONSHIPS | |
|---|---|
| **Student/Adult** | Access to a fluid relationship with give and take, sharing personal experiences and expertise. |
| **Student to Student** | Providing opportunity for relationships beyond expected age/grade level boundaries. |
| **Teaching Artist/Teacher** | A mutually flexible arrangement of complementary, contemporary instructional roles. |
| **Generative Relationships** | 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 contribute 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.

## 2012-14 RESEARCH FOCUS AND METHODOLOGY
### Intent, Questions and Methodology

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. After successful piloting of new instrumentation in 2012-13, particularly the SCALE Conferring Protocol, CAPE administrative staff chose to repeat research questions and gather a fuller look at student learning in 2013-14, particularly student growth. All teaching artists and classroom teacher partners were expected to use the Conferring protocol with all students. The research sample included those students with significant enough time engaged in the project to qualify as 'regular students' as defined by 21st CCLC and provide valid and reliable results.

CAPE elected to continue focus on the same three Key Features from the previous year's research: Productive Time, Transformed Space and Student-Adult Learning Relationships. The Key Features selected for the 2013-14 research study aligned again closely with skills identified for 21st century readiness for every student, in particular: 1) managing projects, 2) producing results, and 3) guiding and leading others (Partnership for 21st Century Skills, 2013).

**Research Questions.** The following **research questions and student outcomes/indicators** guided the 2012-13 and 2013-14 research study.

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**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.

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**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.

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**STUDENT-ADULT LEARNING RELATIONSHIPS**

*1. How does awareness of student-adult learning relationships impact students?*
  Outcome: Recognizes <u>student-adult relationships</u> during extended learning.
    Indicator: Describes <u>specific instances of talking or working with adults</u> during artistic work.

*2. Which artistic processes lead to student-adult learning relationships (cause and effect) resulting in resolved work?*
  Outcome: Recognizes the <u>effects of student-adult relationships</u> when learning.
    Indicator: Describes <u>what happens</u> 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: <u>Applies value</u> to working in a student-adult learning relationship.
    Indicator: Identifies <u>personal usefulness</u> for talking and/or working with adults.

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## 2012-14 Methodology.

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

**Student-Instructor Conferring:** Conferring, an individual conference between instructor(s) 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. Conferring is used as a process with students as young as kindergarten, across grade levels, differentiated learners, and identifies understandings (Goldberg, 2007). Conferring mirrors the reflection process used in the arts. The Conferring and artistic reflection processes are designed to connect students' current work examples with greater understanding, goal-setting or future student learning impact (OSPI, 2011).

Reflective of the SCALE pedagogy and research purposes, Conferring most often occurred between both instructors (teaching artist and classroom teacher) and the student. While the Conferring protocol was used in a natural instructional environment, all instructors adhered to identical Conferring prompts/questions. An inductive approach was selected to code levels of 1) student awareness and description; 2) process understanding/cause and effect; 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 Conferring.

**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 gained 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 include:  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 staff discussion and program determination.

**EXECUTIVE SUMMARY**

## 2012-14 Research Findings

Chicago Arts Education Partnerships (CAPE) has a history of successful programs. In 1999, Dr. James Catterall reported 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 expanded learning program research on *Supporting Communities through Arts Learning Environments* (SCALE) to determine the essence of after-school learning pedagogy: discovering the 'how' and 'why' behind expanded learning successes. The research identified 16 Key Features of expanded 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 15 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 their use of 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.

*In 2013-14*, research continued in three of the K-8 Chicago Public Schools using the same protocols, particularly the Conferring instrument, to include a fuller representation of student achievement in the SCALE program—students responses were collected at the beginning and end of instruction and then compared. Students with sufficient attendance as determined by the 21st Century Community Learning Centers program (21st CCLC) (30+) were counted as regular students.

- ☑ *SCALE met and exceeded programmatic goals (80% of students) to build K-8 students' awareness of: 1) the way students used time positively (Productive Time); 2) the affect of adaptations to spaces for learning and working (Transformed Space); 3) students' enhanced abilities to work with adults to propel learning (Student-Adult Learning Relationships).*
- ☑ *Additionally, nearly 90% of students showed specific growth in multiple study areas. The students who did not show growth were already operating at maximum awareness levels early in the study.*

<u>Note</u>: Reduced numbers of students and hours from 2012-2013 to 2013-2014 reflect an overall reduction in the program scope from 15 classes to six classes with the completion of the first 21st CCLC five-year cycle in Summer 2013. This report reflects research on the last year of the second 21st CCLC five-year grant cycle completed in Summer 2014.

<u>At a Glance</u>:
- *In 2012-13,* **112 instructional hours** were designed for each of **15 expanded learning classes**.
- *In 2013-14,* **112 instructions hours** were designed for each class, with **six classes remaining in the program.**

- *In 2012-13,* **293 K-8 students enrolled** in 15 classes in the 2012-13 SCALE program.
- *In 2013-14,* **123 K-8 students enrolled** in six classes in the 2013-14 SCALE program.
  - ○ *In 2013-14,* **79 K-8 students sustained attendance during both 2013-14 fall and spring semesters**.

- *In 2012-13,* **149 K-8 students (51%)** were identified as **regular SCALE attendees.**
- *In 2013-14,* **63 K-8 students (51%)** were identified as **regular SCALE attendees**.

- *In 2012-13,* **93 K-8 SCALE regular attendees** (62%) **Conferred** with their instructors.
- *In 2013-14,* **57 K-8 SCALE regular attendees** (90%) **Conferred** at least once with their instructors.
  - *In 2013-14,* **40 K-8 SCALE regular attendees** (63%) **Conferred beginning/end** of instruction (Total: 80 Conferrings—two each student).

- *In 2012-13,* **12/15 K-8 SCALE classes integrated the arts and literacy;** an additional three classes focused on science and culture integration with the arts.
- *In 2013-14,* **4/6 K-8 SCALE classes integrated the arts and literacy;** two classes focused on a blend of social studies, science and math.

## TIME

*In 2012-13,*
- *96% of SCALE K-8 students showed awareness of Productive Time.*
- *89% of SCALE K-8 students spoke to cause and effect within Productive Time.*
- *73% of SCALE K-8 students identified specific personal usefulness for Productive Time.*

*In 2013-14,*
- *98% of SCALE K-8 students showed awareness of Productive Time.*
- *95% of SCALE K-8 students spoke to cause and effect within Productive Time.*
- *98% of SCALE K-8 students identified specific personal usefulness for Productive Time*

## SPACE

*In 2012-13,*
- *87% of SCALE K-8 students showed awareness of Transformed Space.*
- *71% of SCALE K-8 students spoke to the cause and effect of Transformed Space.*
- *56% of SCALE K-8 students identified specific personal usefulness for Transformed Space.*

*In 2013-14,*
- *98% of SCALE K-8 students showed awareness of Transformed Space.*
- *93% of SCALE K-8 students spoke to the cause and effect of Transformed Space.*
- *98% of SCALE K-8 students projected ways they might transform Space in-school, at home or ways they valued transforming space of learning and working in their future.*

## STUDENT-ADULT LEARNING RELATIONSHIPS

*In 2012-13,*
- *95% of SCALE K-8 students showed awareness of Student-Adult Learning Relationships.*
- *73% of SCALE K-8 students spoke to the cause and effect of Student-Adult Learning Relationships.*

*In 2013-14,*
- *100% of SCALE K-8 students showed awareness of Student-Adult Learning Relationships.*
- *95% of SCALE K-8 students spoke to the cause and effect of Student-Adult Learning Relationships.*
- *98% of SCALE K-8 students projected applications for seeking out adults for a learning relationship.*

2013-14 SCALE after-school students exceeded the goal for student awareness about what they learned, how they learned and were able to project uses for their new knowledge, skills and processes. Noteworthy was the ability to track individual student growth through the Conferring process. There is potential for instructors to more fully inform students about their growth during or following Conferring and to give families specific information about how their child learns and the way their child uses Time, moves in Space while learning, and develops optimal learning Relationships.

**THE SCALE SCHOOLS**

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

The grants for *21ˢᵗ 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 literacy and math, using the arts. The SCALE schools worked closely with CAPE; each school identified and provided a school liaison to coordinate logistics and schedules between the school and CAPE. In both research years measuring student learning, 2012-13 and 2013-14, **all 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 and 2013-14 School Profiles
- *2012-13* SCALE schools included **five CPS K-8 elementary schools; one CPS alternative high school**.
- *2013-14* SCALE schools included **three CPS K-8 elementary schools**.

- *2012-14* **SCALE schools were located geographically throughout the Chicago Public Schools district.**

- *2012-13* SCALE/CAPE partnerships ranged in **length between 5-20 years** across the six schools.
- *2013-14* **SCALE partnerships: one year length** for Drake ES (Williams ES was merged with Drake ES); **10 years** for Telpochcalli and Waters Elementary Schools.

- *2012-13* included **15 K-8 expanded learning classes**: 13 after-school classes; 2 before-school classes.
- *2013-14* included **six K-8 expanded learning classes**, all six classes held after-school.

- *2012-13* included **two of five** K-8 elementary schools **with full-time arts teachers.**
- *2013-14* included **two of three** K-8 elementary schools **with full-time arts teachers.**

- *In 2012-13 and* **2013-14:**
  **One** SCALE K-8 elementary school was considered a **fine and performing arts magnet school.**
  **One** SCALE K-8 elementary school was dedicated to **Mexican arts and culture.**
  **One** SCALE K-8 elementary schools also participated in **CAPE's in-school program.**

Arts Integration Focus
- *In 2012-13,* **12 SCALE classes integrated the arts and literacy**; 2 classes with science; 1 class with a cultural focus.

- *In 2013-14,* **four of six K-8 SCALE classes integrated the arts and literacy;** two classes focused on a blend of social studies, science and math with arts integration.

- *In 2012-13* **five** SCALE classes integrated using the **visual arts**; five classes using **theater**; three classes using **dance**; one class using **music**; one class using **media arts**.
- *In 2013-14,* 4/6 SCALE classes integrated using the **visual arts**; two classes integrated using **theater**.

- *2012-13* research focused on five Chicago Public Schools K-8 elementary schools.
  **John H. Kinzie Elementary School; Marconi Community Academy; Telpochcalli Elementary School; Thomas J. Waters Elementary School; Williams Elementary School**
- *2013-14* research continues at the following schools:
  **Telpochcalli Elementary School**
  **Thomas J. Waters Elementary School**
  **Williams Elementary School merged with Drake Elementary School**

# 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*

| 2012-13 SCALE K-8 SCHOOL PROFILES School Name/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 |
|---|---|---|---|---|---|---|
| **John H. Kinzie Elementary School** Concluded SCALE program grant 2012-13 | 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 | **2012-13 Three After-school Classes** Class K1: Music/Literacy Class K2: Theater/Literacy Class K3: Theater/Literacy |
| **Marconi Community Academy** Concluded SCALE program grant 2012-13 | Elementary School | Recent **Principal** advocate for arts | **5-yr SCALE** Partnership **5-yr CAPE** Partnership | No addtl. arts partners noted | None noted | **2012-13 One Before-school Class** Class M2: Visual Art/Science **Two After-school classes** Class M1: Theater/Literacy Class M3: Dance/Literacy |
| 2013-14 SCALE K-8 SCHOOL PROFILES School Name/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 |
| **Telpochcalli Elementary School** Concluded SCALE program grant 2013-14 | Bilingual Learning | 1 FTE - Music 1 FTE - Visual Arts **School staff** trained in arts-integrated curricula **Principal** advocates for arts | **10-yr SCALE Partnership** **21-yr CAPE Partnership** | Addtl. **In-school** arts partners-**Yes** Addtl. **In-school CAPE Program -Yes** *Veteran Partnerships Program* | Bilingual Initiative | **2012-13 Four After-school classes** Class T1: Theater/Literacy Class T2: Visual Arts/Science Class T3: Visual Arts/Literacy Class T4: Media Arts/Literacy **2013-14 Two After-school classes** Class T1: Visual Arts/Science Class T2: Theater/Literacy |
| **Thomas J. Waters Fine & Performing Magnet Arts School** Concluded SCALE program grant 2013-14 | Fine Arts Magnet Cluster School | 1 FTE - Music 1 FTE - Visual Arts **Principal** advocates for arts | **10-yr SCALE Partnership** **21-yr CAPE Partnership** | Addtl. **In-school** arts partners-**Yes** Addtl. **After-school** arts partners-**Yes** | Enviro. Initiative: Comm. Garden Eco-grounds | **2012-13 Two After-school Classes** Class WA1: -Visual Arts/ Culture Class WA2: Visual Arts/ Literacy **2013-14 Two After-school classes** Class WA1: Visual Art/Literacy Class WA2: Visual Art/SS/Math |
| **Drake Elementary School**—(formerly Williams Multiplex Elementary School in 2012-13) Concluded SCALE program grant 2013-14 | Elementary School | Band/ Orchestra Program | **2012-13 9-yr SCALE** Partnership **2013-14 1-yr SCALE Partnership** as new combined school | No addtl. arts partners noted | None noted | **2012-13 One Before-school Class** Class WI1: Dance/Literacy **Two After-school Classes** Class WI2: Theater/Literacy Class WI3: Dance/Literacy **2013-14 Two After-school classes** Class D1: Theater/Literacy Class D2: Dance/Literacy |

**THE SCALE SCHOOLS**
**At A Glance: Grade Levels, Enrollment and Attendance**
**Student Research Group and Intensity of Instruction**

Grade Levels and Enrollment

The SCALE program encompasses K-8 students.

*In 2012-13*, 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.

*In 2013-14*, **all classes were after-school classes** 2 classes comprised of a single grade; 4 classes comprised of multi-grade levels: 1 class 1$^{st}$ grade only; 1 class 2$^{nd}$ grade only; 1 class K-6$^{th}$ grades; 1 class 2$^{nd}$-7$^{th}$ grades; 1 class K-8$^{th}$ grades; 1 class 5$^{th}$- 8$^{th}$ grades.

*In 2012-13,* **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.
*In 2013-14,* **123\* individual K-8 students enrolled in the SCALE after-school program** across three schools.  \*Two students enrolled in two after-school classes and are counted once each 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.

        *In 2012-13,* **149 K-8 students** (51%) were identified as **regular SCALE attendees**.
        *In 2013-14,* **63 K-8 students** (51%) were identified as **regular SCALE attendees**.

Conferring Process

The Conferring process/instrument for this research study provided documentation of levels of student awareness through an extensive conversation between students and their instructors. Documentation of student awareness depends on the ability to recognize and discuss understandings through carefully constructed open-ended inquiry. In 2012-13 instructor partners (teaching artists/classroom teachers) were asked to conduct a Conferring process individually with each of their students. In 2013-14 instructors were expected to conduct Conferring processes with each student individually at both the beginning and conclusion of instruction. Each of the instructors participated in multiple professional development sessions to hone their skills at using the Conferring process, and were offered, additionally, the opportunity to see a demonstration of the process with their own students. Defining the impact study group was contingent on students who took part in the Conferring process two times.

*In 2012-13*, **93 K-8 SCALE regular attendees** (62% of regular attendees) **Conferred individually with their instructors once during the program**. These students comprised the sample impact 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).

*In 2013-14*, **40 K-8 SCALE regular attendees** (63% of regular attendees) **Conferred individually with their instructors at the beginning/end of instruction.** These students comprised the sample impact study

group (Total: 80 Conferrings—two each student). **57 K-8 SCALE regular attendees** (90%) were identified as both a regular attendee of SCALE and Conferred at least once with their instructors.

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.

*In 2012-13 and 2013-14*, typically students had opportunity to attend sessions for **112 instructional hours annually per student** (minus mealtime). A few classes met for a longer time; a few classes met for less time. Attendance varied greatly between students, affirming the decision to examine learning from those students who attended 30 plus days of instruction.

**THE SCALE SCHOOLS**

## A Closer Comparative Look: Grade Levels, Enrollment and Attendance; Intensity of Instruction

The following table offers an opportunity to look across one school to see student enrollment/intensity of instruction within that school, or vertically to compare schools by category.

| 2012-13 SCALE K-8 SCHOOL PROFILES School Name/Status | 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 |
|---|---|---|---|---|---|
| **John H. Kinzie Elementary School** Concluded SCALE program grant 2012-13 | **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%* |
| **Marconi Community Academy** Concluded SCALE program grant 2012-13 | **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** *+%* |

| 2013-14 SCALE K-8 SCHOOL PROFILES School Name/Status | 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 |
|---|---|---|---|---|---|
| **Telpochcalli Elementary School** Concluded SCALE program grant 2013-14 | **2012-13 pm Classes** Class T1: K-3 Class T2: 3-8 Class T3: K-3 Class T4: 4-8 **2013-14** pm classes Class T1: K-7 Class T2: K-6 | **2012-13 58 Reg. Attendees** 78 Individ. Enrolled *74% Reg. Attendees* **2013-14 26 Reg. Attendees** 42 Individ. Enrolled *62% Reg. Attendees* | **2012-13 44 Conferring** 58 Reg. Attend. *76% Reg. Attend. Conferred* **2013-14 19 Conferring x2** 26 Reg. Attend. *73% Reg. Attend. Conferred x2* **23 Conferring x1** *88% Reg. Attend. Conferred x1* | **2012-13 56 sessions** (2x28 weeks) **224 sessions** **2013-14 56 sessions** (2x28 weeks) **112 sessions** | **2012-13** 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%** **2013-14** pm: 2 hrs (120 min) *Actual hrs instruction:* Class T1: *104/112 hours* 93% Class T2: *103/112 hours* 92% **207/224 inst. hours 92%** |
| **Thomas J. Waters Fine & Performing Magnet Arts School** Concluded SCALE program grant 2013-14 | **2012-13 pm Classes** Class WA1: 4-8 Class WA2: 5-8 **2013-14** pm classes Class WA1: 5-8 Class WA2: 2-7 | **2012-13 11 Reg. Attendees** 44 Indiv. Enrolled *25% Reg. Attendees* **2013-14 22 Reg. Attendees** 40 Individ. Enrolled *55% Reg. Attendees* | **2012-13 6 Conferring** 11 Reg. Attend. *55% Reg. Attend. Conferred* **2013-14 14 Conferring x2** 22 Reg. Attend. *64% Reg. Attend. Conferred x2* **20 Conferring x1** *91% Reg. Attend. Conferred x1* | **2012-13 56 sessions** Fall: 28 sessions Win/Spr: 28 ses. (held 2x28 weeks) **112 sessions** **2013-14 56 sessions** (2x28 weeks) **112 sessions** | **2012-13** 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%** **2013-14** pm: 2 hrs (120 min) *Actual hrs instruction:* Class WA1: *112/112 hours* 100% Class WA2: *112/112 hours* 100% **224/224 inst. hours 100%** |

| | | | | | |
|---|---|---|---|---|---|
| **Drake Elementary School—** (formerly Williams Multiplex Elementary School in 2012-13) Concluded SCALE program grant 2013-14 | **2012-13 am Class** Class WI1: 2,4 **pm Classes** Class WI2: 2 Class WI3: 1 **2013-14** pm classes Class D1: 2 Class D2: 1 | **2012-13 25 Reg. Attendees** (26**) 42 Indiv. Enrolled (43**) **60% Reg. Attendees** **2013-14 15 Reg. Attendees** 41 Individ. Enrolled **37% Reg. Attendees** | **2012-13 8 Conferring** 25 Reg. Attendees *32% Reg. Attendees Conferred* **2013-14 7 Conferring x2** 15 Reg. Attend. *47% Reg. Attend. Conferred x2* **14 Conferring x1** *93% Reg. Attend. Conferred x1* | **2012-13** am:112 sessions (held 4x28 weeks) pm: 56 sessions Fall: 28 sessions Spring: 28 ses. (held 2x28 weeks) **224 sessions** **2013-14** 56 sessions (2x28 weeks) **112 sessions** | **2012-13** 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%** **2013-14** pm: 2 hrs (120 min) *Actual hrs instruction:* Class D1: *102/112 hours 91%* Class D2: *112/112 hours 100%* **214/224 inst. hours 96%** |

2012-13: **\***1 class kept incomplete attendance records; c**7 students attended before-school and after-school classes.

Instruction was taught comprehensively satisfying closely the number of hours required. Student conferrings at the beginning and conclusion of instruction challenged instructors to find ways to meet with their students individually, as is natural to the individualized instruction classroom environment.

**THE SCALE INSTRUCTIONAL PARTNERS**
**Partnerships in Arts Integration Instruction**

*2012-13* SCALE K-12 teaching corps: 36 instructors.
- 18 SCALE teaching artists (K-8 15 teaching artists)
- 18 SCALE classroom teachers (K-8 14 classroom teachers)
- 6 SCALE program liaisons

*2013-14* SCALE K-12 teaching corps: 12 instructors.
- 6 SCALE teaching artists
- 6 SCALE classroom teachers
- 3 SCALE program liaisons

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.

▣ *2012-13 and 2013-14 – 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.
*2012-13 — 50% (9/18) of teaching artists had sustained in the SCALE programs for five or more years.*
*2013-14 – 50% (3/6) of teaching artists had 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 |
|---|---|---|---|---|---|---|
| 2012-13 SCALE Teaching Artists | 4 | 5 | 3 | 3 | 3 | 18 teaching artists |
| 2013-14 SCALE Teaching Artists | 1 | 2 | 2 | 0 | 1 | 6 teaching artists |

Classroom teachers self-select for the SCALE program. It is noteworthy in 2012-13 *9/18 of the classroom teachers had sustained in the SCALE program for five or more years. In 2013-14, 5/6 of the classroom teachers had 3 years or less experience in the SCALE program.* Though the 2013-14 instructional cadre of classroom teachers was relatively new to the SCALE program, they implemented program Key Feature components and expectations as presented and trained by CAPE staff in professional development.

| Teaching Experience Levels in SCALE ⇨ | 1-2 years | 3-4 years | 5-6 years | 7-8 years | Over 8 years | Total SCALE Classroom Teachers |
|---|---|---|---|---|---|---|
| 2012-13 SCALE Classroom Teachers | 7 | 2 | 8 | 0 | 1 | 18 classroom teachers |
| 2013-14 SCALE Classroom Teachers | 3 | 2 | 1 | 0 | 0 | 6 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. Within 2012-13 SCALE professional development, 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. Conferrings are 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 continued in 2013-14 with special attention to artistic evidence as centric to the Conferring 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 expanded learning classes each school needs to support before-school and after-school student expanded care.
- The availability and interest of classroom teachers to commiting to a partnership in extended learning after having already taught a full classroom schedule.

Additionally, regular attendance (30+ sessions/days) at expanded 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. Charts A and B show the relationship at each school between students originally enrolled, documented regular attendees, and regular attending students who Conferred with instructors and represent the number of students included in the impact study.

**Chart A: 2012-13 SCALE Students – 15 classes**

| School | Research N Conferring/Regular Attendees | Student Regular Attendees (30+ Days) | Student Enrollment in Classes TOTAL |
|---|---|---|---|
| John H. Kinzie Elementary School | 25 | 33 | 74 |
| Marconi Community Academy | 10 | 22 | 55 |
| Telpochcalli Elementary School | 44 | 58 | 78 |
| Thomas J. Waters Elementary School | 6 | 11 | 44 |
| Williams Elementary School | 8 | 25 | 42 |

- ■ Research N Conferring/Regular Attendees = 93 K-8 students
- ■ Student Regular Attendees (30+ Days) = 149 K-8 students
- ■ Student Enrollment in Classes TOTAL = 293 K-8 students

**Chart B: 2013-14 SCALE Students – 6 classes**

| School | Research N Conferring x2 Regular Attendees | Student Regular Attendees (30+ Days) | Student Enrollment in Classes |
|---|---|---|---|
| Telpochcalli Elementary School | 19 | 26 | 42 |
| Thomas J. Waters Elementary School | 14 | 22 | 40 |
| Drake (formerly Williams) Elementary School | 7 | 15 | 41 |

- ■ Research N Conferring x2 Regular Attendees = 40 K-8 students
- ■ Student Regular Attendees (30+ Days) = 63 K-8 students
- ■ Student Enrollment in Classes = 123 K-8 students
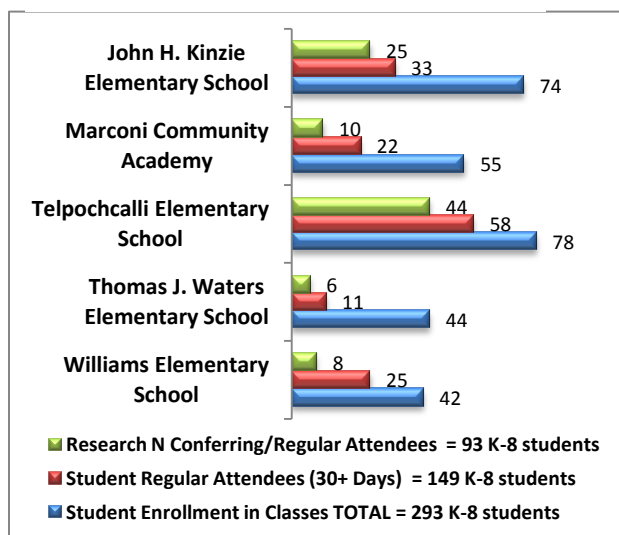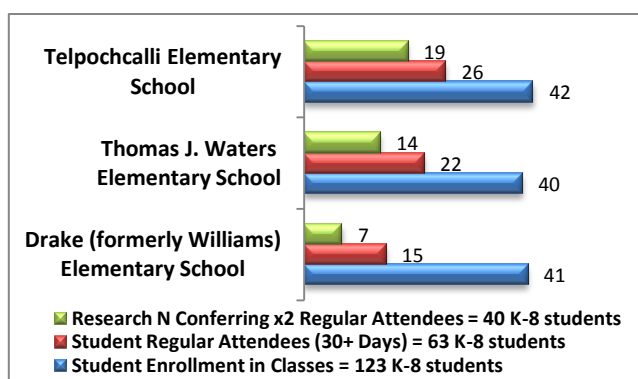
**K-8 Teaching and Learning: PRODUCTIVE TIME**

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

Remembered time differs from perceived time in being dependent on awareness, which makes it episodic, fragmentary, and subject to variations in meanings (Freeman, 2008). The 2012-13 research study focused on how a student's perceptions of Productive Time impacted and propelled student learning in the SCALE arts expanded learning program. Student's individual Conferrings reflected three distinct categories: 1) ability to articulate on multiple descriptive levels; 2) ability to construct cause and effect understandings; and, 3) ability to project application of the expanded 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 research was repeated in 2013-14, using a beginning and conclusion Conferring for comparison.

*In 2012-13, 96% of SCALE students showed awareness of Productive Time.* 70% of students used descriptive detail. *89% of SCALE students spoke to cause and effect within Productive Time.* 32% of K-8 students spoke to the end result of how they used their time in SCALE. 30% of students derived significance from the results of their time use. *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.

**In 2013-14, 19 of 40 students, nearly 50%, showed growth in levels of awareness of Productive Time between fall and spring Conferrings, most frequently in understanding Cause and Effect.\***
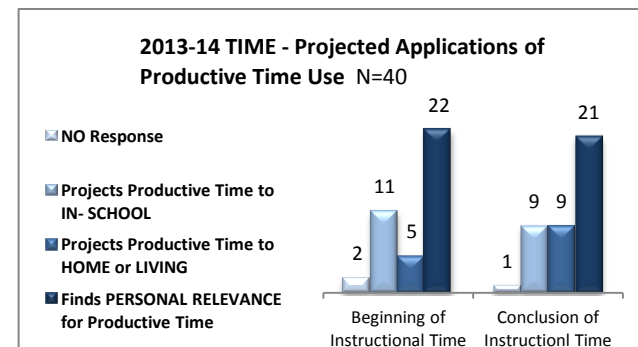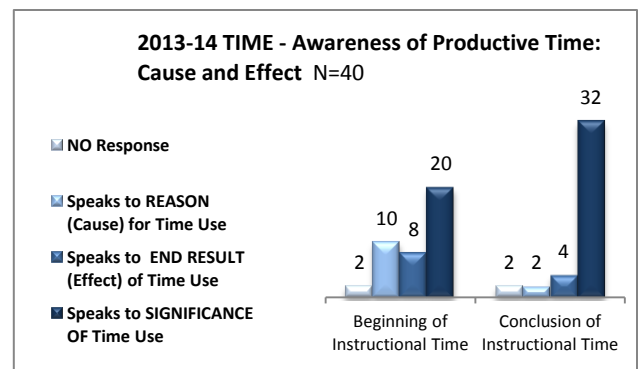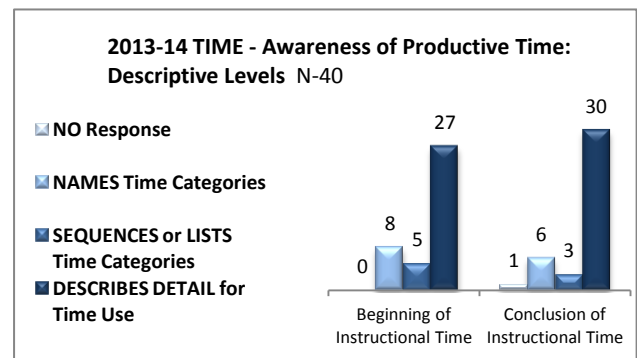
*\*As seen in the graphs, many students operated at high levels during the beginning weeks of instruction and first Conferring, leaving little room to show measurable growth.*

*After completion of study in 2013-14 . . . .*
*98% of SCALE students showed awareness of Productive Time.* 75% of students used descriptive detail. Growth in description between the beginning and end of study was minimal. 68% of students were already using descriptive detail in Fall Conferrings, held in early December, giving students an opportunity to show the effect of the first weeks of study.

*95% of SCALE students spoke to cause and effect within Productive Time.* Aggregately students showed significant growth between fall and spring in their ability to understand the consequences of their actions related to the overall impact of their actions related to Time.

*98% of SCALE students identified specific personal usefulness for Productive Time.* No hierarchy of response was attributed to choices students made in projecting use of Time to school versus home, or to the ability of finding overall personal relevance for using time productively generally in their lives. In fall and spring over half of the students spoke to the value for Productive Time use in their lives.



**2013-14 TIME - Awareness of Productive Time: Descriptive Levels** N-40

- NO Response
- NAMES Time Categories
- SEQUENCES or LISTS Time Categories
- DESCRIBES DETAIL for Time Use

Beginning of Instructional Time: 0, 8, 5, 27
Conclusion of Instructional Time: 1, 6, 3, 30



**2013-14 TIME - Awareness of Productive Time: Cause and Effect** N=40

- NO Response
- Speaks to REASON (Cause) for Time Use
- Speaks to END RESULT (Effect) of Time Use
- Speaks to SIGNIFICANCE OF Time Use

Beginning of Instructional Time: 2, 10, 8, 20
Conclusion of Instructional Time: 2, 2, 4, 32



**2013-14 TIME - Projected Applications of Productive Time Use** N=40

- NO Response
- Projects Productive Time to IN- SCHOOL
- Projects Productive Time to HOME or LIVING
- Finds PERSONAL RELEVANCE for Productive Time

Beginning of Instructional Time: 2, 11, 5, 22
Conclusion of Instructionl Time: 1, 9, 9, 21

## 2013-14 Students Speak about Productive Time Use in Expanded Learning Classes

The Conferring protocol for Productive Time focused on three discussion areas: <u>Description</u>: *"Describe how you used your time for this project."* <u>Cause and Effect</u>: *"What choices did you make for using time—what happened because you made those choices?"* <u>Projected Use/Application</u>: *"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.

**Student reflections recorded during Student Conferrings:** *In 2013-14*, each of 40 students sat down with their SCALE instructors, teaching artist and classroom teacher, during the earlier weeks of instruction and again near the conclusion of instruction. This designated time to speak individually with instructors allowed all participants, students and instructors, to better understand how individual students were perceiving using time productively. Seeing and reading student comments can help all involved translate individual perceptions and deepen understandings about the detail of student thinking.

*In 2013-14*,

<u>Description: Naming</u>. Students used one to two word answers naming what they did with their time. Naming ways time was used occurred primarily at primary grade levels.

<u>Description: Sequencing/Listing</u>. When students sequenced they linked activities to time: 'first, then, next'.

<u>Description: Details and Context</u>. Students provided specific, descriptive details about time use. They described process as well as more about the learning context. They elaborated and linked types of activities to time use: difficulty, complexity, and their learning curve.

<u>Cause and Effect: Reason (Cause)</u>. Students noted reasons they used time in certain ways. On occasion students cited the reason was teacher-directed; in other cases students determined the reason they needed to take action.

<u>Cause and Effect: End Result (Effect)</u>. Students understood the IF/THEN relationship between their actions and the results of those actions.

<u>Cause and Effect: Significance or Implications</u>. Students who were able to understand the implications of their actions in relationship to using time productively spanned all grade levels.

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

<u>Projected Productive Time: In-school</u>. Students noted wasting time in the classroom had a direct effect on completing homework.

<u>Projected Productive Time Use: Home/Living</u>. Students noted time management at home entailed doing chores or homework first, then having time to play.

<u>Personal Relevance for Productive Time</u>. Students across grade levels were able to project the overall value of productive time use for the future.

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**Naming TIME** uses
*Middle of class.* (Second Grade)

**Sequencing/Listing** how **TIME** is used
*First we used clay and put on Vaseline, then newspaper, then paint on our masks.* (Third grade)

**Details** about and **Context** for **PRODUCTIVE TIME**
*We used our time wisely because we were able to do difficult projects like the improvisation presentation,*

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**Reason (Cause)** for **PRODUCTIVE TIME**
*Because we have to set the chairs up.* (Second grade)

**End Result (Effect)** of actions with a **TIME** frame
*I chose to paint it first so the design would be shaped into my work; it looked cool because the paint went on the inside too.* (Fourth grade)

**Significance** or **Implications** of **PRODUCTIVE TIME**
*When we were done writing the scenes, they made sense . . . . we were prepared.* (Fifth grade)

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**Projects** to **In-school PRODUCTIVE TIME**
*Pay attention at school.* (Third grade)

**Projects** application to using **TIME at Home/for Living**
*Do your homework right when you get home.*(Fifth gr.)

**Personal relevance** of **PRODUCTIVE TIME**
*I learned that time is one of the most important things. Because you need to work really hard so sometimes it can take longer. But if you use your time wisely you will get what you need to get done.* (Fifth grade)

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

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

*In 2012-13* and *2013-14*, **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 findings reported reflect unprompted reflective responses to open questions: e.g. 'Tell about your students' use of time'.

*In 2013-14,*

Students' Productive Time Use. **10/12 (83%) of SCALE teaching artists/teachers** specifically desribe **students' ability to autonomously manage their time and monitor the time of other students** when working collaboratively. Instructional partners also noted the importance of linking incremental and summative goals to passages of time. *"They were constantly monitoring themselves—how long we were taking. A group of students were guiding their peers to focus. That was really interesting. It was a little surreal."*—SCALE Teaching Artist.

Instructional Stategies that Build Time Use Awareness. The **most frequently noted instructional strategy** by instructors, 8/12, for increasing Productive Time use, was **helping students to 'work backwards'—to think first about the work and then decide how much time to apply to each step.** 9/12 (75%) emphasized **students were more aware of their time use when time was broken into increments and scaffolded toward an end goal.** *"The more concrete, such as a timeline of things you want to get accomplished, the more (students) worked towards goals."*—SCALE Classroom Teacher, Drake Elementary School. *"Students were able to understand that for a product to be finished they had to focus on the mission behind the creative product."*—SCALE Classroom Teacher, Telpochcalli Elementary School. *"At the beginning of the project, we talked about the time we had and what we wanted to get done. We went over together how we can make sure to achieve those goals."*—SCALE Teaching Artist.

Cause and Effect Related to Productive Time. *"They are taking ownership with their work and realizing that this is their work and they are an artist. This is what artists do—take care with their work. There was an increase in the care and refinement in their work*—SCALE Classroom Teacher, Telpochcalli Elementary School. **Instructors described students saw the benefit of using time wisely—a constant flow of work comprised of cause and effect within the artistic process**—conceptualization; researching information; developing ideas, making, refinement, presenting. As in the previous program year, instructors also noted students began to understand the effect of wasting time, but neither students or instructors viewed 'failing' as wasteful time. *"Some students realized they didn't use their time wisely, and we spoke on that when I (Conferred with) them. Now they realize they have to work a lot harder. They are learning about cause and effect in this program."*—SCALE Classroom Teacher, Waters Elementary.

Projected Application of Productive Time to Other Settings. Half of the instructors said **transfer of classroom time management skills to homework completion was demonstrated by students and a direct application of the program.** *"They are applying productive use of time to their homework, really seeing cause and effect for finishing their project."*— SCALE Classrom Teacher, Waters Elementary School.

## A Look at SCALE Pedagogy for Productive Time

*Productive Time: Student awareness of how their time is spent and their levels of engagement.*
The quality of time being spent productively can be abstract and may lack tangible meaning. In interviews and conferring sessions, 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 expanded learning setting into productive work. A 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. SCALE instructors were trained to call out time use to their students as observed in the classroom in an effort to increase student awareness, contributing to students' overall consciousness of their actions and the effects of their choices.

### 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 noting the abilities 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 documented students who used time with a consistent sense of purpose; observers also witnessed students who used time in diverse ways, including checking in with other students socially while maintaining productivity.

**STUDENT PERSPECTIVES ON PRODUCTIVE TIME**
*"Well, I used my time to be the most productive of all the people. I tried to be helping out on everything so I could complete my objectives. My objective was to finish the certain film and learn to use the iMovie program.*
(Fifth grade, SCALE 2013-14)

| ATTRIBUTES OF PRODUCTIVE TIME<br>*Productivity originates from student awareness of their use of time* | TEACHING ACTIONS WITHIN PRODUCTIVE TIME |
|---|---|
| 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. |

**K-8 Teaching and Learning: TRANSFORMED SPACE**

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

SCALE instructors transformed their spaces to change typical in-school classrooms into an art or dance studio, a music or theater rehearsal hall—physically through changing furnishing placement, but also by prompting students to perceive their learning spaces differently: as collaborative, social and individual/shared learning spaces. 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' responded reflected in three categories: 1) descriptive awareness; 2) cause and effect;  and, 3) projected application to other settings. Students responded with a hierarchy of responses for descriptive awareness and cause and effect, and non-hierarchical responses when projecting use in-school or at home.

*In 2012-13, 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.*

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

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

**In 2013-14, 18 of 40 students showed specific growth in levels of awareness of Transformed Space between fall and spring Conferrings, most frequently in understanding of Cause and Effect.***
*Students operated at high levels during the beginning weeks of instruction, leaving little room to show documented growth.*
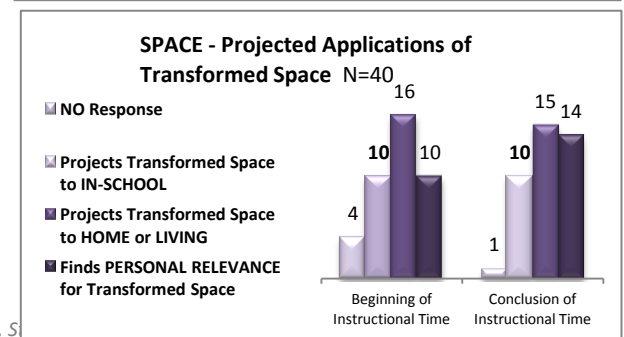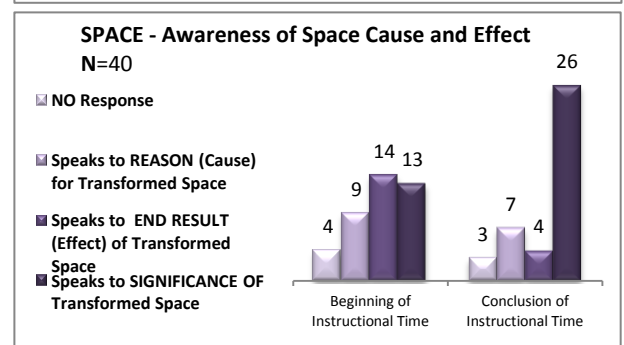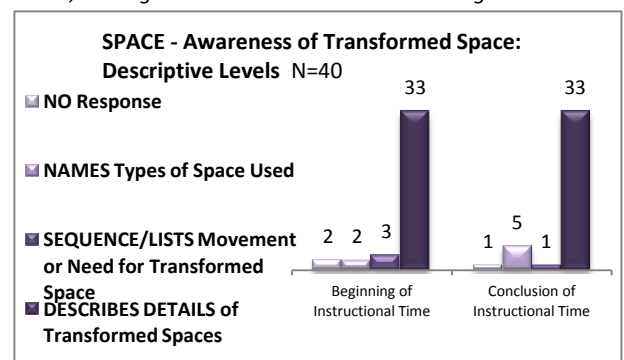
*After completion of study in 2013-14 . . . .*
*98% of SCALE students showed awareness of Transformed Space.* 83% of students used descriptive detail when discussing the use of transformed space. 83% of students began using descriptive detail already during Fall Conferrings. It will be valuable in the future to compare new students enrolled in classes to returning students to measure the effect of change across years as compared within one year of the program.



SPACE - Awareness of Transformed Space: Descriptive Levels  N=40
- NO Response
- NAMES Types of Space Used
- SEQUENCE/LISTS Movement or Need for Transformed Space
- DESCRIBES DETAILS of Transformed Spaces

*93% of SCALE students showed awareness of cause and effect of Transformed Space.* Aggregately students showed measurable growth between fall and spring in their ability to understand the consequences of Transforming Space and their ability to work and learn. Twice the number of students were able to speak to the significance of their actions when space was transformed between fall and spring Conferrings.



SPACE - Awareness of Space Cause and Effect  N=40
- NO Response
- Speaks to REASON (Cause) for Transformed Space
- Speaks to END RESULT (Effect) of Transformed Space
- Speaks to SIGNIFICANCE OF Transformed Space

*98% of students projected ways they might Transform Space in-school, at home or in the value of transforming space for their future.*
No natural hierarchy was attributed to whether a student chose to discuss Transformed Space in-school at home or the value of transforming space in their lives. Students considered spatial transformations in-school, at home and projected transfer of learning.



SPACE - Projected Applications of Transformed Space  N=40
- NO Response
- Projects Transformed Space to IN-SCHOOL
- Projects Transformed Space to HOME or LIVING
- Finds PERSONAL RELEVANCE for Transformed Space

## Students Speak about Transformed Space in Extended Learning Classes

The Conferring protocol for Transformed Space focused on three discussion areas: <u>Description</u>: *"Describe how you used/changed space for this project."* <u>Cause and Effect</u>: *"What choices did you make for using space—what happened because you made those choices?"* <u>Projected Use/Application</u>: *"What have you learned about using space you could apply in school, at home, or somewhere else?"* 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 are* hierarchical; *Projected Applications* responses are non-hierarchical.

**Student reflections recorded during Student Conferrings:** *In 2013-14*, as with the research methodology for learning and Productive Time, each of 40 students in the sample group reflected in individual Student Conferrings during the early weeks of instruction and again near the conclusion of instruction. For Transformed Space, two factors influenced the results. In order to be expedient, instructors noted that it was sometimes necessary to pre-set the space before students arrived so instruction could begin immediately upon student arrival; instructors noted there would be value in the future of including students in spatial set-up. Instructors noted many students do not have opportunity to decide how to use space in their homes, affecting abilities to transfer.

*In 2013-14,*

<u>Description: Naming</u>. Students named the places where they worked, or the places that were changed in a classroom

<u>Description: Sequencing/Listing</u>. Students listed the places where they worked, or the order in which they occupied spaces.

<u>Description: Details and Context</u>. Students gave the 'why' for when and how they used space. Students were able to elaborate when asked for detail.

<u>Cause and Effect: Reason (Cause)</u>. Students could cite reasons for working in a space in a certain way, or gave an explanation.

<u>Cause and Effect: End Result (Effect)</u>. Students were able to explain the root cause for the actions that followed within a space.

<u>Cause and Effect: Significance or Implications</u>. Students across grade levels were able to explain the value or significance of altering spaces. Student sought optimum spaces for learning and working.

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

<u>Projected Transformed Space: In-school</u>. Students noted that changes in an in-school classroom would change the activities in which they could engage.

<u>Projected Transformed Space: Home /Life</u>.
Students showed an awareness of working in spaces at home, but particularly as it pertained to doing their homework, and sometimes making art.

<u>Personal Relevance for Transformed Space</u>. Students transferred spatial relevance to working optimally with others.

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**Naming SPACE** uses/changes
*We had a stage in class.* (First grade)

**Sequencing/Listing SPACE** changes
*Someone comes close to me and then I move.* (First grade)

**Details** about and **Context** for **TRANSFORMED SPACE**
*You can turn your classroom into a theater by moving things around.* (First grade)
*We painted on the floor so I decided where I should paint to*

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**Reason (Cause)** for **TRANSFORMED SPACE**
*We were pretending that the room was a stage.* (First grade)

**End Result (Effect)** of actions associated with **SPACE**
*We had room to act. We acted and filmed it.* (Second grade)

**Significance** or **Implications** of **TRANSFORMED SPACE**
*I chose to work in an area that was not cluttered, out of the way. Not very many people walked there; if they talked to*

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**Projects TRANSFORMED SPACE In-school**
*We can move things around to have space for activities in class.* (Second grade)

**Projects TRANSFORMED SPACE at Home/for Living**
*At home, find materials then use the kitchen table and try to build, then clean.* (Fifth grade)
*When I'm reading at home I make sure I don't do it on my bed.* (Fourth grade)

**Personal relevance of TRANSFORMED SPACE**
*Figure out the most comfortable way to work with others*

## Teachers Speak about Transformed Space in Expanded Learning Classes

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. 9/12 instructors (75%) noted **students learned to purpose spaces for necessary study functions different than those for which they were ordinarily used**.



Three instructors noted that students differentiated the advantages of small and large spaces, sometimes seeking smaller spaces for close collaborative conversations. Two instructors called out the importance of explaining to students why the space was set up differently than a classroom, if the instructor had preset the room. Instructors noted **students gained understanding about the ways their bodies operated and moved in space and chose spaces that were personally successful for optimal learning**. *"They would ask to work in the hallway—they made it work. They would say they sat in the back of the room because it was quieter and they could focus."*—SCALE Classroom Teacher, Waters Elementary School

Instructional Stategies Support Transformed Space. Instructors noted a **broad range of spatial attributes related to the artistic practice**—freedom to move in space as work components changed; assuming personal responsiblitiy for free movement; and a growing analysis and spatial awareness that became natural to the learning environment. *"They are getting a lot more spatial awareness about how much space an activity takes up. Students would ask, 'Can we have more space?' They can control their own bodies in space better. We also have been able to give them more spatial liberties. "*—SCALE Teaching Artist. 8/12 instructors emphasized the **importance of narrating students' spatial use to increase students' awareness**. Instructors also noted there were times the instructional partners set up the space for expediency, but realized constructing space with the students built awareness and was a valuable expenditure of time.

Cause and Effect Related to Transformed Space. One third of the instructors attested **students recognized when there was a need for spatial transformation**. Instructors' explanations for students' spatial recognition varied: e.g. students believed actors transform space for audiences' or teachers called out transformations as spatial changes were occuring which increased understanding of cause and effect. **When spatial effects were recognized immediately, the understanding became tangible.** *"They very much understand space as long as it is tangible. . . .it works best for us when they see the result of their effort."*— SCALE Teaching Artist.

Projected Application of Transformed Space. While half of the instructors noted students said they transferred their understandings about space to in-school or home settings, other teachers noted **not all students may have access to negotiated space at home.**

## Another Look at SCALE Pedagogy for Transformed Space

*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. John Seely Brown addressed a studio where "broadly applied . . . 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)." Besides physical spatial changes, instructors sought to transform students' perception of spaces as a studio environment that enhanced the artistic processes including collaboration and peer feedback.

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 one teaching artist, *"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 expanded learning classrooms and that spatial transformations were crucial to accommodate large body movement activities associated with 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.

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**STUDENT PERSPECTIVE ON TRANSFORMED SPACE**
*"Change your space to become what you want it to become."* (Seventh grade)
*"I just sort of need space to concentrate. Make sure everything is clear so you could do what you want."* (Fifth grade)

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| ATTRIBUTES OF TRANSFORMED SPACE *Transformation to create viable learning spaces.* | TEACHING ACTIONS WITHIN TRANSFORMED SPACE |
|---|---|
| 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. |

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

**At a Glance: Trends in Student Awareness of Learning Relationships in Expanded Learning**

Historically, Chicago Arts Education Partnerships (CAPE) has supported an instructional partners model to build a mutual understanding of how learning transpires and to support students in expanded ways. This study follows the initial 2011-12 findings about the benefits of this type of instructional relationship. 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.

*In 2012-13, 95% of SCALE students showed awareness of Student-Adult Learning Relationships.* 78% of students used detail to describe their student-adult learning relationships.

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

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

**In 2013-14, 21 of 40 students showed specific growth in levels of awareness of Student-Adult Relationships between fall and spring Conferrings.*** *As seen in the graphs, many students operated at high levels during the beginning weeks of instruction, leaving little room to show documented growth.*

*After completion of study in 2013-14 . . . .*

*100% of students showed awareness of Student-Adult Learning Relationships.* 88% of SCALE students told about their learning relationships with instructors with detailed description, showing modest growth since Fall Conferrings.

STUDENT-ADULT LEARNING RELATIONSHIPS - Awareness of Relationship: Descriptive Levels
N=40
- NO Response
- NAMES Roles
- SEQUENCES or LINKS Roles within the Relationship
- DESCRIBES DETAIL about the Relationship

Beginning of Instructional Time: 4, 7, 2, 27
Conclusion of Instructional Time: 0, 4, 1, 35

*95% of students showed awareness of Student-Adult Learning Relationships.* 63% of SCALE students spoke to the significance of their learning relationships with SCALE instructors. 25% of students chose to talk about the end result and effect of their actions in a learning relationship.

STUDENT-ADULT LEARNING RELATIONSHIPS - Awareness of Relationship: Cause and Effect  N=40
- NO Response
- Speaks to REASON (Cause) for Relationship
- Speaks to END RESULT (Effect) of Relationship
- Speaks to SIGNIFICANCE of Relationship

Beginning of Instructional Time: 7, 4, 8, 21
Conclusion of Instructional Time: 2, 3, 10, 25

*98% of SCALE students identified projected applications for seeking out adults for a learning relationship.* Of those students, 43% of the students spoke of the personal relevance for their lives of learning with adults; 38% spoke of ways and reasons they might seek out adults in their home or neighborhood to learn from them.
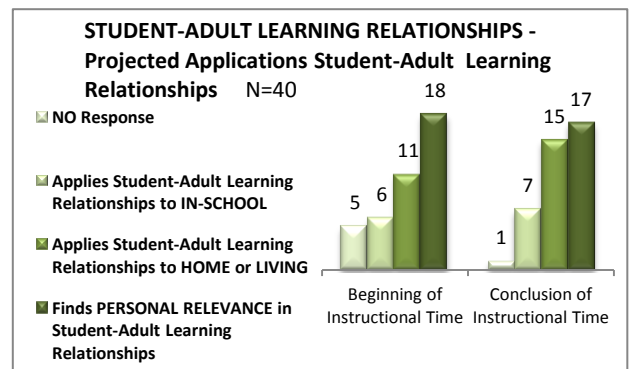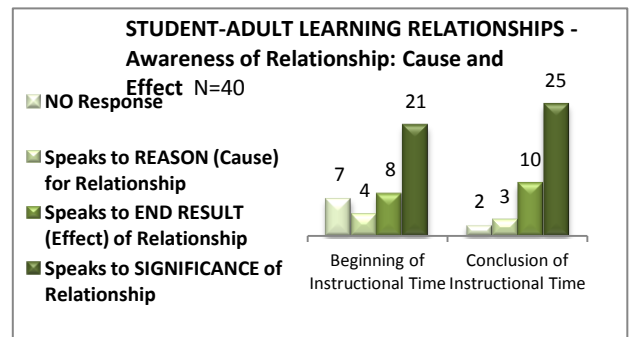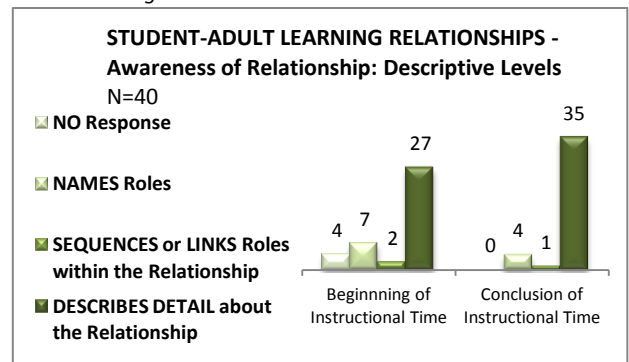
STUDENT-ADULT LEARNING RELATIONSHIPS - Projected Applications Student-Adult Learning Relationships  N=40
- NO Response
- Applies Student-Adult Learning Relationships to IN-SCHOOL
- Applies Student-Adult Learning Relationships to HOME or LIVING
- Finds PERSONAL RELEVANCE in Student-Adult Learning Relationships

Beginning of Instructional Time: 5, 6, 11, 18
Conclusion of Instructional Time: 1, 7, 15, 17

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

The Conferring protocol for Student-Adult Learning Relationships focused on three 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?"* Students' thoughts divided commonly into three sub-categories that permitted characterizing and disaggregating their responses. The sub-categories appear with examples of students' responses. *Description* and *Cause and Effect* responses are hierarchical; *Projected Applications* responses are non-hierarchical.

**Student reflections recorded during Student Conferrings:** *In 2013-14*, as with the research methodology Productive Time and Transformed Space, each of 40 students in the sample group reflected in individual Student Conferrings during the early weeks of instruction and again near the completion of instruction. Students used the opportunity to talk about their work process with their instructors. Instructors noted that some student reflections 'took them by surprise', not expecting high levels of awareness about the learning relationship between student and teacher.

Description: Naming. Students named what students and instructors did together. Most naming was at the primary student level.

Description: Sequences/Lists Roles. Students expanded beyond what the teaching artist or classroom teacher did to say how it made them feel and the effect or value of the role.

Description: Details and Context.  Students used detailed description to explain when teaching artists and classroom teachers intervened, usually upon the students' request.

Cause and Effect: Reason (Cause). Students most frequently listed their needs as the impetus for seeking help.

Cause and Effect: End Result (Effect). Students could relate the relationship between the instructor's action and the result on student work or abilities.

Cause and Effect: Significance or Implications. Students went beyond the direct effect of working with an instructor to explain the long lasting value of the instructor's relationship to learning.

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

Projected Student-Adult Relationships: In-school. Students recognized receiving an instructors' help may be dependent on making it evident help was needed.

Projected Student-Adult Relationships: Home /Life. Students were able to project beyond just teachers and artists as their instructors to see adults at home and in the community as learning coaches or instructors.

Personal Relevance for Relationships. Students projected the overall value of adults as learning assets.

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**Naming STUDENT-ADULT RELATIONSHIPS**
*The artist helped film.* (Fifth grade)

**Relates roles within STUDENT-ADULT RELATIONSHIPS**
*He helps us feel safe from bullies.* (First grade)

**Details** about / **Context STUDENT-ADULT RELATIONSHIPS**
*When I needed help on figuring out what to do we just asked you. You guys also helped with filming and the important parts. When we were stuck on something we asked you.* (Fifth grade)

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**Reason (Cause)** for **STUDENT-ADULT RELATIONSHIPS**
*I needed to get paper so I got help.*  (First grade)

**End Result (Effect)** of **STUDENT-ADULT RELATIONSHIPS**
*When she helped me because the clay was squishy, then I covered the mask in clay.* (First grade)

**Significance / Implications STUDENT-ADULT RELATIONSHIPS**
*By working with you I was part of a movie that made sense. Without us the movie wouldn't be successful.* (Fifth

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**Projects STUDENT-ADULT RELATIONSHIPS In-school**
*My teacher can help me when I tell her I need help.* (First grade)

**Projects STUDENT-ADULT RELATIONSHIPS at Home/ Life**
*In my community if I fall a police officer or firefighter can help me.*  (Fourth grade)

**Personal relevance of STUDENT-ADULT RELATIONSHIPS**
*I would go to an adult to help make decisions. If I was stuck on my homework, if I got lost, I would find an adult.* (Fifth Grade)

## 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. As discovered in the first two years of research the **student-adult learning relationships are characterized by conversations about personal interests and activities.** 8/12 of the instructors noted talking to students about how their day unfolded or **students asking instructors about their own personal goals and interests.** Instructors noted students felt free to let them know their needs and make requests. *"When (a student) joined the SCALE program, he started doing different projects. In class, he started being engaged much more—and I didn't have to redirect him. He said, 'I am starting to like art. I feel good when I do art.' It is a safe place with me as a teacher."*—SCALE Classroom Teacher, Telpochcalli Elementary School. Instructors noted the amount of teaching time was not that much more than a typical in-school frame of time, but **the difference was projects were student-teacher generated, thus building student-adult learning relationships.** "*The relationships we build with them build autonomy."*— SCALE Teaching Artist.

Instructional Stategies Support Student-Adult Learning Relationships. Classroom teachers noted **students see their teachers differently when they instruct in an after-school setting.** Students see the time as an opportunity to build a relationship with the instructors because of the environment the instructors create for the classes. Instructors spoke about the after-school setting as being an 'all in' effort together. *"You see your teacher in a different light—it's a more comfortable, community environment. The students want to build relationships with teachers. It's not just about smaller numbers; it's about the environment teachers create for the students."*—SCALE Classroom Teacher, Telpochcalli Elementary School

Cause and Effect Related to Student-Adult Learning Relationships. One third of the instructors noted specifically that **students were given equality in making study choices, changing the typical student-adult learning relationship.** *"Putting decisions in their hands and knowing they have some faith in how this goes makes a difference."*— SCALE Teaching Artist. ▪ "*Cause and effect was visible when they were in the creative process. It was them going through a process and checking to see if they were on the right path."*—SCALE Classroom Teacher

Projected Application of Student-Adult Learning Relationships. Over half of **instructors noted students' openness to learning from adults other than their in-school teachers for the future.** Teachers related that students saw value in learning from family members and others in the community. Three after-school teachers mentioned specifically the relationships **they developed with students who were not in their regular classes; the students sought them out during school hours.** *"She took that you can learn a lot from adults. She can learn from each member of her family. The teaching artist reinforced the relationships of learning from adults other than your teacher."*—SCALE Classroom Teacher, Waters Elementary School. "*They will feel more comfortable going up to an adult and asking for help. They are just going to be a lot more confident about their own artistic identity."*—SCALE Teaching Artist.

## Another Look at SCALE Pedagogy for Student-Adult Learning Relationships

*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 study were the sometimes changing and shared roles between adults and students, well within specific teaching actions of a supportive, caring relationship. Student-Adult Learning Relationships are listed as an expanded 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." One SCALE Teaching Artist says, *"To value the ideas and contributions of others; to have confidence in students' ability to question, invent and develop comes with the arts. In Theater students develop a sense of empathy and responsibility—for those who are the same and different."*

**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 one SCALE Teaching Artist, "*There isn't that time to just sit down and talk in-school. After-school they could run up to me in the beginning and talk about their day, and we get to sit down and just talk about what is going on in their lives. In-school there are invisible boundaries about what we can talk about."*

### 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 incorporate personal thoughts, stories and feelings in their art.

> **STUDENT PERSPECTIVES ON STUDENT/ADULT RELATIONSHIPS**
> *"With adults we take the next step in life; we know what to do. Adults have already been through this and know how to get through changes.* **(Eighth grade)**

| ATTRIBUTES OF STUDENT/ADULT RELATIONSHIPS *Access and insight into adults as instructors* | TEACHING ACTIONS WITHIN STUDENT/ADULT RELATIONSHIPS |
|---|---|
| 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. |

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

## TRANSFORMED SPACE

| SPACE Vocabulary | Contextual Definitions |
|---|---|
| **Amount of space** | Consideration of the room dimensions and access to parts of a room within a school setting; approved access to alternative *spaces* within and without a school building. See Transformed Space. |
| **Beyond Four Walls Space** | Those *spaces* beyond the traditional classrooms assigned for after school classes: hallways, basements, gymnasiums, stages, and outdoor *spaces*. |
| **Expanded space** | Moving furnishings in different ways to create large areas of *space* to use for movement or other small and large group student interaction. |
| **Physical space** | *Space* associated with finite materials (buildings, outdoors) as opposed to relating to the mind or feelings (e.g. emotions). |
| **Transformed Space** | Customized *space* 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. |

**Glossary: Language of Extended Learning through the Arts,** *continued*
STUDENT-ADULT LEARNING RELATIONSHIPS

| RELATIONSHIP Vocabulary | Contextual Definitions |
|---|---|
| **Access** | The ability to independently initiate conversation and a working *relationship* between instructor and student or instructional colleague to colleague. |
| **Collaborative relationship** | For instructional partners: 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.<br>For students and instructors: A *relationship* 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. |
| **Mentor** | A *relationship* trend between art-after school participants: adult instructor to student that involves sharing artistic experience and practices including critical feedback |
| **Role** | The tasks, responsibilities and/or position assumed by individuals within the arts after school setting, most often in *relationship* to another participant: teacher, teaching artist or student. See the individual roles and participant attributes associated with those roles documented in this study. *Relationships and Roles: Teaching Artist, Teacher and Student* |
| **Safe relationship** | 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 *relationships* allow for personal, creative generation of ideas and artistic products. |
| **Two-way conversation** | The ability for both participants to initiate conversation: students and adult instructors; students and students; and between instructional partners. |

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