

**Chicago Arts Partnerships in Education**

**Supporting Communities through Arts Learning Environments  
(SCALE) After-School Project**

**2007 - 2008**

**Year Four Research and Evaluation Report**

**Gail Burnaford (burnafor@fau.edu)  
Olga M. Vazquez (ovazquez@fau.edu)  
Laura Tan (ltan@capeweb.org)**

Florida Atlantic University  
Boca Raton, FL

CAPE  
June 2008

## Table of Contents

|  |    |
|--|----|
| Introduction .....   | 5  |
| Meta-studies of After School Programs .....                                    | 6  |
| After School Learning: Personal, Social and Academic Development.....          | 8  |
| What Research Says About Benefits From Arts –Based Learning Experiences:       |    |
| Implications for SCALE Analysis .....  | 10 |
| After School / In-School: What is the Connection? .....                        | 11 |
| Learning from SCALE: Impact on Teachers in an After School Program .....       | 11 |
| CAPE, SCALE Background, and SCALE Schools .....                                | 13 |
| About CAPE .....   | 13 |
| SCALE Background .....   | 13 |
| Overview of SCALE Schools and Their Relationships with CAPE .....              | 14 |
| Years One, Two, and Three .....  | 16 |
| Initial Two Year Report .....  | 16 |
| Year Three Report .....  | 17 |
| Year Four: Research Methodology .....  |    |
| Research Questions .....   | 20 |
| Data Sources / Collection .....  | 20 |
| Analysis Methods .....   | 21 |
| Case Studies .....   | 23 |
| Telpochcalli .....   | 23 |
| The SCALE Evaluation and Research Questions at Telpochcalli .....              | 25 |
| Research Question #1 .....   | 25 |
| Arts Skills .....  | 26 |
| Teamwork and Social Networks .....   | 27 |
| Self-Motivation .....  | 28 |
| Non-Arts Content .....   | 29 |
| Student Work at Telpochcalli .....   | 30 |
| Research Question #2 .....   | 32 |
| Research Question #3 .....   | 33 |
| Research Question #4 .....   | 34 |
| Research Question #5 .....   | 34 |
| Recommendations for Consideration at Telpochcalli for 2008-2009 .....          | 35 |
| Waters Elementary School .....   | 36 |
| Collaboration at Waters: Teacher Leadership and Consistent Planning Time ..... | 37 |
| The SCALE Evaluation and Research Questions at Waters .....                    | 38 |
| Research Question #1 .....   | 38 |
| Teacher Learning .....   | 38 |
| Student Learning .....   | 38 |

|   |    |
|---|----|
| Personal Development Skills .....   | 40 |
| Social Development Skills .....   | 41 |
| Non-arts Content Skills .....   | 43 |
| Arts Skills .....   | 44 |
| Student Work at Waters .....  | 46 |
| Research Question #2 .....  | 49 |
| Research Question #3 .....  | 49 |
| Research Question #4 .....  | 50 |
| Research Question #5 .....  | 50 |
| The 2007-2008 Culminating Event: International Fair Trade Day .....                   | 51 |
| Recommendations for Consideration at Waters for 2008-2009 .....                       | 52 |
| Williams Elementary School .....  | 53 |
| SCALE Program Goals at Williams .....   | 54 |
| The 2007-2008 Culminating Performance .....   | 56 |
| Coordination and School-Based Support at Williams: The Role of the Counselor..        | 58 |
| The SCALE Evaluation and Research Questions at Williams .....                         | 58 |
| Research Question #1 .....  | 60 |
| Student Learning  |    |
| Performance and Social Development .....  | 62 |
| Arts and Persistence .....  | 63 |
| Non-arts Content Skills .....   | 64 |
| Arts Skills .....   | 64 |
| Student Work at Williams .....  | 64 |
| Research Question #2 .....  | 65 |
| Research Question #3 .....  | 65 |
| Research Question #4 .....  | 66 |
| Research Question #5 .....  | 67 |
| Recommendations for Consideration at Williams for 2008-2009 .....                     | 68 |
| SCALE Evaluation Synthesis: Across Schools and in Context .....                       | 69 |
| Local Context for SCALE Outcomes: The Chicago Community Schools Initiative (CSI)..... | 69 |
| State of Illinois Twenty-First Century Learning Communities Grants .....              | 70 |
| Improving Instruction: Learning from SCALE Pedagogy.....                              | 72 |
| Impact of SCALE After School Program on Schools and Communities.....                  | 75 |
| Lessons Learned for Arts Organizations Working in After School Programs.....          | 75 |
| Policy Implications.....  | 76 |
| Cross-School Planning for 2008-2009 .....   | 78 |

## **List of Tables**

|          |   |
|----------|---|
| Table 1  | Sample Evaluation Studies of After School Programs                              |
| Table 2  | 2004-2007 SCALE Student Demographic Data Across Case Study Schools              |
| Table 3  | Research Questions for Years 4 – 5 of SCALE                                     |
| Table 4  | Summary of the 2006-2007 SCALE Report   |
| Table 5  | Data Collection for SCALE 2007-2008   |
| Table 6  | SCALE Student Participation Data at Telpochcalli                                |
| Table 7  | Student Responses about Learned Arts Skills at Telpochcalli                     |
| Table 8  | Parent and Student Responses about Communication and Teamwork at Telpochcalli   |
| Table 9  | Parent and Student Responses about Student Self-Motivation at Telpochcalli      |
| Table 10 | Learning Standards and Skills Observed and Reported at Telpochcalli             |
| Table 11 | Student Responses about Skills Learned in After-School at Telpochcalli          |
| Table 12 | SCALE Student Participation Data at Waters                                      |
| Table 13 | Parent Responses: Personal Skills Learned by Students at Waters                 |
| Table 14 | Student Responses about Teamwork at Waters                                      |
| Table 15 | Student Responses about Social Awareness Issues at Waters                       |
| Table 16 | Comments from Students, Parents and Principal: Non-Arts SCALE Content           |
| Table 17 | Learning Standards and Skills Observed and Reported at Waters                   |
| Table 18 | Student Comments about In-School and After School Learning at Waters            |
| Table 19 | SCALE Student Participation Data at Williams                                    |
| Table 20 | One Child's Story with SCALE at Williams  |
| Table 21 | Learning Standards and Skills Observed at Williams                              |
| Table 22 | Students' Awareness of Performance Skills at Williams                           |
| Table 23 | Students' Sharing Performance Techniques at Williams                            |
| Table 24 | Student Persistence in SCALE at Williams  |
| Table 25 | Students Consider Links between In-School and After School Experiences          |
| Table 26 | Total Eligible Student Participation in SCALE Programs 2005-2008                |
| Table 27 | SCALE Three School Case Study Synthesis: Strongest Evidence of Student Learning |
| Table 28 | State of Illinois 21 <sup>st</sup> CCLC Goals and SCALE Practices               |
| Table 29 | Innovative Teaching: SCALE as Professional Development for Classroom Teachers   |
| Table 30 | Suggestions from SCALE Teachers to Improve Documentation: In Their Own Words    |



## INTRODUCTION

Communities across the country have been engaged in providing, monitoring, and determining the impact of the large numbers of after school programs supported by federal and state funding for nearly ten years. These after school programs vary in size, emphasis, and leadership. Most after school programs are intended to provide children with safe and enriching environments within which they can expand their academic capabilities, receive tutoring, participate in sports, and engage in arts enrichment. Because after school programs are so widely administered and receive considerable funding, the research and evaluation that is now emerging from long-term projects is of interest – to providers, to school systems, to funders and to the general public.

The National Center on Education and the Economy recently published a report on the new commission on the skills of the American workforce, entitled, Tough Choices, Tough Times (2007). When the report of the first Commission on the Skills of the American Workforce was released in 1990, it raised considerable issues and challenges for the public education system. The new report does the same and has particular implications for after school programs.

The 2008 report describes a new world that depends *On a deep vein of creativity that is constantly renewing itself, and on a myriad of people who can imagine how people can use things that have never been available before, create ingenious marketing and sales campaigns, write books, build furniture, make movies, and imagine new kinds of software that will capture people's imagination and become indispensable to millions. (p. xxiv).* That world, the report continues, requires a high level of preparation in a variety of subjects, including the arts. The report calls for a performance-based system for assessing student progress based on the kinds of skills that citizens need, including skills in English, mathematics, technology, science, literature, history and the arts. In addition though, and across these subject skill areas, people will need to be:

*comfortable with ideas and abstractions;  
good at analysis and synthesis;  
creative;  
innovative;  
self-disciplined;  
well organized;  
flexible; and,  
able to work on a team (p. xxv).*

The three schools that are the focus of this report have engaged with the Chicago Arts Partnerships in Education for four years in a five year after school project called SCALE. In that project, all three schools, each uniquely consistent with their own constraints, strengths and challenges, have grappled with these skills through intensive teaching artist partnerships with classroom teachers who volunteer to co-plan and co-teach for the SCALE program.

The evaluation data we have gathered is consistent with much of the large scale evaluation reports that currently are being disseminated regarding after school programs across the country, in terms of characteristics such as student attendance, engagement, social, emotional and personal development gains. The SCALE program has also attempted to address what the

Commission has described above through an intentional and long-term arts integration approach, employing teaching artists in multiple arts disciplines to challenge students to be creative, think abstractly, and be innovative. This report will describe how the program has been working, what challenges and successes are in evidence and what the provider organization, CAPE, might consider in order to improve.

## Meta-Studies of After School Programs

In the final section of this report, the studies that have focused on Illinois and specifically the city of Chicago will be discussed. The Table below presents a very brief summary of other studies, primarily in order to contextualize the current case studies of three Chicago schools. The studies are cited in the references and further reading of each is encouraged. This brief overview, however, of several high profile studies indicates the range of outcomes and the general issues inherent in evaluating after school programs. It is evident that social, emotional and behavioral outcomes are a focus for all studies of after school programs. Funders and the particular pressures of No Child Left Behind have encouraged evaluators to consider closely the outcomes related to academic achievement. Researchers have struggled with ways in which to control for variables, such as voluntary participation of students and teachers, differences in attendance patterns, and student mobility, in order to report on such achievement.

**Table 1**  
**Sample Evaluation Studies of After School Programs**

| Study Title                                   | Evaluators/Researchers           | Study Scope  | Brief Summary of Findings  |
|---|----------------------------------|--|--|
| <i>When elementary schools stay open late</i> | Mathematica Policy Research 2007 | 12 school districts, 25 after school centers 2,308 students  | Students reported feeling safer after school.<br><br>Academic outcomes were not affected.<br><br>More incidents of negative behavior were reported in students participating in after school.  |
| <i>Multiple choices after school</i>          | MDRC 2002                        | 60 programs in 20 communities across the country- 4 models of after school (Beacon, Bridges to Success, Community Schools, West Philadelphia Improvement Corp) | Demand for programs was substantial.<br><br>It was not the topic or the skill that was being addressed, but the ability of the staff member leading the session that led to high quality activities.<br><br>Participation was associated with behavior that kept |

|  |                             |   |  |
|--|-----------------------------|---|--|
|  |                             |   | youth out of trouble.<br><br>Participation was associated with positive effects on attitudes and behaviors.  |
| <i>Promising After School Programs</i> | Afterschool Alliance 2007   | 35 programs serving 2914 students in 14 communities across the U.S. | Disadvantaged students who attend after school programs regularly are academically ahead of their peers.<br><br>The more engaged students were in after school activities, the better they did on a range of academic, social and behavioral outcomes.   |
| <i>After School Program Engagement</i> | Mahoney, Parente, Lord 2007 | 2-year study of 141 children in one after school program            | Program engagement positively associated with motivation and social competence.<br><br>Program engagement not significantly associated with school grades as measured through student academic records.<br><br>Initial significant associations between engagement and 'process quality' i.e., the quality of the program itself |

The current study is a case study design, with qualitative and quantitative data to address the research questions and evaluating what Chatterji, Kwon and Sng call *the effects of novel programs in real-time field settings* (2006, p. 1-2). There have been no comparison groups, nor have students or teachers been randomly selected. As is typical with after school programs, students and teachers self select to participate. Students who attend after school programs probably have multiple reasons for doing so; similarly, students who choose not to attend may or may not have chosen to stay away.

A further issue with respect to impact of after school programs is the challenge of access to in-school programming as a means of measuring impact on teachers, in-school programming and on the school itself. It is our hope that a case study design can provide important process and quality indicators, within distinct social, racial, economic and educational contexts, in order for providers to improve and sustain programs that make a difference in the lives of students and families.

The research team relied on focus groups, interviews, observations, and student work to determine impact on students, teachers, schools, and communities. The three case studies, however, hold rich and complex information regarding success indicators for after school program design and implementation. The Mahoney et al study notes that the benefits of after school program participation are likely to depend on the features of the program context itself. This report will try to articulate crucial elements of those program contexts that contribute to success and failure in each case. The study provides data and requisite implications for the roles for external organizations that work with teachers to provide after school services. The team also provides analysis of student work that underscores the importance of documentation in order to assess quality and progress over time. Finally, the study proposes how the arts can work effectively in an after school settings to enrich, inform, and extend non arts curriculum for students.

### **After School Learning: Personal, Social and Academic Development**

Typically, elementary teachers get to know their students very well during a school year. They are with them most of every day all day and they build relationships with them during that time. Learning becomes a personal, individualized challenge when teachers and children spend every day together. Student achievement is predicated at least in part on the relationships that children build with their teachers, the school environment, and their peers. In the SCALE program this year, we repeatedly encountered this ‘relationship outcome’ that directly influenced the success of students and the success of the programs at the case study schools.

In after school programming, research indicates that children learn ‘soft skills’ (Borg, 2008), including capacities such as *listening, focus and concentration, teamwork, imagination and discipline* as one SCALE teacher team described them. When asked about these ‘soft skills’ during teacher and artist interviews, the SCALE teachers often bristled at the term ‘soft’, asserting strongly that these skills are not ‘soft’, but are rather critical to the learning process. *We can’t teach them until they know how to use these skills!*, confirmed one teacher firmly. The challenge for evaluators of after school programs has been to find measures for these personal and social skills and to explore means to determine their impact on students beyond the programs themselves.

Durlak and Weissberg (2007), researchers from Loyola University and the University of Illinois, Chicago, assert that young people benefit when they spend time engaged in structured pursuits that offer opportunities for positive interactions with adults and peers, encourage them to contribute and take initiative, and contain challenging and engaging tasks that help them develop and apply new skills and personal talents (American Youth Policy Forum, 2006; Carnegie Corporation, 1992). The SCALE program has, according to the data sources for 2007-2008, offered teachers and students opportunities to take risks, to contribute to society, and to try challenging tasks, as the case study reports will demonstrate.

Meta evaluations of after school programs seem to suggest that more integrated approaches to curriculum, collaboration, joint planning and networking all contribute to building capacity in schools for success (Bodilly & Beckett, 2005). The SCALE program design clearly incorporates

these four parameters. The three case study schools have had varying degrees of consistency with respect to these parameters, as the studies will describe.

Similarly, programs seem to be more successful when there are clear plans for collecting data and for making decisions about the after school programs based on data. After school programs are more successful when they have structures for ongoing assessment of quality and self-evaluation among the participants and leaders (p. xvii). The SCALE program has been less successful in this regard, although there have been opportunities for professional development in which teachers and artists share their work, including face-to-face sessions, blogs, and discussion sessions with the research team.

After school programs are constantly being analyzed to determine their effect on students' academic achievement. One review of 35 studies reported that the test scores of low-income, at-risk youth improved significantly in both reading and mathematics after they participated in after-school programs (Lauer et al., 2006). Academic outcomes for other youth, however, have been inconsistent (Vandell et al., 2004; Zief, Lauver & Maynard, 2004; Kane, 2003; Scott-Little, Hamann & Jurs, 2002). As a result, authors have stressed the need for careful evaluations of the effectiveness of different programs and the factors associated with positive outcomes, along with realistic expectations about the academic gains that can be achieved (Bodilly & Beckett, 2005; Vandell et al., 2004, 2005; Granger & Kane, 2004;).

Some feel that the personal and social benefits of after school programs have not been as thoroughly researched as they should be. Durlak and Weissberg (2007) conducted a review of studies that reportedly examined the impact of such programs on students' personal and social development. Evaluations would theoretically improve programs' design and implementation if they described exactly which elements of programs contributed to such development. Further, Durlak and Weissberg posited that programs that had impact were likely those that intentionally focused with major emphasis on social and emotional development rather than some other goals. They reviewed 73 studies and reported that the most important findings were as follows:

***1. Youth who participate in after-school programs improve significantly in three major areas: feelings and attitudes, indicators of behavioral adjustment, and school performance.***

More specifically, after-school programs succeeded in improving youths' feelings of self-confidence and self-esteem, school bonding (positive feelings and attitudes toward school), positive social behaviors, school grades and achievement test scores. They also reduced problem behaviors (e.g., aggression, noncompliance and conduct problems) and drug use. In sum, after-school programs produced multiple benefits that pertain to youths' personal, social and academic life for CAPE. This outcome was particularly striking at Williams School, where the school counselor, as part of the SCALE team, collected data on students' social and personal progress through the 2007-2008 year.

***2. It was possible to identify effective programs: Programs that used evidence-based skill training approaches were consistently successful in producing multiple benefits for youth, while those that did not use such procedures were not successful in any outcome area (p. 5).***

Durlak and Weissberg recommend, in light of their findings, that programs consciously focus on interventions that are in fact aimed at social and personal development. Further, they suggest that evaluation be evidence-based with respect to these goals. The SCALE program, while clearly an arts integration initiative, is also aimed at the whole child and fulfills the conscious intervention approach that Durlak and Weissberg suggest.

Interviews, focus groups, and observations of this 21<sup>st</sup> CCLC program all strongly provide evidence that social and personal development was a core goal as well as a core outcome, as the data presented in the three case studies and the synthesis will demonstrate. It is this intersection between students' personal development and arts-based learning experiences that provides the perspective of the SCALE program and, consequently, this report.

### **What Research Says About Benefits from Arts –Based Learning Experiences: Implications for Scale Analysis**

Catterall (1998) proposed two ways of using arts to promote academic success. The first was learning *in the arts*. Students exposed to discrete arts programs, such as music or art, develop skills that enable them to become literate in that particular art form. The second, learning *through the arts*, referred to the types of learning that take place when arts are integrated into other subject areas to enhance instruction. Students who learn through the arts are afforded the opportunity to learn subject matter with arts as an entry point. Teachers may use music, visual arts, or drama to introduce or strengthen an academic concept. Catterall (1998) suggested that students who learn in the arts and those who learn through the arts experience an increase in academic success. This is the basis for the SCALE after school program in which trained artists work along side teachers in arts and non arts topic areas.

The SCALE approach has been focused on the co-planning and co-teaching of arts-based projects and tasks. Most of these tasks have been clearly integrative with non arts content. According to Burton, Horowitz, and Abeles (2000), arts promote the following outcomes in students:

- creative thinking;
- fluency in thought;
- originality;
- focused perception;
- imagination;
- risk taking;
- task persistence; and
- ownership in learning.

The data from the 2007-2008 SCALE program suggests that teachers and artists report most of these outcomes anecdotally in their students, with particular emphasis and frequency in *focused perception, risk taking, task persistence, and ownership*. The SCALE adult leaders reported less evidence of *creativity, originality and imagination*, although student work and performance analysis indicates that these were somewhat evident across the four years of the program in the case study schools.

Hamblen (1997) added that in addition to creative behaviors, arts provide critical thinking and self-awareness. Arts also are considered a means of communication and expression (Grallert 1991; Eisner 1992). According to Perrin (1994), arts provide students with the ability to become active and self-motivated learners, collaborative workers, and risk takers. The case study narratives will describe how the SCALE program appears to have had impact in these dimensions on teachers and students.

Research by the National Endowment for the Arts (1991) identified five roles that arts play in academics:

- Arts can foster the development of students who are actively engaged in learning.
- Arts contribute to the development of a creative, committed, and exciting school culture of teachers, students, and parents.
- Arts can help generate a dynamic, coordinated, and cohesive curriculum.
- Arts can build bridges to the larger community, to the broader culture, and to other institutions.
- Arts can humanize the learning environment.

**The last two roles, bridging to the larger community and humanizing the learning environment, are remarkably evident in the outcomes from the SCALE PROGRAM across the three case study schools this year.**

### **After School/In-School: What Is The Connection?**

Why is it that policymakers continue to separate after school learning from in-school? Is it possible that children who participate in after school programs could undergo a seamless experience? If so, what would the teaching look like both in-school and after school in order to facilitate that seamlessness? And, what would students be doing in after school programs that would encourage their continual learning and engagement?

These questions have been ever present in the investigation of the SCALE program at three schools in Chicago over the past four years. We believe that we are uncovering responses to these questions as part of our research during the 2007-2008 school year. We are able to offer a complex set of responses to the issues regarding after school/in-school learning because we have chosen to study each of the three schools as individual case studies, in large part because they are three very different contexts with different needs, cultures, and approaches to after school curriculum.

### **Learning from Scale: Impact on Teachers in an After School Program**

How do teachers learn to acquire new skills? Part of the SCALE investigation focuses on how teachers interact with artists and students differently during the after school program and whether the intensive, longer blocks of time working in different ways with curriculum impacts how and what they teach during the school day. Joyce and Showers (2002) describe the characteristics needed for teachers to learn new practices and apply them in their classrooms. These include:

- **Persistence:** Every educator knows the importance of practice for children. From their

evidence base the authors conclude that persistence, even when initially uncomfortable, was a characteristic of successful learners. The SCALE program affords teachers the luxury of time in two-hour blocks as well as across a school year to encourage persistence and practice it themselves.

- **Acknowledgement of the transfer problem:** Teachers need to understand that the transfer of training is a separate learning task from the acquisition of knowledge or skills. If teachers are to see transfer as a goal from after school to in-school, the strategies for transferring strategies will need to be more explicit, as the recommendations from this year's study propose.

- **Teaching new behaviors to students:** Students are discomforted by change, especially when they are succeeding in existing conditions. Teachers who directly teach both the cognitive and the social tasks required by specific innovations are more likely to achieve successful transfer. As noted above, social and personal goals have been explicit in the SCALE program and represent, in large part, the program's greatest successes.

- **Understanding the importance of the underlying theory:** Teachers who master the theory underlying new behaviors are more likely to achieve similar results to those obtained in research settings, with their own students.

- **Proactive and productive use of peers:** Teachers who used peer support for mutual problem solving, observations, collaborative teaching and planning were more successful in transferring new skills to their own practice. In one case study school (Waters), this has been the most impressive outcome with respect to teacher growth. They have had long term experience across four years with collaborative planning for SCALE and, even with staff and artist turnover, they now see themselves as a working team.

- **Flexibility:** Teachers need to develop a spirit of inquiry, a willingness to experiment with their own behavior and an openness to evidence that alternatives have something to offer. After school programs are designed for this opportunity and the teachers in SCALE uniformly report this outcome for themselves.

Joyce and Showers also note that before **behavior change** can happen, teachers need to develop an **awareness** of differences in approaches and styles. Teachers in the three case study schools report what they see and hear from students and artists in the after school setting, as the narratives of the case studies reveal. Each teacher seems to have a different perspective on how the after school experience has affected her/his teaching. These particularities are enlightening and have implications for professional development of teachers for in-school and after school programming.



## CAPE, SCALE BACKGROUND, AND SCALE SCHOOLS

### ABOUT CAPE

Chicago Arts Partnerships in Education (CAPE) is a network of Chicago public schools and artists and arts organizations that form long-term partnerships. These partnerships integrate arts learning across the curriculum as a sustainable strategy for catalyzing effective teaching and learning and for activating whole school improvement. CAPE recognizes students and teachers as constructors of their own learning, and as active and capable contributors to the culture. CAPE engages teachers and artists in extensive professional development, planning, and action research, and in documenting and disseminating their work and their students' work. CAPE convenes professional discourse across its community of partnerships, actively participates in professional dialogue with practitioners, researchers, and leaders in the field of school improvement through the arts, and shares its work locally, nationally, and internationally through exhibitions, presentations, and print and electronic publications. CAPE sees itself as more than a deliverer of programs. CAPE is a "learning organization", engaging university researchers and practitioner researchers in contributing to new knowledge and to new models of practice. (Joseph, 2006)

CAPE's mission is to advance the arts as a vital strategy for improving teaching and learning by increasing students' capacity for academic success, critical thinking and creativity. CAPE works toward a future in which:

- students are valued as creators of culture in our society;
- teachers, artists and students work collaboratively to develop and share innovative approaches to teaching and learning in and through the arts in our public schools;
- teachers, artists, school administrators and parents recognize the arts as a key element in transforming schools into vibrant, creative and successful learning communities;
- professional colleagues and partners regularly communicate and share their practices and research in order to continually improve and evolve the field of arts in education; and
- policy makers, business leaders and all citizens value the arts in education as essential to a just and equal society, a thriving economy and an inclusive democratic culture.

### SCALE BACKGROUND

In the 2004-2005 academic year, the Chicago Arts Partnerships in Education began a five-year effort to develop an arts-based after-school program intended to influence teacher practice by offering teachers a laboratory for pedagogical experimentation, with artist partners collaborating in that experimentation. This effort was supported by the Illinois State Board of Education Federal Grants and Programs Division, through the U.S. Department of Education's 21<sup>st</sup> Century Community Learning Centers (21<sup>st</sup> CCLC). The 21<sup>st</sup> CCLC is the only federal program dedicated to after-school. It specifically requires that all community learning centers offer "**academic, artistic, and cultural enrichment** opportunities to students and their families when school is not in session" (Koch, 2007). It further states that academic opportunities should focus on meeting

the Illinois Learning **Standards** in reading, mathematics, and science and that the program should **complement the regular in-school academic program**.

The Supporting Communities through Arts Learning Environments (SCALE) serves students while simultaneously creating a learning environment for teachers, artists, researchers, and CAPE as an organization. The program initiative also opens up new opportunities for seeing after-school programs as a substantive opportunity for teachers' inquiry into their own professional development.

Essentially, SCALE is an after-school laboratory for classroom teachers to experiment with curriculum, pedagogical strategies, and new structures for learning environments. They are then encouraged to bring the successful outcomes into the everyday school environment. Rather than seeing after-school programming as separate from in-school programming, CAPE conceives of the after-school environment as a laboratory and model for field-testing programs and instruction for teacher application in-school. As set forth in the goals of the grant proposal, the SCALE project applies the arts in an after-school setting to improve students' **academic achievement**, to **support families** in their efforts to nurture children's growth and development, as well as to demonstrate excellence in **arts learning**. A key component of the SCALE project is the collaborative development and teaching of arts integrated curriculum by experienced CAPE artists and SCALE project teachers. This teacher-artist collaboration as well as the cross-school professional development CAPE provides for classroom teachers, teaching artists, administrators and parents form the fourth component of SCALE. Now in its fifth and final year, SCALE continues to serve students in three Chicago public schools.

## **OVERVIEW OF SCALE SCHOOLS AND THEIR RELATIONSHIPS WITH CAPE**

The schools served in the SCALE program are Telpochcalli Elementary, Waters Elementary, and Williams Elementary. Each school consists of vastly different student populations that reflect the changes within the school and surrounding area. In general, SCALE students represent the ethnicity, income, limited English Proficiency (LEP) of each school's student population. While the average number of SCALE students per year is 152.5, approximately 172 students participated in SCALE during the 2007-2008 academic year. The growth in the student population this year could be attributed to the addition of students in grades K-1 at Telpochcalli where the student participation rate almost doubled from last year. Just over 25% of the average number of total students, about 7% more than the next highest average, come from 5<sup>th</sup> grade. This is due to the fact that 5<sup>th</sup> graders are the only overlapping group of students across all three schools. The majority of students in SCALE are Hispanic, an ethnic group comprising of almost the entire student body at Telpochcalli and over half at Waters. Williams' student population contributes to the total number of Black participants in SCALE making it the second largest ethnic group involved in the SCALE program.

**Table 2**  
**2004 – 2007 Average SCALE Student Demographic Data Across Case Study Schools**

| <b>Total Students</b> | <b>Ethnicity</b>  | <b>Grade Level</b>   |
|-----------------------|---|--|
| 152.5                 | 7.5% White<br>63.8% Hispanic<br>27.2% Black<br>1.6% Asian | 1.6% Kindergarten<br>.4% First Grade<br>9 % Second Grade<br>6.2% Third Grade<br>17.1% Fourth Grade<br>25.1% Fifth Grade<br>11.9% Sixth Grade<br>18.3% Seventh Grade<br>8.4% Eighth Grade |

Within CAPE’s framework of after school as a learning laboratory, each school structured their program differently. At Williams, three different units took place after school – performance and script; improvisational theatre, and visual art. To complement the structure, the teachers and teaching artists divided students into three groups and rotated them from one unit to the next, so that all students would be exposed to different artistic forms. Additionally, the Williams team focused on one ‘Big Idea’ to tie the after school curriculum together; this year their ‘Big Idea’ was Chicago’s Leaders: Past, Present and Future.

The Waters team also taught after school with a Big Idea; in their case, they decided on Conservation and the Environment. In the first half of the school year, the students and teachers taught and learned together as one group. The after school program would typically begin with a short art-making activity, then the whole group of students would rotate from one teacher to the next until after school ended. In the second half of the year, students formed smaller groups that would then each rotate to a different teaching artist every several weeks. So similarly to Williams, students were able to work with all the art forms offered in the after school program – screenprinting, photography, woodwork, looming and creating bowls from recycled materials. Teachers, teaching artists, and students decided early on that the items created through SCALE would be sold at a festival, with proceeds being donated to environmental organizations.

Of all the schools, Telpochcalli ran the most after school units with a wide range of teaching artists. Each of the 6 teacher and teaching artist teams operated independently of the others, with each unit being held twice a week – some on Tuesdays and Thursdays, and others on Mondays and Fridays. Students were able to participate in more than one after school unit throughout the year.

## YEARS ONE, TWO, AND THREE

### INITIAL TWO-YEAR REPORT

The first two years of the SCALE program was synthesized into a two-year design-based report. In the report, Diana Joseph (2006) revealed evidence that supports the program's design work, including understanding the variety of ways that teachers engage the change process, effective strategies for supporting teachers and artists in researching their own practice, and the necessary supports for migrating field-tested after-school innovation into in-school practice. During year 1 of the project, the inquiry question was:

*How can partnerships with artists support teachers in becoming increasingly capable of trying out new strategies and critiquing their practice?*

After all data was collected and analyzed, Joseph concluded that teachers approach arts integration practices in-school, after collaborating with SCALE artists after-school, in a variety of ways:

- **Make and take:** Specific self-contained activities are modeled by the artist after-school and are repeated by the teacher in the in-school classroom. (I.E.: making block prints using foam core squares.) This is often centered on access to particular materials, and often is seen as a new strategy for structuring unstructured time in the classroom with a satisfying activity.
- **Replication:** Open-ended projects are modeled by the artists after-school and are repeated by the teacher in the in-school classroom. (I.E.: student bookmaking.) These more conceptual projects can be used by teachers for a variety of purposes.
- **Original applications:** Art integrated concepts experimented with after-school inspire original applications in-school. (I.E.: story-telling through torn paper collages after-school inspires text analysis through watercolors in-school.) These original applications tend to expand teachers' sense of both their student's and their own self-direction.

Evidence also seemed to show that teachers began to see their students in a different light after participating in SCALE. Students demonstrated capacities the teachers had not observed before in their classrooms. As a consequence, teachers' perceptions of the students expanded as they saw what the students could do after participating in SCALE.

During year 2, the research was refined into three areas of inquiry:

1. *How does a program like SCALE get started in a school, and how does it communicate its goals and intentions to teachers and artists in a way that is meaningful to them?*
2. *How are teachers and artists supported in developing research questions about their own practice that are meaningful and useful to them?*
3. *How do teachers bring their learning from their reflective practice after-school into their teaching practice in-school?*

Joseph concluded her study by reporting three evaluation findings and identified six support mechanisms for communicating SCALE's goals and intentions to practitioners. The support mechanisms offered by CAPE administrators, teaching artists and staff were:

- Inspired artist / teacher partnerships (creating a “mixed table”)
- Protected space (for risk taking and exploration)
- Supported research
- Prioritized learning by teachers (beginning with expectations laid out in a “lab notebook”)
- Extended professional community (through cross-site meetings)
- Leveled opportunities for reflection and celebration (for teachers to share their work with partners, with small groups, and with the entire SCALE community).

The first finding was that the support mechanisms allowed teachers to take on SCALE as a professional development opportunity. However, as described later in this evaluation report, the question regarding the relationship lengths between the teacher and CAPE does, in fact, seem to affect the impact of SCALE within each school. Joseph also pointed out that “teachers in SCALE raised researchable questions that extended their practice” (Joseph, 2006) and cited examples of these questions. The third finding, which triggered the second evaluation question in this report, supported the notion that “teachers brought their learning into the school day.” Joseph further concluded that six generative tensions were necessary for teachers to bring after school learning into in-school practices. These generative tensions are:

- Dependable structures and responsive innovation
- Student initiative and adult guidance
- Original inquiry and established skills and knowledge
- Experimentation and decision-making
- Individual work and group work
- Thought, feeling and action

## **YEAR THREE REPORT**

The 2006-2007 report was an initial analysis of progress made during year three as well as a synthesis of reporting from years one and two. The initial research from years one and two was used as a framework on which to build upon. The year three report, therefore, served as a springboard with recommendations and observations regarding SCALE evaluation for years four and five with the intention of informing staff and helping them to plan for the needed evidence and documentation for the future.

During the summer of 2007, the researchers had the opportunity to examine a summer version of the project at one of the participating schools and to examine PowerPoint templates prepared by each teacher/artist team from all three schools. These templates included design, documentation, and student work representation for each SCALE unit. Additional data came from 3 group interviews with teachers, artists, and CAPE staff, 1 at each of the three schools, as well as informal interviews of students and teachers participating in the summer project.

After reviewing the previous reports and analyzing the data collected for year three, five guiding questions were identified in the 2006-2007 report for deepening the inquiry and further researching the impact of SCALE in the last two years of the project. These five guiding questions are focused on school change, school curriculum, teacher practices, and transfer of knowledge.

**Table 3**  
**Research Questions for Years 4 – 5 of SCALE**

|   |  |
|---|--|
| Arts Integration and Transfer of Knowledge                  | 1. How can the arts, as integrated by SCALE's after-school programming, expand what teachers and students know and can do?                   |
|   | 2. How can practices used in the after-school SCALE program be used by teachers in their classrooms during the school day?                   |
|   | 3. What do students learn after-school in SCALE that can be transferred to in-school learning?   |
| Process for Sharing Knowledge and Impact of SCALE on School | 4. How can after-school practices and approaches, as implemented in SCALE, be shared with other teachers and school administrators on staff? |
|   | 5. How can after-school practices, as implemented in the SCALE program, impact a participating school?                                       |

General observations about the SCALE program and recommendations for improving upon these observations were also provided in the 2006-2007 SCALE Report. The chart below summarizes these outcomes.

**Table 4**  
**Summary of the 2006-2007 SCALE Report**

| What we saw 2006-2007  | What we would like to see  |
|--|--|
| 1. Documentation templates in their initial phases representing participants' first efforts at capturing what students, artists and teachers did during SCALE. | 1. <i>Documentation with a clear purpose</i> ; templates that are used by the teachers and artists in sharing SCALE with their peers; documentation templates that have student involvement built in; templates that show evidence of student, teacher, and artist learning. |
| 2. Anecdotal reporting on how much participating teachers have learned from the SCALE partnership.   | 2. More evidence of <i>how teachers have applied strategies</i> , approaches, and specific experiences with arts integration to enhance student learning in their classrooms.  |
| 3. Student projects that showed how much students were gaining and learning through the relationships and experiences fostered in the SCALE project.           | 3. Clearer means to <i>assess exactly what students are learning in arts and non arts areas</i> during SCALE, which may help to determine how to apply useful learning strategies elsewhere during and outside of the school day   |

|  |   |
|--|---|
| <p>4. Stories about how teachers shared their learnings from SCALE with their peer teachers and administrators during professional development sessions.</p> <p>5. Clear differences across three very different schools about the role that an out-of-school arts program can assume.</p> | <p>4. Systematic documentation and possible evidence from professional development coordinator and principal <i>regarding impact of SCALE on the rest of the school.</i></p> <p>5. A two-year case study that <i>examines the contexts for impact and change</i>, with Telpochcalli, Williams, and Waters serving as ‘demonstration sites’ to inform the field.</p> |
|--|---|

## **YEAR FOUR: RESEARCH METHODOLOGY**

The 2007-2008 evaluation is a case study design using qualitative data to address the research questions. The evaluation examines the contexts for impact and change, particularly within 21<sup>st</sup> Century Learning Center studies, with three schools serving as 'demonstration sites' to inform the field. The subjects in this evaluation volunteered to participate in this study. The evaluators sought and received Institutional Review Board approval for conducting this evaluation through Florida Atlantic University. Approval for conducting this evaluation was also received by Chicago Public Schools (CPS). All subjects signed consent forms outlining the details of their participation.

### **RESEARCH QUESTIONS**

The five research questions in year four were directly adopted from the 2006-2007 SCALE Report. While these inquiry questions served more as a guide in year three, the questions provided a structure for intentional documentation during the 2007-2008 academic year. The five research questions are:

1. How can the arts, as integrated by SCALE's after-school programming, expand what teachers and students know and can do?
2. How can practices used in the after-school SCALE program be used by teachers in their classrooms during the school day?
3. What do students learn after-school in SCALE that can be transferred to in-school learning?
4. How can after-school practices and approaches, as implemented in SCALE, be shared with other teachers and school administrators on staff?
5. How can after-school practices, as implemented in the SCALE program, impact a participating school?

### **DATA SOURCES / COLLECTION**

Statistical data was collected on the participating SCALE schools. This data includes demographics, total population, ethnicity, ISAT scores, and overall scores on all subject area tests. An evaluator conducted three separate focus group interviews, one at each school, involving teachers and teaching artists. Approximately 12 SCALE teachers and 10 teaching artists participated in the focus group interviews. Two non-SCALE teachers from Waters were also independently interviewed by an evaluator. SCALE parents and students participated in separate focus group interviews at each school. However, the data from the parent focus group interview at Williams Elementary is limited to only one parent who attended the meeting. Each



of the principals from the participating SCALE schools was independently interviewed by an evaluator.

Additional data was collected and analyzed from student work samples and on-line blogs. Student work samples were collected at the beginning, middle, and end of each SCALE unit. These student work samples include written work, copies or photos of art work, and video of performances and presentations. Teaching artists and teachers submitted and updated an on-line blog for each after school arts integration unit providing an opportunity for the evaluators and the CAPE staff to review and respond to the on-line blogs throughout the year.

The evaluators observed up to six in-school and six after school classes of each SCALE teacher/artist team. Field notes were also taken during these observations. In addition, observations and notes were taken at performances or final presentations at all three participating SCALE schools.

## ANALYSIS METHODS

The primary objectives of the SCALE study are: 1) to find ways in which the arts can expand what teachers and students know and can do, 2) to identify ways in which the practices that are used in after school be used by teachers in their classrooms during the school day, 3) to find out what students learn in after school that can be transferred to in-school learning, 4) to identify ways in which after school practices and approaches can be shared with other teachers and school administrators, and 5) to determine ways in which the after school practices can impact a participating school.

The table below provides detailed information regarding the data collection and instruments used in this evaluation in order to address the five research questions:

**Table 5**  
**Data Collection for SCALE 2007-2008**

| When Collected                           | Data Source   | Instrument   |
|--|---|--|
| Jan. - June 2008                         | Observations/Site Visits<br>(In-school observations of teacher - up to 6 and After-school observations of teacher & teaching artist - up to 6). | ET Survey<br>(Effective Teacher and Student Engagement)  |
| Jan. - June 2008                         | Field Notes from Site Visits  |  |
| January, 2008                            | 3 Principal Interviews  | Principal Interview Protocol   |
| Beginning, Middle, and End of Each Unit. | In-depth Student Assessment<br>(3 students per teacher)   | Written work, copies or photos of art work, video of performance / presentation from SCALE after school program. |
| May, 2008                                | 3 Student Focus Group Interviews<br>(1 at each school)  | Student Focus Group Protocol   |

|           |  |   |
|-----------|--|---|
| May, 2008 | 3 Parent/Guardian Focus Group Interviews<br>(1 at each school)                         | Parent Focus Group Protocol             |
| May, 2008 | 3 Post Focus Group Interviews with Teachers and<br>Teaching Artists (1 at each school) | Teacher Focus Group<br>Protocol         |
| May, 2008 | 2 Non-Scale Teacher Interviews<br>(from Waters Elementary School)                      | Non-Scale Teacher Interview<br>Protocol |

Upon collecting the data, the results were analyzed, evaluated, and documented in this report. It is our belief that the results of this evaluation will contribute to the knowledge base of after school arts integration teaching approaches that can be applied to in-school practices. These benefits and outcomes may include but are not limited to:

1. Evidence of student, teacher, and teaching artist learning using purposeful documentation templates by teachers, teaching artists, and students.
2. A framework for sharing SCALE with peers and administrators through an on-line blog documentation template.
3. More evidence of how teachers have applied strategies, approaches, and specific experiences with arts integration to enhance student learning in their classrooms.
4. Clearer means of assessing exactly what students are learning in arts and non arts areas during SCALE, which may help to determine how to apply useful learning strategies elsewhere during and outside of the school day.
5. Research-based findings on the impact of SCALE on the rest of the school.
6. Research-based findings on the impact of SCALE in different school contexts that can help inform the field.

## CASE STUDIES

### TELPOCHCALLI ELEMENTARY SCHOOL

Telpochcalli is a kindergarten through 8<sup>th</sup> grade bilingual magnet school with a total student population in 2008 of 280. At

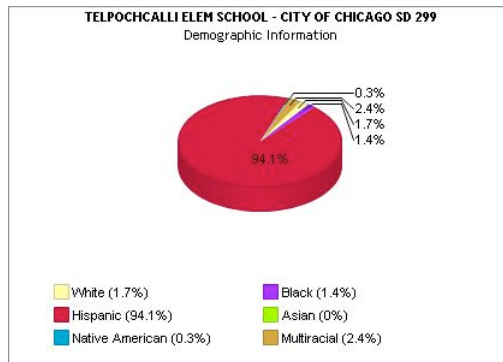


Figure 1.

Telpochcalli, over 94% of students are Hispanic, with 95% coming from low-income families, see Figures 1 and 2 for specific demographic data. In the past years, SCALE students represented grades 2-8 only. This year, which added grades k-1 to the SCALE student population at Telpochcalli, the number of students almost doubled. See chart below for data about SCALE student participants at Telpochcalli.

TELPOCHCALLI ELEM SCHOOL - CITY OF CHICAGO SD 299  
Student Demographics & Characteristics - Race / Ethnicity

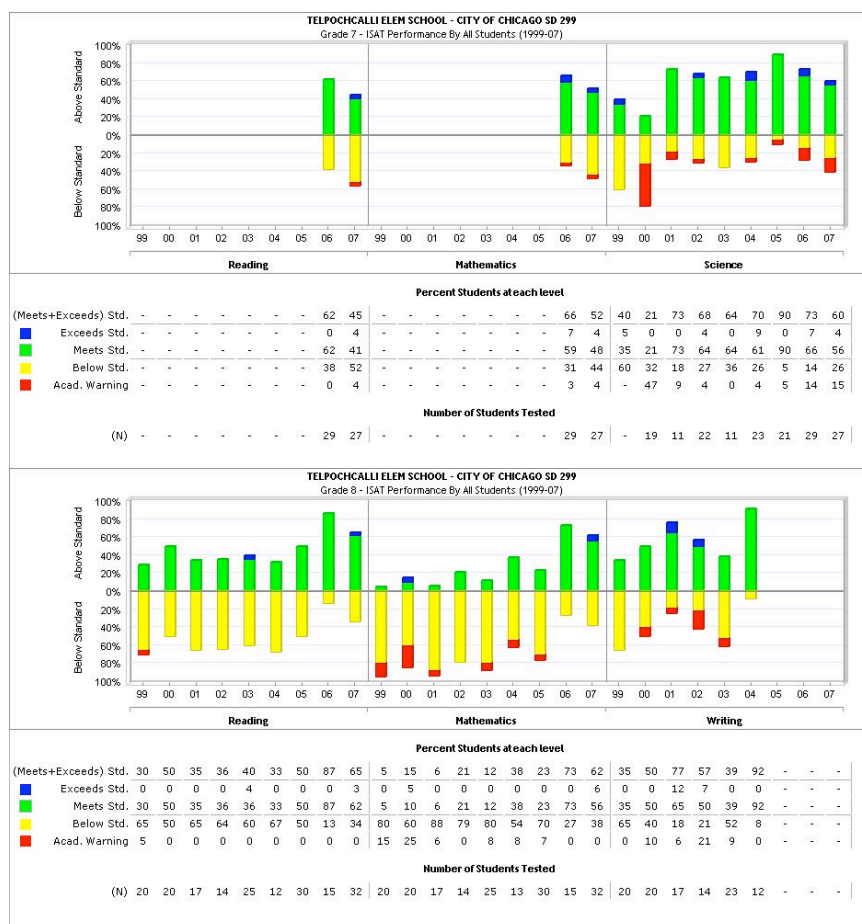
| Year | White (%) | Black (%) | Hispanic (%) | Asian (%) | Native American (%) | Multi racial /Ethnic (%) |
|------|-----------|-----------|--------------|-----------|---------------------|--------------------------|
| 1999 | 0         | 0         | 100.0        | 0         | 0                   | -                        |
| 2000 | 0         | 0         | 99.1         | 0.4       | 0.4                 | -                        |
| 2001 | 0.4       | 0         | 99.6         | 0         | 0                   | -                        |
| 2002 | 1.1       | 0         | 98.6         | 0         | 0.4                 | -                        |
| 2003 | 1.1       | 0         | 98.2         | 0         | 0.7                 | -                        |
| 2004 | 0.3       | 0         | 99.7         | 0         | 0                   | -                        |
| 2005 | 1.3       | 0         | 98.1         | 0         | 0.6                 | 0                        |
| 2006 | 1.7       | 0         | 94.5         | 0         | 0.3                 | 3.5                      |
| 2007 | 1.7       | 1.4       | 94.1         | 0         | 0.3                 | 2.4                      |

Figure 2.

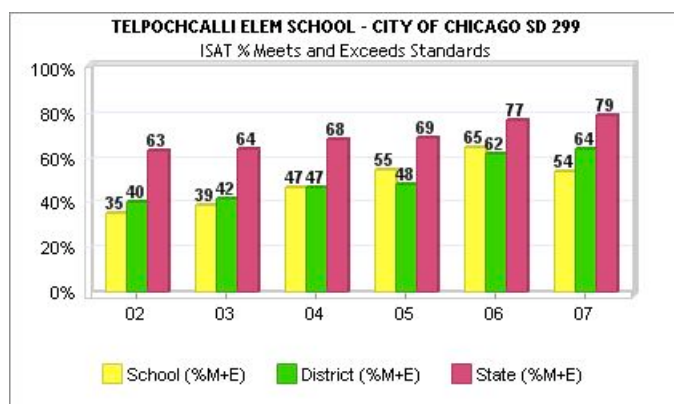
**Table 6**  
**SCALE Student Participation Data at Telpochcalli**

| School Year                                       | # in K            | % K in SCALE  | # in Grade 1 | % of 1 in SCALE | # in Grade 2 | % of Grade 2 in SCALE | # in Grade 3 | % of Grade 3 in SCALE |
|---|-------------------|---------------|--------------|-----------------|--------------|-----------------------|--------------|-----------------------|
| 2004-2005   | 30                | n/a           | 35           | n/a             | 27           | 75.00%                | 49           | 26.53%                |
| 2005-2006   | 25                | n/a           | 25           | n/a             | 25           | 40.00%                | 24           | 33.33%                |
| 2006-2007   | 25                | n/a           | 27           | n/a             | 20           | 55.00%                | 24           | 25.00%                |
| 2007-2008   | 25                | 32.00%        | 25           | 8.00%           | 30           | 63.33%                | 24           | 50.00%                |
| <b>AVG</b>  | <b>25</b>         | <b>32.00%</b> | <b>25</b>    | <b>8.00%</b>    | <b>25.5</b>  | <b>58.33%</b>         | <b>30.25</b> | <b>33.72%</b>         |
| <b>AVG of Student Body Participation in SCALE</b> |                   |               |              | <b>27.00%</b>   |              |                       |              |                       |
|   | estimated numbers |               |              |                 |              |                       |              |                       |

| School Year | # in Grade 4 | % of Grade 4 in SCALE | # in Grade 5 | % of Grade 5 in SCALE | # in Grade 6 | % of Grade 6 in SCALE | # in Grade 7 | % of Grade 7 in SCALE | # in Grade 8 | % of Grade 8 in SCALE |
|-------------|--------------|-----------------------|--------------|-----------------------|--------------|-----------------------|--------------|-----------------------|--------------|-----------------------|
| 2004-2005   | 34           | 50.00%                | 39           | 15.38%                | 42           | 19.05%                | 29           | 17.24%                | 31           | 16.13%                |
| 2005-2006   | 50           | 10.00%                | 29           | 17.24%                | 35           | 14.29%                | 40           | 12.50%                | 24           | 8.33%                 |
| 2006-2007   | 21           | 38.10%                | 44           | 15.91%                | 35           | 25.71%                | 45           | 11.11%                | 40           | 12.50%                |
| 2007-2008   | 30           | 16.67%                | 35           | 11.43%                | 40           | 62.50%                | 40           | 47.50%                | 35           | 45.71%                |
| <b>AVG</b>  | <b>33.75</b> | <b>28.69%</b>         | <b>36.75</b> | <b>14.99%</b>         | <b>38</b>    | <b>30.39%</b>         | <b>38.5</b>  | <b>22.09%</b>         | <b>32.5</b>  | <b>20.67%</b>         |



Figures 3 (above top) and 4 (above bottom).



Figures 5

Source: *Interactive Illinois Report Card (iirc)*, retrieved 10 June, 2008,  
<http://iirc.niu.edu/SearchResult.aspx?searchCol=CITY&searchText=CHICAGO>

ISAT subject area scores for grades 7<sup>th</sup> and 8<sup>th</sup> show a staggering pattern of achievement from year to year (see Figures 3 and 4). Although the data is not complete, students seem to score consistently higher in science, one of the planned units in the SCALE program, than in any other subject area.

Telpochcalli is an interesting case because some of the teaching artists work both in school classrooms and in the SCALE program and some don't. Some teachers have long-term relationships with in-school teaching artists, and some teachers have never worked with an artist before. Telpochcalli also engaged more artists and more teachers than the other two

case study schools in the SCALE program. This decision may have made it much more difficult to communicate and coordinate and also made it more difficult to collect documentation about what students and teachers learned over the year.

Some units were open to all students K-8 (music and dance); some focused on K-2 (drama, video, photography) and others were open only to the middle school

students (science, drawing and drama). It appears that artist and teacher teams of 2 or 3 planned projects independently throughout the school year. During this year 2007-2008, students chose one of six 'team' of artists and teachers and stayed with them the whole year. In previous years, they were able to move between three units (and teams). However, since the program this year took place on different days of the week, students were able to participate in more than one unit. Also, some students switched programs when different ones became available (i.e., switching from visual art + science to video). Within one team, there appeared to be a central focus (i.e., Observation or Mexican Music and Dance or Science, Art and Drama Integration), though not necessarily a Big Idea to unify the after school program. Rather, the artist(s) and teacher(s) worked together to organize a series of arts-based activities and events. In at least half of these programs, artistic technique was the primary emphasis of the program (i.e, dance program taught students various dances).

In 2005-2006, a few of the teachers met with facilitative support to look at student work as a means of planning. The portfolio power-points produced during that year were compelling in that they focused intensely on the work that students produced. *Two years ago when we met less often, we had real conversations...and when we had someone come in from the outside...we needed work on that too, but I liked the idea of having someone say, "What are you looking for?" And we didn't do that last year or this year.* The researcher on the project at that time met almost weekly with these teams and contributed significantly to the power-points. This degree of professional development support might be necessary for rich and deep documentation that includes teacher reflection and analysis coupled with student work.

When asked, the teachers and artists at this case study school had real difficulty articulating their own goals for the SCALE program as well. The goals from CAPE and the goals from their own SCALE team were not fully articulated or understood.

The culminating performance for the year showcased the various projects:

- a) a video produced with and by students
- b) a Mexican song and dance demonstration
- c) a photography slide show
- d) drawing/visual art slide show



Mexican folklore music / dance performance.

## The Scale Evaluation and Research Questions at Telpochcalli

- 1) ***How can the arts, when integrated into after school programming, expand what teachers and students know and can do?***

Questions 1 and 3 are closely related. Each case study school adult staff members did not hesitate to describe very similar Personal Development and Social Development Skills that students have gained and that they attribute to the long-term SCALE experience. See #3 below.

The teaching artists at Telpochcalli were equally clear on what arts skills the students learned.

## Arts Skills

A sustained, year-long after school program enabled the music teacher to work intensely with individual and small group instrumental lessons.

Music teaching artist/teacher: *To be able to play an instrument, you need a lot of time to practice and this program is great for the students... it was the same students in ensemble and in SCALE – so they had 5 hours a week to work with me – not just to practice independently. They are developing more advanced skills in a shorter amount of time; this increases their self-confidence if they put the work into it. In the classrooms, grades 2 – 4, I teach instruments for one quarter only. In other quarters, we study music from the world, from cultures; we don't have enough instruments to do whole groups then. This program is great for the students who do express an interest in playing an instrument.*

Whether or not this was a goal of the SCALE program, which is primarily an arts integration initiative, there was a benefit for students to experience this intensive music training in the after school program.

Teaching artist/theater: *I noticed that the younger kids learn things that they were bringing into the classroom. There are leaders in the class from the after school. They know how to do theater; they know what a script looks like. I can come in and say, what are the tools of theater? And they know that – what a role is, a character is, a stage direction is. They are able to look at a story and know how to perform it.*

When students were asked what they learned, they most often mentioned artistic skills within a variety of disciplines, and some clearly understood artistic techniques could be applied to a variety of situations outside of school.



A young girl shows her art work and writing on Mexican history.

**Table 7**

### Student Responses about Learned Arts Skills at Telpochcalli

|  |
|--|
| <i>We learned how to use instruments and in theatre we learned how to be a real actor and how to perform in front of people like never show your back, be loud enough so they can hear you and many different things that help us do things in our life.</i> |
|--|

|   |
|---|
| <i>I learned how to make videos and how to make them better...look better like the professionals.</i> |
|---|

|                            |
|----------------------------|
| <i>How to draw better.</i> |
|----------------------------|

|  |
|--|
| <i>Taking good pictures</i>  |
| <i>Learn about theater – using our body</i>  |
| <i>Now that I learned from school how to do the guitar and acting...my dad... he has an acting group and he lets me go so I can so if I can get a commercial job so I can act. For theater I learned how to play lots of music and I show people who come to our house and it's a really good thing.</i> |
| <i>In after school music when I play the violin it will help me in my future if I need to learn something.</i>   |
| <i>...this is actually my first theater class that I signed up for and I found out that I really liked acting and I didn't know as much and it's useful because I also used to be more shy and I used to get more nervous in front of people.</i>  |

In an interview with parents near the end of the 2007-2008 academic year, responses to what the students were learning were varied. A few general parent comments include: *The arts broaden their horizons, gives them more opportunities for learning. (Art) helps them with creative writing. (It) helps them become more detailed in what they do.*

### **Teamwork and Social Networks**

Like Waters and Williams, students collaborated in small groups in the majority of the after school programs at Telpochcalli, or they worked as a whole group in programs such as music, in which each student played an instrument, sang, or danced. These small group experiences strengthened existing friendships between students and introduced students to new ones.

The parents indicated that not only were their children expressing better collaborative tendencies but, in general, they were also communicating in more positive ways.

**Table 8**  
**Parent and Student Responses about Communication and Teamwork at Telpochcalli**

| <b>Parent Responses</b>   | <b>Student Responses</b>  |
|---|---|
| <i>He can communicate better with other students. Because the teachers in SCALE speak only English, he has been able to learn English better. He better understands what is being asked of him to do.</i><br>(Translated quote)                   | <i>I knew a little bit of the people but I really didn't knew some people and we're good friends now that that we've met. It's a really good thing we make friends in after school too.</i>   |
| Parent: <i>Let's go home.</i><br>Student: <i>No, I don't want to go home now. I'll stay with the [after school] teacher.</i><br><br><i>They love staying in school, they no longer complain about being tired or not wanting to go to school.</i> | <i>So (there are) smaller classes and usually there are kids you like to hang out with and that makes it more fun, because when its big classes – because my class is 32 and its hard to understand or hear the teacher when she's talking because there is always someone talking to someone else and you can't really focus but here its focused because they want to be there – not because they have to be there.</i> |



...has a circle of friends that he didn't have before.

She is more patient with her younger sister.

Interviewer: Is that the case for everyone else? Are you always with your friends [in after school?]

Student: Yes

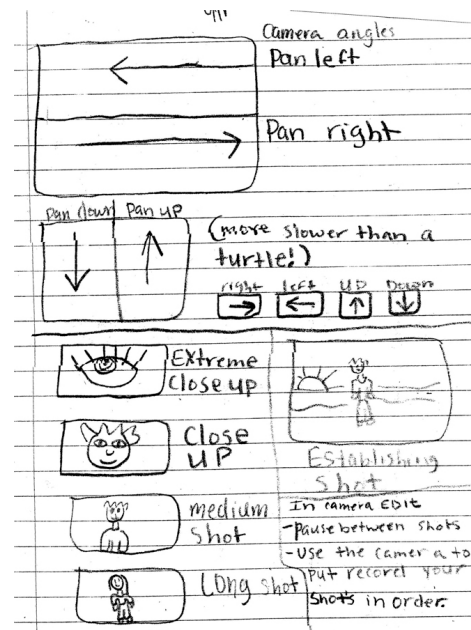
Student: Sometimes

Student: Yeah, I want to be with my friends and I also want to learn these things and how they are done and it seems really fun to be in there with all my friends.

## Self-Motivation



In the after school environment working in the arts, students relied on their self-motivation. Because artistic forms lend themselves to multitude of responses, none of which are clearly right or wrong, students did not worry about grades. They also recognized that their teachers felt more comfortable experimenting and trying new things after school, which in turn helps them to learn in a “less stressful” environment.



Students demonstrate techniques for video production and photography

In an interview with parents, all of them felt that their children's behavior and attitudes about learning have changed because of their involvement in SCALE. In general, they believed their children are more comfortable and responsible; have more self confidence, independence, and control; are more focused, motivated, and outgoing; and are no longer afraid to participate in activities.

**Table 9**  
**Parent and Student Responses about Student Self-Motivation at Telpochcalli**

| Parent Responses   | Student Responses   |
|--|---|
| [My daughter is] more emotional... it's like she's lost her shyness. They're more independent. [What the kids talk about] is always for improvement. | You learn, but unlike in-school you're not graded like and well you're not graded on what you learn and how you work. |
| [My daughter] was getting detention every week.  | You know you're going to get a grade [in school],   |



|  |  |
|--|--|
| <i>We didn't know what we were going to do with her. She would say 'I don't want to do it' as if she was a teenager and she's only 9 years old. [Now she says] 'I'm not going to stay for dance after school today because I'm having trouble in class and the teacher can help me with this and if I got it already and I have no more questions, then I'll go to dance.'</i> | <i>and if you don't get a good grade, you know you're going to get into trouble. And if you get into trouble you feel sad. And in after school if you do good you know you're going to feel good on your own, and you don't get a grade so you don't have to worry about that. But sometimes it feels good to just do a good job for yourself.</i> |
| <i>They created their own musical ensemble based on the SCALE music program ... they meet every weekend [at one of our houses].<br/><br/>... even more motivated to do well in school so that he can get into a good college.<br/><br/>They are more interested in what they are doing.</i>  | <i>[Having no grades] makes it different and makes it less stressful to learn. Because when you're in school, the teacher is just there and talking and you feel like you have to listen, you have to do that, but after school you're like – the teachers just tell you, oh yeah, we're going to do this and you just go, alright.</i>            |
| <i>Their grades show it, their having fun doing it, and their going to get better doing it.<br/><br/>They know how to prioritize [their work and activities] including playing!<br/><br/>It's like therapy – they relax, they have fun.</i>  | <i>When (teachers) in school it seems like everyone is more uptight and after school it's like, everyone is more relaxed, because it's off the clock. Sometimes it's just for fun what they do and oh, try to do this for this year.</i>   |

## Non-Arts Content

At this school, the involvement of the upper grades science teacher led to a clear and specific arts integration, with specific non-arts content, to be explored. The science teacher, a first year teacher new to SCALE, worked with the drama and visual arts teaching artists to teach her students about two systems of the body. The SCALE students were, as a culminating event, able to dissect a fetal pig, looking for and drawing the organs of the body that they discovered. The teacher noted that this would never have been possible in school for these students, due to large numbers of students and limited time for preparation. Through their drama and visual art instruction and experiences, the SCALE students were also prepared to observe and record carefully, thereby expanding their actual experiences and engagement with this content.

*Teaching artist/drama: Using the human body as the jumping off point...the functions of the human body....we used a lot of materials to approach the science content. I think they know the circulatory system and the excretory system very well. (Science teacher agrees.) They drew it, they painted it, they scratch boarded it, they used main characters as body parts; we made physical representations in the room for how those systems worked.*

This science project, with drama representations and visual art products is one of the best examples of arts integration, with integrity and clear content on arts and non-arts learning that is evident this year in SCALE.



Telpochcalli Eighth Grade Scratch Drawing:  
Pig Stomach and Fetal Pig Dissection SCALE After School Program

### Student Work at Telpochcalli: What Have Students Learned?

**Teacher:** *One of the goals is to have a place for the kids to be  
They are in a safe place participating in a program that supports them.*

**Interviewer:** *Is it just a safe place?*

**Teacher:** *I don't think that that's a JUST.*

During the 2007-2008 academic year, the students at Telpochcalli have worked on several projects within each of the six units. The products created by the students in these projects include:

- sketch drawings (observe/imagine drawings)
- dissection process journals
- short scripts using internal organs (heart, brain, stomach) as characters
- still life drawings
- photography (self portraits)
- dance/instrumental/vocal performance of Mexican music
- dramatic performance (folktale)
- monologues
- skits of scenes
- stick puppets
- masks
- puppetry theater performance
- video production (including sound and photographic inserts)
- dance performance



A 1<sup>st</sup> Grade student practices with her puppet

In general, the student work collected from Telpochcalli suggests that the students have numerous abilities and skills. The combined list of these skills is presented in the table below with the corresponding ISBE Learning Standards.

**Table 10**  
**Learning Standards and Skills Observed and Reported at Telpochcalli**

| ISBE Learning Standards   | Skills Observed and Reported at Telpochcalli  |                                     |
|---|---|-------------------------------------|
| <b><i>Social / Emotional - Goal 1:</i></b><br>Develop self-awareness and self-management skills to achieve school and life success.           | <b><i>Personal Development Skills</i></b>   |                                     |
| Identify and manage one's emotions and behavior.  | Appropriate aesthetic expression of emotion<br>Independence   |                                     |
| Recognize personal qualities and external supports.   | Self reliance<br>Self expression  | Self validation<br>Self confidence  |
| Demonstrate skills related to achieving personal and academic goals.  | Self direction<br>Independence  | Sense of empowerment<br>Persistence |
|   | <u>Teaching artist/video:</u> <i>Our whole approach this year was the Project Approach that I'd never heard of before. Whatever the (kindergarten) kids wanted to learn about, we went with. They wanted to learn about doctors, so we studied doctors. Then they wanted to learn about animals, so we learned about animals.</i>   |                                     |
| <b><i>Social / Emotional - Goal 2:</i></b><br>Use social-awareness and interpersonal skills to establish and maintain positive relationships. | <b><i>Social Development Skills</i></b>   |                                     |
|   | <u>Teacher:</u> <i>Some of those 'soft' skills are requirements – they are not 'soft'. Knowing how to learn things and how to express what you've learned...maybe a next step for us from that would be some more specific things from that ...how are you going to show this? Maybe that's a next step. Maybe those soft skills – if we really talked about what those are – in the 6 hour school day, just covering all the material, the standards, without teaching these 'soft skills' ...yet all of these things have to be taught – maybe after school is where that might happen.</i> |                                     |
| Recognize the feelings and perspectives of others.  | Collaboration<br>Patience   |                                     |
| Recognize individual and group similarities and differences.  | Teamwork<br><u>Teaching artist/theater:</u> <i>I teach only after school and not in-school. I know that they are learning to also respect teamwork, discipline, focus, concentration; they go through all of the pillars of character education. They depend on each other to make a presentation happen. How do you prove that? I don't know how to show that.</i>   |                                     |
| Use communication and social skills to interact effectively with others.  | Collaboration<br>Teamwork   |                                     |
| Demonstrate an ability to prevent, manage, and resolve interpersonal conflicts in constructive ways.  | Risk-taking   | Negotiating                         |
|   | <u>Teacher:</u> <i>I have a lot of students in-school that are in after school. They see this time as different. It's a creative outlet for them, more freedom. We do more experimenting, more trial and error things. All of those kinds of things of freedoms are also an important component for them to experiment with. With fewer students, you can allow more freedom.</i>   |                                     |
|   | <u>Teaching artist:</u> <i>For me, having them play around with</i>   |                                     |

|  |   |
|--|---|
|  | <i>different materials and having them judge whether that material was right was important. At first, they wanted to paint, they just wanted to paint....but then when we did observation drawings, they said, "We want to use a pencil." They wouldn't ordinarily get that chance.</i> |
| <b>Social / Emotional - Goal 3:</b><br>Demonstrate decision-making skills and responsible behaviors in personal, school, and community contexts. | <b>Performance Skills</b>   |
| Consider ethical, safety, and societal factors in making decisions.  | Social Awareness<br>Original compositions (dramatizations, puppetry)  |
| Apply decision-making skills to deal responsibly with daily academic and social situations.  | Social Awareness<br>Patience  |
| Contribute to the well-being of one's school and community.  | Social Awareness                      Audience Awareness<br>Music Performance   |
| <b>In Art:</b>   | <b>Arts Skills</b>  |
| Applications of Learning   | Performance (music, dance puppetry, drama / theater)<br>Visual Art (drawings, puppets, masks)<br>Video production                      Photography<br>Memorization  |
| Solving Problems   | Observation                      Video editing<br>Repetition                      Memorization  |
| Communicating  | Vocal Projection                      Audience Awareness  |
| Using Technology   | Video editing programs  |
| Working on Teams   | Performance (music making, dance, drama/theater/skits)<br>Video production  |
| Making Connections   | Photography and Video production through outside world (photo and sound) exploration  |
| <b>In Non-Art Content areas:</b>   | <b>Non-arts Content Skills</b>  |
| Applications of Learning   | Anatomy vocabulary and recognition of internal organs - dissection / visual art<br>Historical knowledge of Mexican music and folktales<br>Creative writing/original story board through video production, puppetry, monologues, skits, and drama<br>Journaling                          |
| Solving Problems   | Dissection of internal organs<br>Revising and editing   |
| Communicating  | Vocal Projection                      Video Production<br>Original Monologues and Skits   |
| Using Technology   | Researching internal organs<br>Video editing production   |
| Making Connections   | Internal organs through visual art / dramatizations<br>Mexican traditions through musical folklore  |

Source: Illinois State Board of Education, Illinois Learning Standards, <http://www.isbe.state.il.us/ils> (left column)

2) *How can practices used in after school programs be used by teachers in their classrooms during the school day?*

There are four ways in which teachers at Telpochcalli appear to be applying and reflecting about their teaching across the in-school and after school setting.

- a) They acknowledge that the curriculum is deepened and expanded during after school and have begun to explore how that could happen during the schools day. Music teacher, K-8: *What I do during the day, I focus more on the general music – instruments, notes. SCALE has given me the opportunity to go deeper into the Mexican tradition. I do that more often now in the school day because the students know more. Also, they know me. It's a different dynamic...in the classroom, it's only 40 minutes – after school, we have more time, and we can come up with more ways to teach.*
- b) They have reconceptualized the curriculum in terms of multiple media, multiple ways of accessing information and multiple forms of representation. There is more than one way to teach and more materials to use beyond the textbook. Science teacher, grades 6, 7, 8: *I'm more visual and I am thinking about how the visual can help science. It made me really think about how I could integrate more visual. Because the kids really did well in the after school program, I think about how to use that in the school day.*
- c) They recognized the power of collaboration with adults and with their students, and have begun to explore what this might mean for in-school teaching. Visual Arts Teaching Artist: *And also, the relationship that I have with students – I'm able to sit down and actually teach them drawing skills. Some teachers want me to do more of that – but there's an art teacher for that.... And then in school, I can say, "Well, you already know this, so you're going to be my helper for today."*

Teacher: *Sometimes you get tapped out and need new ideas... so just collaborating with others gives you some ideas to reach kids through multiple learning styles. That's the big thing these days, to help students learn in multiple ways.*

Teacher: *Since there were three of us collaborating, sometimes the kids were collaborating with us. Those two (pointing to the two artists working with her) rarely got the time to talk. I was the go-between (classroom teacher).*

- d) Teachers are learning flexibility and the ways in which they can experiment with the curriculum. *I don't have to get through a set curriculum; we're creating the curriculum.*

Teacher: *You're doing a lot more planning on your feet. There's a lot more time in between – you have time to find resources, figure things out – we use it as a time to experiment.*

**3) What do students learn in after school that can be transferred to in-school learning?**

Although the skills mentioned above could be used in school to enhance learning, students did not explicitly speak of using such skills during the in-school classroom. Instead, they referred to moments where they used their skills to teach friends and family.

**Table 11**  
**Student Responses about Skills Learned in After School at Telpochcalli**

|   |
|---|
| <i>Because one day my sister was recording my little cousin and she was kind of shaking and I was showing her how to actually move and all that. (Dance)</i>  |
| <i>And I showed my friends how to do the guitar and what they should do when they are acting when they are...to make sure if they are... the audience can hear you and see you and see what you are doing so ...yeah. (Music)</i> |
| <i>I'm like the brains in my family and I help them out when they try to record something I help them out or do it for them. (Video)</i>  |

**4) How can after school practices and approaches, as implemented in SCALE, be shared with other teachers and school administrators on staff?**

**5) How can after school practices, as implemented in the SCALE program, impact a participating school?**

This year, no data were collected as evidence that the practices in SCALE were explicitly communicated to the rest of the staff and Telpochcalli School as a whole. In the previous section regarding what teachers are learning that they are beginning to apply during the school day, however, there is much room for consideration for the school as a whole. These four areas would be fruitful areas of investigation for grade level and school-wide teams.

The expansion of curriculum

The use of multiple media/materials beyond the textbook

The power of collaborating to design curriculum with other adults and with students

Flexibility and experimentation as part of curriculum design

Clearly, SCALE teachers cannot claim that these are not occurring in other classrooms at the school during the school day. Highlighting and synthesizing how this occurs and when would be useful professional development with arts partners as a whole.

## Recommendations for Consideration at Telpochcalli for 2008-2009

1. This site, perhaps due to the number of staff and artists involved, and perhaps due to the range of experience with collaborative arts teaching, would benefit from some facilitated conversation with CAPE about goals for the after school program in this final year.
2. Teachers and artists are not clear on documentation requirements; more importantly they are not clear on how the documentation is in fact part of the process and could be important in teaching and learning. CAPE staff needs to spend more time assisting with documentation and demonstrating how the documentation can be a part of what the students do and interact with as well. The documentation process could serve as a means through which teachers and students could reflect on their work and what is being learned through the SCALE after-school program that could be transferred to in-school. Reflections and share-outs could be part of the SCALE meetings at this site should they decide to re-establish a system for meeting across units. In this school, as with the other two case study schools, it might be worthwhile to provide a structure for documenting how and when classroom teachers and artist utilize what they are working with after school during the school day – if that remains as a central goal for SCALE across sites.
3. Since social and personal development remain central outcomes, as reported by parents, teachers, and artists, the research team and CAPE staff may want to be more intentional about systematic data collection with respect to these developments as they relate to specific students. More could also be learned about how the artists and teachers actually see themselves addressing these developmental goals in their teaching; this is difficult to capture, but with the aid of counselors and developmental psychologists' input, might be worth reporting at the end of year five. This could be accomplished by intensive child studies, following target children through the school day and in the SCALE program using a systematic behavioral inventory and field note system at intervals through the school year. Because we only received anecdotal reports on behavior and attitude changes this year, we cannot attest to changes in students or teachers during the school day.
4. Because we are interested in what teachers do during the school day who are also involved in SCALE, the research team needs to spend more time in those SCALE teachers' classrooms during the school day, explicitly communicating to teachers that we are interested in how and what they are doing during the school day that relates to how they teach during the SCALE program.

## WATERS ELEMENTARY SCHOOL

Waters elementary is a pre-kindergarten through 8<sup>th</sup> grade fine and performing arts magnet school housing a diverse and changing population, with over 80% of the students being white or Hispanic (see Figures 1 and 2). As of 2007, 69% of the students come from low- income families, a percentage that has fallen dramatically from 91% in 2004-2005. The total student population in 2008 was 350, a

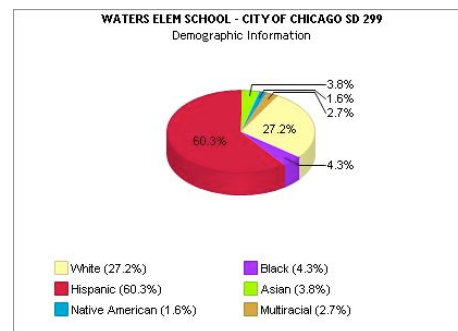


Figure 1

| WATERS ELEM SCHOOL - CITY OF CHICAGO SD 299<br>Student Demographics & Characteristics - Race / Ethnicity |           |           |              |           |                     |                           |
|--|-----------|-----------|--------------|-----------|---------------------|---------------------------|
| Year   | White (%) | Black (%) | Hispanic (%) | Asian (%) | Native American (%) | Multi racial / Ethnic (%) |
| 1999   | 23.9      | 6.2       | 65.8         | 3.0       | 1.0                 | -                         |
| 2000   | 23.2      | 4.5       | 68.0         | 3.9       | 0.5                 | -                         |
| 2001   | 21.2      | 4.6       | 69.8         | 3.6       | 0.8                 | -                         |
| 2002   | 20.6      | 2.7       | 72.8         | 3.3       | 0.6                 | -                         |
| 2003   | 21.5      | 3.4       | 70.4         | 4.2       | 0.5                 | -                         |
| 2004   | 18.3      | 3.0       | 73.8         | 4.8       | 0.2                 | -                         |
| 2005   | 18.1      | 4.7       | 73.1         | 3.9       | 0.2                 | 0                         |
| 2006   | 16.6      | 3.3       | 71.5         | 3.6       | 1.4                 | 3.6                       |
| 2007   | 27.2      | 4.3       | 60.3         | 3.8       | 1.6                 | 2.7                       |

Figure 2

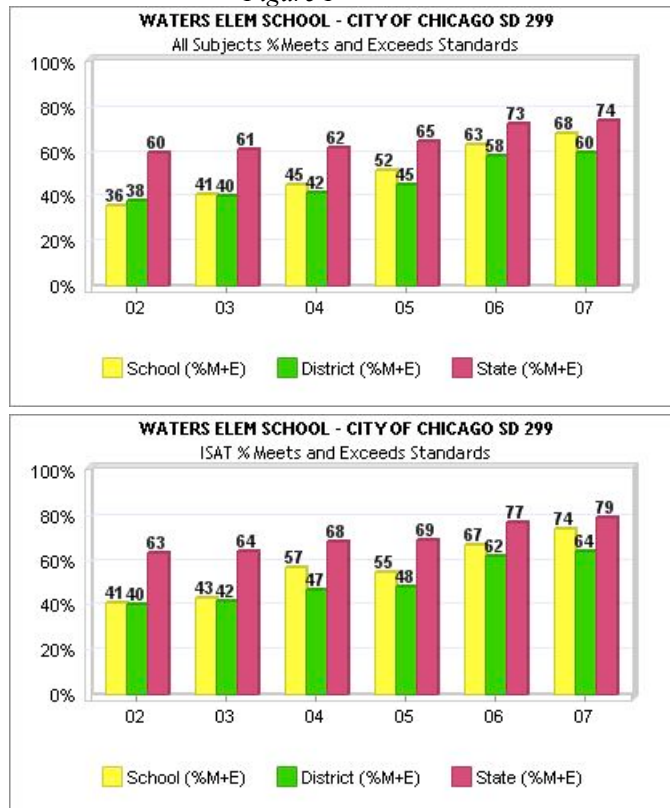


Figure 3 (above top) and Figure 4 (above bottom)

Source: Interactive Illinois Report Card (iirc), retrieved 10 June, 2008,  
<http://iirc.niu.edu/SearchResult.aspx?searchCol=CITY&searchText=CHICAGO>

significant drop from 421 in 2005-2006. 67.70% of the students in 2007 met the standards in all subjects during this academic year (see Figure 3 for all test scores and Figure 4 for ISAT). Students who participate in SCALE represent grades 5<sup>th</sup> – 8<sup>th</sup> including approximately 48% of the total 5<sup>th</sup> grade population. See chart below for a breakdown of SCALE participants.



**Table 12**  
**SCALE Student Participation Data at Waters**

| School Year | # in Grade 5                              | % of Grade 5 in SCALE | # in Grade 6 | % of Grade 6 in SCALE | # in grade 7 | % of Grade 7 in SCALE | # in Grade 8 | % of Grade 8 in SCALE |
|-------------|---|-----------------------|--------------|-----------------------|--------------|-----------------------|--------------|-----------------------|
| 2005        | 51  | 68.63%                | 48           | 2.08%                 | 49           | 6.12%                 | 49           | 6.12%                 |
| 2006        | 45  | 44.44%                | 42           | 11.90%                | 40           | 12.50%                | 50           | 10.00%                |
| 2007        | 35  | 31.43%                | 35           | 22.86%                | 47           | 14.89%                | 36           | 19.44%                |
| 2008        | 40  | 47.50%                | 30           | 13.33%                | 40           | 20.00%                | 50           | 12.50%                |
| <b>AVG</b>  | <b>42.75</b>                              | <b>48.00%</b>         | <b>38.75</b> | <b>12.54%</b>         | <b>44</b>    | <b>13.38%</b>         | <b>46.25</b> | <b>12.02%</b>         |
|             |   |                       |              |                       |              |                       |              |                       |
|             | estimated figures (according to teachers) |                       |              |                       |              |                       |              |                       |

The Waters after-school teaching team is made up of a mix of regular in-school teachers, enrichment teachers (music, visual arts, and environmental studies), parents, and teaching artists. This team works with students both in- and after- school. The in-school teachers not only see the after-school students regularly in-school, but are in close rapport with the relatively small staff of in-school teachers. Individualized student needs are a top priority at Waters school. In addition to extending the in-school program into the after-school environment, Waters also compliments this strategy by bringing certain themes from the after-school program back into the school community.

### **Collaboration at Waters: Teacher Leadership and Consistent Planning Time**

The goals for the SCALE program at Waters this year from the view of the teachers and artists are very consistent with the SCALE Research Questions designed by the Research Team for 2007-2009. One goal expressed by the artists and teachers served as the springboard for addressing the Research Questions. The teachers and artists explained that this year, they wanted to form a cohesive, consistent teacher/artist team that meets regularly, plans regularly and addresses student concerns regularly.

The reasons for this success are worth articulating in order to learn from them and consider these variables when after school programs are designed in other contexts

First, this team of teachers, experienced with working with external partners, set the tone and decided on the initial agenda, including the major theme or Big Idea. They also had worked with teaching artists before and had particular notions of what kind of partners they wanted for SCALE.

The Visual Arts Teacher explains: *We've found a really nice fit as a professional team. Our first year, we had an experimental team of artists. We were trying to find the right artist fit, personality fit, passion fit. This year, it's been so wonderful. We feel like we're a team. We've become friends. It's nice to have that constant sounding board and knowing that somebody's got your back.*

*The fact that we did try out a number of artists, we really had to think about what we wanted, what the kids needed, or what the intention of the program was. And I don't think we would have found that if we hadn't gone through that process...seen so many teaching styles, so many artist styles. That was a good learning experience. We were able to figure out what we didn't want.*

*The clearer we are, the better.*

*We are learning that when teachers take the initiative and indicate what students need and what direction the curriculum should take, partnerships with external organizations are more likely to be self-sustaining and truly collaborative.*

Waters School was the most successful example of the three case studies of a coherent, cohesive planning team with multiple artists, the two arts teachers in the school, and the SCALE Coordinator. At this school, the strength of the adult team is noticeable and palpable after these four years.

*That's the lovely thing about this program. You're paid for planning, right?*

*If you start by saying, 'We value planning and we're going to pay you for it.' And you have to have that experience so you know what it feels like.....so you want to have a two-hour planning session.*

Third, the Waters SCALE program had a clear, year-long 'Big Idea' (Recycle/Reuse) that was rich enough to engage students, extend both adult and student learning, and enable rich art making to occur. This Big Idea enabled each artist and teacher to develop and expand on the theme, but still stay connected to each other.

In comparison, a 'Big Idea' was attempted for the first time this year at Williams, but at Telpochcalli, there is no evidence of any connection between the different projects implemented through SCALE. A Big Idea seems to help teachers see how multiple art forms and interdisciplinary non-arts content can be a coherent curriculum. A Big Idea moves the SCALE program beyond a set of projects that are not curricular and may not contribute over the long term to student learning.

## **The Scale Evaluation and Research Questions at Waters**

- 1. How can the arts, when integrated into after school programming, expand what teachers and students know and can do?***

### **Teacher Learning**

When asked what they as teachers and artists learned from working with SCALE, the responses were interesting. A second year classroom teacher explained what she had learned just by watching more experienced teachers teach. This may not seem significant, but the co-teaching or team-teaching that occurs after school represents a crucial opportunity for new and inexperienced

teachers to learn from other adults – something that rarely happens during the school day: *Being my first year with SCALE, I like being with other adults, to get feedback, other ideas...it's really motivating...it's interesting the way they talk to kids, classroom management. I try to bring that into my classroom, reword, helping them problem solve as opposed to me solving the problem for them.*

The Visual Art teacher commented similarly how interesting it is to observe how others teach a curriculum that she normally teaches. Arts specialist in buildings rarely have the conversation about how to teach their disciplines, as grade level math or language arts teachers might do. *It's neat to see how others going about making art... as an art teacher, there's only one – it's not like you can collaborate with a cohort...but it's fun to see how other people go about teaching the same subject you do.*

Teaching artists too discussed what they learned from teaching with teachers rather than replacing them as they typically do during the school day. *The two arts teachers really know the kids this age...they realized that the kids had to learn the material and that some stuff would be hard and you have to process it with them. In the past, I would just put it out there – and more information is better – give them lots of visual information and something will sink in. But then I realized that you have to step back and help them process it. It's nice, very nice.*

The principal at Waters also presented some valuable insight from her observations concerning teacher learning through the SCALE after school program.

The teachers involved in SCALE are truly learning and enjoying what they are doing – *it's really wonderful. Even though we sometimes hear the grumbling, the documentation part is really making them be reflective practitioners and I like seeing that.* This provides them with greater professional development where they stand a little taller and feel a little prouder *because they're really thinking about the affects of what this has on the students.*

The SCALE teachers have a neat collaboration. *It's been a really nice blending of people, that they're talking to each other and they're collaborating and sharing ideas. The group that is involved with it is great, they really are wonderful people and it's spreading that out in the rest of the staff... and ... it works. There are folks that do a lot of collaborations together more like one on one or like grade levels...*

The SCALE teachers *are going into their classrooms and reflecting on their teaching practices and how is it [after being in the SCALE program] that they are addressing their teaching differently.*

## Student Learning

### Personal Development Skills

*Using the word SCALE – I think they [the students] feel very proud and empowered that they're in SCALE.*

*The process we used this year was rethinking...we rethought everything – everything we made was to make things better.* The teachers and artists explained that, while they were rethinking this rather familiar unit of study on recycling, they were challenging the 5<sup>th</sup> – 8<sup>th</sup> grade teachers to do so also. What does it mean to 'rethink' a topic? Students were asked, in reflective journals and in discussion, how recycling matters in the larger world. They were being asked to reconsider what they perhaps had already studied and thought they already knew. They were learning new uses of old materials (bottle caps, pieces of string, computer parts) and began to take personal responsibility beyond the idea of recycling bottles and cans at home and at school.

The activities in SCALE were "encouraging" and "fun" for students and allowed them to express their opinions through writing and design of their creations. Each student created his/her own slogan for stenciled bags, as well as personal messages underneath the top of their stools, and hopes and dreams weaved into the looms. They also chose, from a selection, all the pieces used to craft their objects (i.e. their own pieces of wood for the stools, their own colors for bags). Giving the students personal choice and ownership of their work increased their interest in the activity and more importantly, improved their confidence in self-expression.

On the last day of the SCALE program for the 2007-2008 school year, the teachers held a Student Reflection Session. The Art and the Music Teacher team-taught and introduced a set of reflection questions that 'the adults' had developed prior to the students' arrival.

Art teacher: *When you finish a program like this, you want to reflect on what you have done. We want to think about everything we have done in SCALE this year.*

Several Students: *Writing? UGH...(moans)*

Art teacher: *I don't want to hear it ...some of the best artists in the world are writers.*

Teachers then referred to the reflection questions they had developed on the board; students offered more of their own and then they wrote individually on two questions of their choice. Some student responses from their journal entries and interviews include:

Question: *What did you learn about working in groups?*

*I learn that before you and your group do something you should tell every one what you want. And every one had different thoughts.*

Question: *Would you return to SCALE and why?*

*I would love to return to SCALE for so many reasons. First reason I would love to return to SCALE is because you make new friends and have fun and learn at the same time. Second reason I would like to return to SCALE is that if I have a ruff day in class, and when I go to*

*SCALE I have fun and all the bad things are gone when I walk in the room and see the wonderful teachers and great friends.*

*I will love to come back to SCALE because you learn about different cultures and languages.*

Question: *Did you like the activities? Why?*

*In SCALE, an enormous amount of fun and laughter was released from my body in SCALE. Next year, I hope it's twice as fun. May the program of SCALE be remembered, but the memory of SCALE lives on forever.*

In a parent focus group interview held toward the end of the SCALE program, responses to questions regarding student learning and behavior as a result of the SCALE program were remarkably similar across all parents and ethnic backgrounds.

**Table 13**  
**Parent Responses: Personal Skills learned by Students at Waters**

|  |   |
|--|---|
| a sense of empowerment: <i>that it takes small steps in order to create change</i>   | to be more independent: <i>instead of me being interested in what he is interested in, he has found that he can pursue those interests on his own.</i>  |
| to be more mature: <i>to understand and believe that they can make a difference and that they can affect people around them</i>                                      | to be more responsible: <i>he was concerned that his [doctor's] appointments not be made during after school ... and if he did have to miss that he could get an excused absence.</i>   |
| to be more careful in their choices: <i>and suddenly they're realizing that the choices they make, the things they learn and the choices they make ... are huge.</i> | to pay more attention to detail: <i>he is specific about what he likes and doesn't like. He is more particular about things like in the garden outside - he has to measure everything and put it in specific places to make sure it grows nice.</i> |

A parent told a story about her child who didn't want to go to school. They had to negotiate in order for him to go to school and to complete homework assignments. When he started attending SCALE, he stopped bringing home homework and would say that he had completed it in school. The parents would contact the teacher because they didn't believe what their child was saying and in fact it turned out to be true. According to his teacher, he was doing better in school and was at the top of the class. He would talk about what he learned in school and began to sound and act more mature. His behavior improved greatly. He even asked for his own room at home (which he shared with a younger sibling) and became much more responsible.

### **Social Development Skills**

The adults working with the SCALE program intended to extend the understanding students have of the impact of the SCALE program art they produced by selling work and contributing proceeds to recycling nonprofit organizations. This could certainly be seen as a social development concept that the teachers and artists seemed to grasp and that was achieved in SCALE this year.

The parents of some of the SCALE students believe that the program has helped to build positive relationships between the students, parents, and teachers. They see that there is a nice respect for each other and the way that they treat each other in school and how the teachers react with one another is very positive. They have observed that the students have a lot of respect for the after school teachers who teach them – *they see the teachers in a different light, in a more casual setting – it's fun.*

They parents also see other changes in their children as a result of SCALE: ... *they see garbage as reusable items and find alternate uses for what would otherwise be considered garbage by others. [My child] has become very conscious for conserving energy, water, and recycling.*

In turn, the group art making enables students to participate in art forms that are truly communal. Sewing, weaving, and storytelling all promote trust, risk taking, and self-confidence, according to the teachers and artists in SCALE at Waters. Students now know that they can make art, not only for themselves, but also for the larger world community and that art has a role in helping young people become global citizens.

The teacher's interest in community building became a major component of the 2007-2008 SCALE program. At the beginning of every session, students would gather around in a circle and share what they had learned the session before. And in addition to group share, teachers frequently engaged students in activities that forced them to listen and pay attention to the other students in their group or pairing, such as drumming in small circles or drawing a description of an object given by another student. These small yet frequent interactions, as well as the overall arc of the 2007-2008 program, fostered teamwork as well as student awareness of their ability to work in teams.

**Table 14**  
**Student Reponses about Teamwork at Waters**

|  |
|--|
| <i>In some activities we played, we learn how to listen, help and respect one another.</i>   |
| <i>I learned that you can do a lot with a lot of people.</i>   |
| <i>My experience working in a group was that sometimes people wants to boss you Around and you have to learn how to handle it because not always your ideas are going to be heard. Sometimes there are better ideas.</i> |
| <i>I learn that before you and your group do something you should tell every one what you want. And every one had different thoughts.</i>  |

Because the content knowledge was directly related to the students' lives, the teaching also facilitated the sharing of knowledge to other students and to their families. Their actions to prevent waste at their school and at home reflect an increased social awareness.

**Table 15**  
**Student Reponses about Social Awareness Issues at Waters**

|   |
|---|
| <i>I taught our class -- Mr. L. said he was giving out bottles so we could stop using plastic bottles. All we had to do is write a note and I told my class that all you have to do to get this bottle and stop wasting all those plastic bottles were just to write him a letter and he'll give it to you. And you can keep that for a</i> |
|---|

|  |
|--|
| <i>million years.</i>  |
| <i>I learned that a Styrofoam plate or a Styrofoam cup could last a million years or more to disappear from earth and I taught my mother that we shouldn't waste all those plastic bottles and we should recycle here at school because I added all the years together and Styrofoam cup can be bigger than my family.</i> |
| <i>Another thing we don't do in normal class is donate to other places. So the whole point because we did bags so we could donate money to charities to give people things who don't have anything and that's something really important that we don't do in a normal class.</i>   |
| <i>... we get to have fun and learn new things. We are trying to change our community and stop pollution. We are also learning ways to recycle so that we can stop cutting trees down. Not only have we wanted to make a better community, we also want to make this a better place for everyone else.</i>                 |

The students were asked to write about what they thought they should do on the last day of SCALE. One student responded by writing: *We should make a contest to get a winner for the student that best draws a recycle sign.*

The students have learned that there are organizations and people in the world who contribute what they know and can do to larger purposes. Their learning has in itself become purposeful beyond themselves. This is a rare and extremely useful outcome of SCALE at Waters this year.

### Non-Arts Content Skills

Consistent with the social development learning described above, the teachers introduced three social outreach/recycling projects through video and web-based information to the group. The students had to explore these organizations (Maya Works, Heifer International and Safe Passage) and understand how they functioned, how money was used from donations, and how their art could contribute to this larger vision. In that research, students also had to understand the social and economic challenges that each organization addressed. This type of 'social studies' learning is hands on; it is real world and it challenge students to see problems and consider solutions.



Waters School International Day: SCALE Work Contributes to Global Projects

In interviews and through the student work, students at Waters emphasized non-arts content knowledge more than students at Telpochcalli or at Williams. SCALE teachers exposed Waters students to a year-long program in preservation and conservation of the environment that is closely tied with the mission of Waters elementary school. In the fall of 2007, they informed

students of the ecology at Waters (with a particular emphasis on the Waters garden), the waste Waters produced through cafeteria excess, as well as global conservation efforts through organizations Heifer International, Safe Passage, and Maya Works. They also requested that the students interview a member of their family about recycling in the environment.

This extended learning based on places relevant to student's lives --- their school, themselves and their family, and the world --- deepened their awareness of the environment to integrate topics on physical science, and the economy.

**Table 16**  
**Comments from Students, Parents, and Principal:**  
**Non-Arts SCALE Content Learning at Waters**

| Student Comments<br>About Working with Wood   | Parent Comments  | Principal Comments About<br>Science and Media Lab   |
|---|--|---|
| <p><i>This is so special because every time I saw this wood I thought it was just plain wood. But then I found out that this wood is solar power. When the temperature is very high up the wood pops and becomes masses of energy or big fire. We picked this kind of wood because it is buckthorn and they are alien invaders and we don't want them in our woods. The wood on top is Ash wood and we picked this kind of wood instead of buying it from a store. When you really want to know how much old they are you could just look at the rings in the middle of the [stem] of the tree. We made these [tables] and stools because we are recycling it.</i></p> <p><i>If I were selling or giving you table that you made, I would say that the wood that represents the table was made out of solar power, fire, and air. If a person was planning to buy the table I made, I would say that maybe this table, the items that made the table was maybe 100 or 200 years old! If a person bought the table I made, I would say that the items that represents the legs of the table is made of ash and the top of the table is made of ash too. Maybe, if I tell the person who every buys it, what I did to make this table and how hard work I did, maybe they would keep it and they would take care of it.</i></p> | <p><i>[The kids are learning about]:</i></p> <ul style="list-style-type: none"> <li>• history</li> <li>• nature/natural life</li> <li>• environment</li> <li>• recycling</li> <li>• how to make a chair out of wood and how the wood got to its current state</li> </ul> <p><i>They have learned a lot [through the program] and at a different level. My daughter has been able to borrow the SCALE camera to take lots of pictures and learn about nature.</i></p> | <p><i>[They have made great strides in the area of science]. In our 4<sup>th</sup> grade and our 7<sup>th</sup> grade science tested areas, we have some big gains in the numbers there and I'm attributing that to the more hands-on activities and the projects the students are involved in with this after school program where they're learning more about the scientific portion of subject matter that they're working with. It's been very successful.</i></p> <p><i>The media lab – they have done so much – they're pretty well trained in what I would consider techno savvy computer skills. [These kids are leaving this year, they've graduated from Waters.] having gained a lot of knowledge and better understanding of the whole process ... and I know the kids in the media lab have a greater understanding of the subject matter and that's most important.</i></p> |



## Arts Skills

The media lab, where students learned about photography and video editing, involved the students in a particular type of arts skills learning.

Student journal: *Like for the cameras one thing is the five things for good photography, like angle, composition, light, timing, and symbol.*

When asked, the parents were aware of the skills their children learned through the media lab unit at Waters and specifically mentioned their vast knowledge in the subject area:

*My daughter (in media lab) is aware of the technical aspects. We will go to the movie and come out talking about specific technical parts in the movie at a high level of understanding.*

*My son has been able to use some of the projects he has done [in SCALE] in Boy Scouts ... that has overlapped [with photography and taking pictures].*

*... the media lab, how to make a movie, how to use the camera.*

In addition, working with wood and recycled materials provided students with other opportunities for arts learning. Students consistently expressed enthusiasm over the things they made during SCALE and were surprised at their own ability to create objects from unused materials. That is, students realized abilities that had never been explored prior to SCALE.

Student: *I liked the looming and the weaving because I was like the master of it and I was fast.*



SCALE Students' Tapestry: Waters School International Day

Student: *I thought of Mr L.'s group the stool making group because I never thought we could make all those things I thought ...tables and all... but once we started making all those things and we started learning about it I thought it was good; I still want to make more.*

Parent response: *... making the tables out of ash wood... [that's what he would talk about at home].*

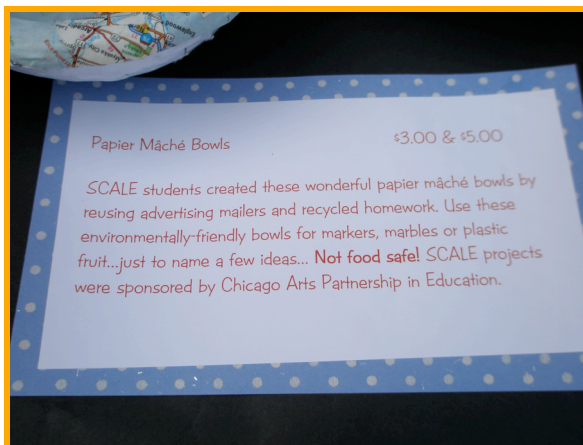
Visual Art teacher: *The students were creating art and learning the skills, but also making art for a bigger purpose.*

*If you make it, can't you keep it? Just having that conversation among ourselves was really beautiful.*

### SCALE Student Work at Waters School

At Waters, the central theme or Big Idea for the SCALE project of recycling / reusing / rethinking made it possible for students to make a variety of products, most of which were sold at an end of year culminating event, International Fair Trade Market Day. The proceeds from the sales (about \$1,000) were donated to three specifically selected organizations: Heifer International, Safe Passage, and Maya Works. The products created by the students in the SCALE projects during the 2007-2008 academic year include:

- recycled material products for sale in the community
  - bowls
  - trays
  - handbags
  - tapestries
  - wooden tables
- journals
- photographs
- Videos
- Documentary Film *What a Waste* – 7<sup>th</sup> & 8<sup>th</sup> grade media lab



SCALE Students' Papier Mache Bowls: International Day at Waters School

The students were observed as having acquired specific skills during the SCALE program. These skills are identified in the table below with the corresponding ISBE Learning Standards.

**Table 17**  
**Learning Standards and Skills Observed and Reported at Waters**

| <b>ISBE Learning Standards</b>   | <b>Observed and Reported Skills at Waters</b>   |
|--|---|
| <b><i>Social / Emotional - Goal 1:</i></b><br>Develop self-awareness and self-management skills to achieve school and life success.              | <b><i>Personal Development Skills</i></b>   |
| Identify and manage one's emotions and behavior.   | Appropriate aesthetic expression of emotions<br>Independence<br><br><i>I made it (a paper spaceship/airplane) because I really wanted to play, I just saw a toy and I thought thinking about airplanes and I really wanted to make my own so I started grabbing materials and it is really cool cuz it has lights ya know?</i>  |
| Recognize personal qualities and external supports.  | Self reliance<br>Self validation<br>Self expression<br>Creativity<br>Student: <i>When I was living in Guatemala people here used to think I was weird because I have different mind than anyone else. So then I came here to express myself more. And Ms. V. told me that it's good to come to SCALE because every people has different thoughts and that's what makes you unique and special in some ways and you don't need to be embarrassed—just be yourself.</i> |
| Demonstrate skills related to achieving personal and academic goals.   | Self direction<br>Sense of empowerment<br>Personalization of arts products<br>Independence<br>Principal: <i>The kids saw themselves working after school in a completely different way. There was a desire to be creative and validate their work because they were absolutely amazed when the final piece went up .... It really gave the kids a sense of pride and that somebody actually believed in them.</i>   |
| <b><i>Social / Emotional - Goal 2</i></b><br><br>Use social-awareness and interpersonal skills to establish and maintain positive relationships. | <b><i>Social Development Skills</i></b><br>Teacher: <i>A lot of what the kids learned is experience-based – working in groups, working together collaboratively...not so much what we would put in the (documentation portfolios) ...very much skills they can take with them and don't transfer to paper.</i>  |
| Recognize the feelings and perspectives of others.   | Making collaborative choices  |
| Recognize individual and group similarities and differences.   | Teamwork<br>Teacher: <i>Most of our 5<sup>th</sup> graders are in SCALE this year. We break into groups; there is communication; we start listening to what they're saying; they start to relax while they're making their art...sewing, weaving. They start talking about their home, the world, politics. It's brought us closer to getting to know these kids, much deeper.</i>  |
| Use communication and social skills to interact effectively with others.   | Collaboration and Teamwork<br>Teacher: <i>At this age group, it's that moment in time where kids can step outside of their family, their friends. That's what you hope in terms of growth of a person too – now it's time to look at the bigger picture.</i>  |
| Demonstrate an ability to prevent, manage, and resolve interpersonal conflicts in constructive ways.   | Trust and Risk-taking   |
| <b><i>Social / Emotional - Goal 3</i></b>  | <b><i>Recycling / Reusing / Rethinking Skills</i></b>   |



|                    |   |                                     |
|--------------------|---|-------------------------------------|
|                    | Media lab                                 | Video editing programs              |
| Working on Teams   | Video and film productions                | International Fair Trade Market Day |
| Making Connections | Natural life / nature through photography | International Fair Trade Market Day |

Source: Illinois State Board of Education, Illinois Learning Standards, <http://www.isbe.state.il.us/ils> (left column)

### 2. *How can practices used in after school programs be used by teachers in their classrooms during the school day?*

One gets the impression that the art and music teacher at Waters do teach in many of the same ways in the school day, although they both note how much more can be tried after school due to the small group structure and the possibility for individualized attention to students. This question almost seems superfluous here because the two arts teachers move from in-school to out of school easily and with enthusiasm.

It should also be noted that, because the lead teachers in SCALE at Waters are the visual arts and music teacher, the students throughout the school have direct access to strategies and content from SCALE because these two teachers see many, if not all, of the students in the school each week.

### 3. *What do students learn in after school that can be transferred to in-school learning?*

The four categories of student learning described above (Personal Development Skills, Social Development Skills, Non -Arts Content Skills, Arts Skills) are all transferable and applicable to in-school learning.

Because the after school program at Waters is project-based, students were able to use after school as a time when they could apply and practice content knowledge learned during school. After school time was a time for application of learning – a time for doing and making -- rather than sitting and listening to the teacher.

**Table 18**  
**Student Comments About Their In-School and After School Learning**

|  |
|--|
| <i>The similarities are mostly that we learn. We learn different things, but we learn.</i>   |
| <i>I- school and after school I learn the same thing about recycling – I learn about the earth. In after school you do activities to help the earth but in school you just talk about how to take care of the earth and that's all.</i>  |
| <i>School and after school have many differences and yet they are similar. For example in after school they don't force us to use textbooks but they still make us write. They make us do activities that help us learn. They also have us take walks around the neighborhood and stuff. Once we collected trash and we went to the garden and made these statues.</i> |
| <i>In SCALE we do activities and get to know each other. During the school day we just sit in our seats and learn from what the teacher is saying. Also in SCALE we do different things from different cultures. But in the school day we learn from our text books.</i>   |
| <i>The different things we learn in SCALE and do in school is that it's more fun in SCALE. We have more fun and we get to do fun things that help us learn. In school we have to learn what the teacher teaches</i>  |

*us. The similarities are that we got to behave well because then we get in trouble. Also, we learn new things every day.*

The content knowledge learned in SCALE after school at Waters has often been carried back into the classroom by the students themselves. A non-SCALE teacher describes this process as serving a dual purpose at Waters: *In science, the students in SCALE are much more aware of the units they do because they have more hands-on opportunities/experiences through SCALE... The classroom instruction is taken to a further level through the ecology focus in SCALE.*

- 4. *How can after school practices and approaches, as implemented in SCALE, be shared with other teachers and school administrators on staff?***
- 5. *How can after school practices, as implemented in the SCALE program, impact a participating school?***

Research Questions 4 and 5 can be considered together for Waters School, because of the involvement and participation of staff, parents and non-SCALE students in the recycling, International Fair Trade Day and related activities. Several other Waters classrooms also made fair trade projects to sell at the fair. When asked whether this was because of SCALE, the teachers replied:

*Oh, totally.*

*Completely.*

*The parents and the students from SCALE are sort of like **the Artist Ambassadors** – explaining the projects that they're giving the money to...going from class to class.*

*And that's something we haven't done in the past is make that connection between SCALE and school. It's such a hard connection. But this year, it's closer to what we hope, because they're experiencing some of the same artwork.*

Collaborative teaching at Waters has not only been successful for the teachers in the SCALE after school program but its spreading to the in-school classroom teachers has opened up new ways for curricular instruction across academic and arts classrooms at Waters. Wild, Mayeaux, & Edmonds (2008) describe the effects of collaborative teaching at a Louisiana middle school. They found that collaborative teaching sparks creative thinking, provides a means for conquering obstacles and getting support, enables them to more successfully address NCLB and state and district standards, makes them more flexible in their instruction, gives them opportunities to plan an interdisciplinary curriculum which is more focused and centered around a universal theme or Big Idea.

What seems apparent is that while Waters continues to be in a state of change, the collaborative teaching experiences from the SCALE teachers are also contributing to a climate in which a whole-school transformation where teachers are learning to work with each other, plan together, and design integrative curricular units of study that are focused, meaningful and relevant to their students. The art and music teachers as well as the environmental studies and teaching artist

partners are major contributors to these changes at Waters. *The in-school arts team are always asking the teachers what they are working on so that they can enhance the program and build upon that to plan integrative units in their arts classrooms.*

Principal: Arts integration at Waters is *pretty good, but there's always room for growth. The holiday assembly was a culmination of classroom activities, teacher written plays based on fairy tales but with a twist – students performed whether through song, dance, poetry, or dramatic play - that is like a grand activity that took place that was more whole school.*

And another principal: *I would like to see more of the teachers ... to be more fully involved in arts integration. The non-SCALE teachers at Waters are somewhat aware of SCALE and what they do but the work of SCALE is not completely apparent to them].*

### **The 2007-2008 Culminating Event: Saturday International Fair Trade/Spring Garden Day**

Pete Leki/SCALE Program Coordinator explains the SCALE culminating event held on a Saturday morning at the school playground. *Well, we work on the garden, music, sports and then we share in a big feast together. We also have our friends from the Forest Preserve here. (He gestures to the table where there is a large turtle in an aquarium. But this is the first time we've had this fair trade market with the stuff that the kids have been working on with SCALE – photographs, weavings, bowls, tables, baskets.*

This introduction to the day by the SCALE Coordinator indicates that he seems to truly see the SCALE program as part of a natural extension of the other community engagement programs and activities that define the culture of Waters School. For Waters, SCALE is no longer something outside the school agenda; it has become part of what parents, students (SCALE and non SCALE) are aware of and contribute to, as the fair trade market indicates.

The theme of recycling transcended the after school program; parents were invited to participate; SCALE students visited in-school classrooms to explain the service projects. They participated in the decision to have an International Fair Trade Market Day with recycled goods made by SCALE students AND parents, with proceeds going to one of three programs. Despite the transitions, including a drop in enrollment and changing school demographics, SCALE has contributed to a strong integration of after school and in-school programming through the active participation of the two arts specialists and the community liaison on staff.

## Recommendations for Consideration at Waters for 2008-2009

1. Documentation of process as well as student learning outcomes is still an issue. Because next year is the last year of the project, it would be worthwhile to capture more of the planning team process, in particular, as case studies in professional development for future partnerships. As the teachers suggested, providing the team with a digital voice recorder for planning meetings would be an inexpensive and easy way to do this. Expanding on a recommendation in the 2006-2007 SCALE report, involving students and perhaps parents in the documentation plan may prove to be valuable and needed assistance for teachers and teaching artists. Year Five documentation might also address what is sustainable and what remains when the funding for SCALE from external sources is complete, an area that the principal herself wishes to address.
2. Planning in year five might intentionally consider and plan for a dimension of the project for in-school and make that goal explicit. It is our impression that this transfer to in-school was not an intentional goal for most teachers in any of the case study schools in the project thus far.
3. The role of teaching artists and teachers in an after school ‘service’ project is compelling here and may be an article that the team might consider publishing. A more focused case study of the parent/community coordinator, who is also the SCALE coordinator for Waters, could help us understand more about how to work with parents in after school programs in the future.



## WILLIAMS MULTIPLEX ELEMENTARY SCHOOL

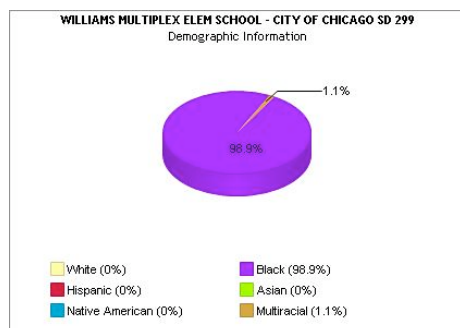


Figure 1.

At Williams, 99% of the students are African American, with 98% from low-income families. Figures 1 and 2 provide specific demographic data on the total student population of 274 in 2007 and in the most recent years. Williams' students show the highest level of truancy among all three schools, with 2.7% of students who do not attend or who have attended regularly and then cut classes. Unlike Waters and Telpochcalli, Williams is a reconstituted school where grades PK-5 and grades 6-8 exist in separate facilities within the same complex. Thus, the students at

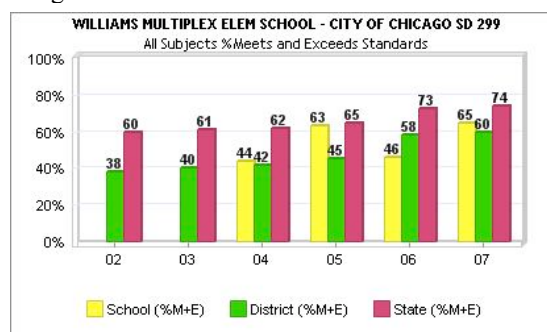
Williams Elementary are pre- kindergarten through 5th grade with about 70-80% of all 4th graders at Williams participating in SCALE. See chart below for more data on SCALE participants at Williams.

The arts integrated approach to curriculum design and delivery is especially important at Williams, where student engagement is low, and learners struggle with literacy. Although identical to the ISAT testing data, Figure 3 provides results from scores across all subjects tested from years 2004 – 2007 demonstrating a fluctuation of student achievement throughout these four years. In a breakdown of the ISAT scores by grade level and subject area, 4<sup>th</sup> graders (Figure 4) showed marginal improvements in Reading and Math scores from 2006 to 2007. Grade 5 scores (Figure 5) considerably increased in Reading and Math from 2006 to 2007.

Figure 2.

| Year | White (%) | Black (%) | Hispanic (%) | Asian (%) | Native American (%) | Multi racial /Ethnic (%) |
|------|-----------|-----------|--------------|-----------|---------------------|--------------------------|
| 2004 | 0         | 100.0     | 0            | 0         | 0                   | -                        |
| 2005 | 0         | 100.0     | 0            | 0         | 0                   | 0                        |
| 2006 | 0         | 99.3      | 0            | 0.4       | 0                   | 0.4                      |
| 2007 | 0         | 98.9      | 0            | 0         | 0                   | 1.1                      |

Figure 3.



Source (figures 1-5): Interactive Illinois Report Card (iirc), retrieved 10 June, 2008, <http://iirc.niu.edu/SearchResult.aspx?searchCol=CITY&searchText=CHICAGO>

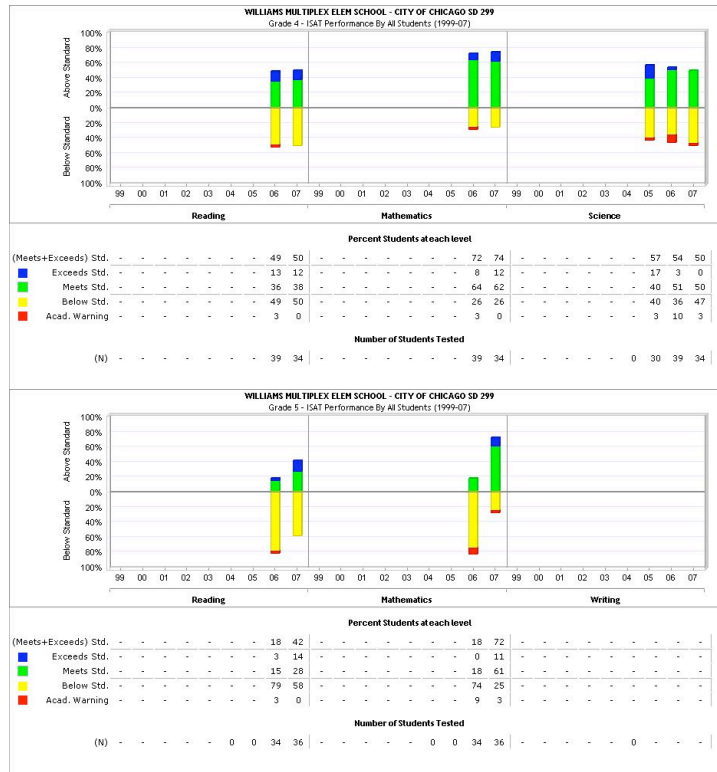


Figure 4. (above top) and Figure 5. (above bottom)

**Table 19**  
**SCALE Student Participation Data at Williams**

| School Year | # in Grade 4    | % of 4th grade in SCALE | # in Grade 5    | % of 5th Grade in SCALE |
|-------------|-----------------|-------------------------|-----------------|-------------------------|
| 2005        | 34              |                         |                 |                         |
| 2006        | 40              | 70.00%                  | 36              | 36.11%                  |
| 2007        | 35              | 80.00%                  | 37              | 29.73%                  |
| 2008        | 34              | 88.24%                  | 30              | 40.00%                  |
| <b>AVG</b>  | <b>36.33333</b> | <b>79.41%</b>           | <b>34.33333</b> | <b>35.28%</b>           |

### Scale Program Goals at Williams

At first, when asked about the underlying goals for the SCALE program at this school, the adult staff members were not sure how to express them. Then, each staff member, teacher and artist, articulated individual goals. However, these goals did have coherence and were similar in nature. The most often cited goals, those dealing directly with personal and social development are consistent with the literature regarding successful after school programs. It is the social/emotional dimension that is most successfully documented in programs both locally and nationally (Durlak and Weissberg, 2007). It appears that these aspects of learning are central to progress and must be addressed before cognitive and intellectual progress can be approached, particularly in challenging school environments.

There appeared to be four central goals expressed by the teachers and artists for the SCALE Program in 2007-2008. Each are explained as the artists and teachers perceived them.

***Williams Goal 1) To instill self awareness in students;***

As one teaching artist described it: *I don't know if that's going to show in the work, but it's HUGE, it's just breathtaking.*

*My goals are audience-related... I wanted the kids to be seen by others in a positive way and that to be seen is a good thing – it's an empowering thing, a good thing to be seen. And that they are in control of that as well – that's what being on stage is like – knowing that you are in control.*

When asked what evidence there might be that such a goal has been achieved, the teaching artists collectively told this story:

**Table 20**  
**One Child's Story with SCALE at Williams School**

*If you were here in September, you would see one young man who was very immediate – impulsive – or compulsive – immediate responses – not really caring about anyone else's space – a look across the room could invite an outburst/language – intimidation – to the point where now if any of us sees him, he wants to say hi –*

*He is thinking.*

*He thinks before he acts.*

(Interviewer: How does such a thing happen?)

*I don't know if it's elsewhere too.*

(Interviewer: Being in an after school program has helped this student....)

(Counselor interrupts): *No – being in THIS program has helped him – being in any other kind of program would not have helped him. This one allows the child to develop comfortably, self-expression, self worth, he's listened to, we listen to him and then we ask him (about) his feelings and his thoughts ...and that just doesn't occur in a regular after-school program – and I have seen many of them.*

*I always look at the classroom as this kind of rushed, six hour period – you have to get this and that in and you don't have time to see how a person is feeling about this subject before. In the CAPE program, the kids are asked about their feelings; they're encouraged to think and express themselves. They're encouraged to create what they are going to present. When you ask a kid to do that, good things happen, they can't help but develop.*

*So, this kid, in the fall, no direction, he would leave the room, “What are you people here for?” “What is this all about?” “Why are you all asking me questions?” “Why do you care what I think?”*

*And now, he cannot wait until CAPE. Actually he was sad today because this was the last day.*

*And this was just one child.*

***Williams Goal 2) To instill group awareness in students; to be an ensemble, to be a part of a group; if someone falls, everyone would help to pick that person up;***

A teaching artist leader explains: *Education is about getting to that place where everybody has an ah ha....so early on, I was helping the kids who already knew the answer to stay back and let others have a chance... if you know it, “kiss your brain” ...so that others can know what it feels like to be the one who knows the answer.*

***Williams Goal 3) To move outside the book; to think and create;***

***Williams Goal 4) To learn basic arts skills and vocabulary as means to express learning. It is significant that this goal was not central to the teaching artist/teacher team, even though they delighted in the adoption of terms and use of artistic concepts that they noticed in students’ dialogue with each other and in the transfer of those concepts back into the school day classroom.***

Tangentially, it seems that the teaching artists realized their role to assist the teachers and help the teachers work with students in different ways, incorporating the arts. This, however, was not expressed as a central goal except in this one explanation for the lead artist: *I ask the teachers what they want....I see it as something that they could take to the classroom, carry out, and use next year or the following year – and then I want to take the time to know where the students are.....and from that, watch the students.*

In the final year of the project, if this goal of supporting teachers as well as students were more intentional on the part of the visiting teaching artists, the dynamic and the impact on teachers may be more significant.

### **The 2007-2008 Culminating Performance**

The performance in May of 2007-2008 brought together the fourth and fifth grade SCALE classes to perform for in-school classes of students in the school auditorium. Two SCALE teachers also performed with the students. Ms. Wiggins performed a skit with the children; Ms. Pennington read one of her own poems as she introduced the spoken word performances by the SCALE students. The teacher participation in the performance is significant; they were performing in front of their peers as the students were doing. Their engagement in the culminating event shows evidence of their commitment to the program and their obvious enjoyment in the art making activities.

During this fourth year of SCALE, the artists and teachers decided for the first time to work with a year-long theme, Past, Present and Future as a way to secure collaboration and make connections across art forms and literacy products.

A member of the Evaluation Team observed the performance. The skills that were evident in the students are listed in the table below with the corresponding ISBE Learning Standards.

**Table 21**  
**Learning Standards and Skills Observed and Reported At Williams**

| <b>ISBE Learning Standards</b>  | <b>Observed and Reported Skills at Williams</b>  |
|---|--|
| <b><i>Social / Emotional - Goal 1:</i></b><br>Develop self-awareness and self-management skills to achieve school and life success.                     | <b><i>Personal Development Skills</i></b>  |
| Identify and manage one's emotions and behavior.  | Kinesthetic response to emotions   |
| Recognize personal qualities and external supports.   | Self reliance<br>Self validation <i>I like Nina Simone because we are both beautiful</i><br>Self expression - Student poet: <i>You have to find the key in the real world to find the key in your world.</i> |
| Demonstrate skills related to achieving personal and academic goals.  | Self direction <i>For my study, I learned...</i><br>Persistence<br>Personalization of history  |
| <b><i>Social / Emotional - Goal 2:</i></b><br>Use social-awareness and interpersonal skills to establish and maintain positive relationships.           | <b><i>Social Development Skills</i></b>  |
| Recognize the feelings and perspectives of others.  | Ensemble performance/group awareness<br>Awareness of audience  |
| Recognize individual and group similarities and differences.  | Ensemble performance/group awareness   |
| Use communication and social skills to interact effectively with others.  | Ensemble performance/group awareness<br>Call and response  |
| Demonstrate an ability to prevent, manage, and resolve interpersonal conflicts in constructive ways.  | Call and response  |
| <b><i>Social / Emotional - Goal 3:</i></b><br>Demonstrate decision-making skills and responsible behaviors in personal, school, and community contexts. | <i>Not observable in culminating performance</i>   |
| Consider ethical, safety, and societal factors in making decisions.   | <i>Not observable in culminating performance</i>   |
| Apply decision-making skills to deal responsibly with daily academic and social situations.   | <i>Not observable in culminating performance</i>   |
| Contribute to the well-being of one's school and community.   | <i>Not observable in culminating performance</i>   |
| <b><i>In Art:</i></b>   | <b><i>Arts Skills</i></b>  |
| Applications of Learning  | Memorization                      Improvisation<br>Original choreography composition   |
| Solving Problems  | Conscious use of repetition for emphasis   |

|   |  |              |
|---|--|--------------|
| Communicating                           | Vocal Projection   | Exaggeration |
| Using Technology                        |  |              |
| Working on Teams                        | Exhibition of basic rhythmic patterns on drums<br>Original choreography composition  |              |
| Making Connections                      |  |              |
| <b><i>In Non-Art Content areas:</i></b> | <b><i>Non-arts Content Skills</i></b>  |              |
| Applications of Learning                | Historical knowledge represented in drama -<br>Teacher: <i>From Research to the Stage</i><br>(minimal)<br>Composition (scripts, poetry, improvisation) |              |
| Solving Problems                        |  |              |
| Communicating                           | Awareness of viewpoint (minimal)   |              |
| Using Technology                        |  |              |
| Working on Teams                        | Composition (scripts, poetry, improvisation)   |              |
| Making Connections                      | Composition (scripts, poetry, improvisation)   |              |

Source: Illinois State Board of Education, Illinois Learning Standards, <http://www.isbe.state.il.us/ils>

### **Coordination and School-Based Support at Williams: The Role of the Counselor**

Leslie Hughes is a citywide counselor and Social-Emotional Counselor/Liaison with the SCALE program at Williams School. In that capacity, she has supported the teaching artists, organized planning sessions with teachers and artists, and attends after school sessions with the artists. Ms. Hughes: *Here, with CAPE, I serve as the Social/Emotional Counselor and what that means is helping the kids to be better able to communicate with one another and also to have the teachers be able to communicate with the students. I work with the teachers and the kids; I circulate from classroom to classroom so I have a pretty good insight on what's happening in those classrooms. We meet Tuesdays, Wednesdays, and Fridays. There are three classes; I'm with one group each of those days. I get a feel for the kids, their needs, what they are lacking. I'm like a mediator in a sense. So, I support the teachers and the artists.*

The artists affirmed the value of this Counselor as an integral part of the SCALE design. One artist commented: *Officially, it's just great to have someone there who knows the specifics and how to deal with the kids, but then there's Leslie who holds us all together.*

Counselor: *I know the personalities of the kids; the artists are here two hours. I may know ahead of time if this child has had a bad day.*

Artist: *There's also that one-on-one.*

Counselor: *Yes, if kids need one-on-one time, I'm there for that.*

The Counselor volunteered to write her thoughts about the impact of the program at Williams. A portion of her narrative is included here:

**From Ms. Hughes, Williams/SCALE School Counselor**

*My role as I understand it to be is to serve as a link for helping the students, artists and teachers connect the arts with academics. My experience as a former Social and Emotional Learning Counselor equipped me with the experience needed to understand people and adjust to various kinds of personalities, learning styles, and ways in which people understand others and need to be understood. Often times it helps when there is a person serving as sort of a liaison between teachers and students. I believe that I am not only a role model but can be a mediator and a mentor for the students and teachers.*

*It is very easy for teachers to become consumed with routine and daily activities, which may hinder their ability to be patient or trusting of a child who may be crying out for attention through inappropriate behavior or one that makes an attempt to properly behave after having sort of a “track record” for being a behavior problem. Anyone should be able to imagine how difficult it must be to have 30+ students to teach for 6 hours each day and then have many of those same students in an extended day program for an additional 2 hours. It can be frustrating and exhausting. I said all of this to describe how crucial my role then becomes. While the CAPE program is filled with excitement, physical, new and engaging activities, there is still a great deal of structure that is required. Often times the children are a little tired from the rigorous traditional school day where they are expected to basically contain themselves for 6 hours. This then brings on a bit of a challenge for the artists when they come in for the two hours at the end of the day.*

*Since my primary role is to be a support person for students and teachers I do offer individual counseling to some of the students. Every once in a while a student may be having a bad day and in need of someone to listen to them as they express their feelings and thoughts. In a few cases, teachers will ask me for advice on the best way to approach a student or situation.*

*To date I have worked intensively with six students who are part of the SCALE program. These students needed some time out away from the larger group for various reasons and were seen by me on more than one occasion. I worked with the students extensively using skills I learned from the Second Step (Social & Emotional Learning) Curriculum. This is an evidenced based violence prevention program that integrates academics with social and emotional learning. We talked about empathy, emotion management, problem solving and cooperation. The students became better able to cope when faced with difficult situations in school and at home.*

*It is no secret that any program that comes into the Chicago Public Schools will need to demonstrate how beneficial it will be for helping kids to do better on standardized tests. Presently, teaching students through the arts alone has not had an overwhelming impact on students’ success. However, integrating the arts with the traditional method of teaching has proven to be successful. The fact of the matter is children learn in all sorts of ways.*

*In the past two years, I have worked with the CAPE program I have seen tremendous gains in the overall development of the children. I almost feel badly for the children who have not had an opportunity to experience what these children have experienced.*

*Here is what I have observed in the children from the counseling spectrum/social & emotional area:*

- They have become confident in themselves*
- Their self-esteem has improved*
- They understand their self-worth*

- *They're less impulsive*
- *They understand each other better*
- *Their communication skills have improved*
- *They have a more improved vocabulary base*
- *They no longer struggle with expressing themselves*
- *They aren't afraid to try new things*
- *They no longer fear ridicule or humiliation*
- *They listen and think before they speak*
- *They laugh and they are simply feeling better about themselves*

## **The Scale Evaluation and Research Questions at Williams**

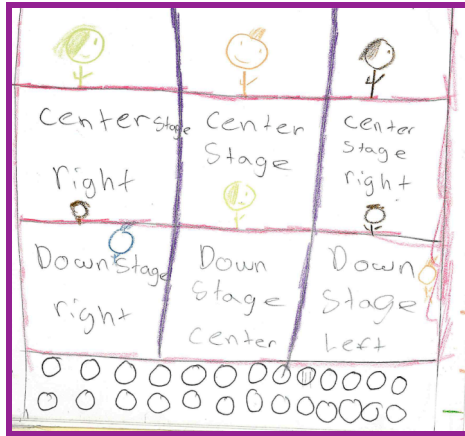
### ***1. How can the arts, when integrated into after school programming, expand what teachers and students know and can do?***

It was not possible to collect significant data during 2007-2008 regarding teacher learning at Williams. Two participating teachers did report that they were learning by listening and watching the artists work with their students. They noted that they learned different ways of managing behavior and were surprised at times by what the students could do with small groups and individualized time among adults. The type of teaching in SCALE was different and the teachers recognized this. *The CAPE program teaches through experimenting and developing creative and innovative approaches to learning through the arts. The traditional method is just that, traditional. The curriculum is already outlined for teachers from year to year. In some case teachers have the opportunity to be creative in their approach to teaching lessons but ultimately it is up to them. Students and parents have very little say in how a lesson should be taught.* More discussion with teachers about how what they are learning might be employed more often in school is warranted.

### **Student Learning**

For Williams School, the evaluation data regarding student growth is the central focus for this report. Students exhibited considerable social development skills and performance skills as outcomes of the after school program after four years. Three of the five SCALE teaching artists working at Williams are performance artists, two of them from MPACCT (Afrikan Centered Theatre). All the teaching artists' performance-based activities emphasized group work with other students, classroom teachers, and teaching artists. For at least two-thirds of the 2007-2008 school year, students practiced and negotiated with other students on scripts, character action, and movement in space (i.e., the stage). For one-third of the school year, the students engaged in more individual activities such as photography and sewing, and poetry with a visual artist.





Williams School: SCALE Students Plan, Prepare, and Present Performances for Audiences

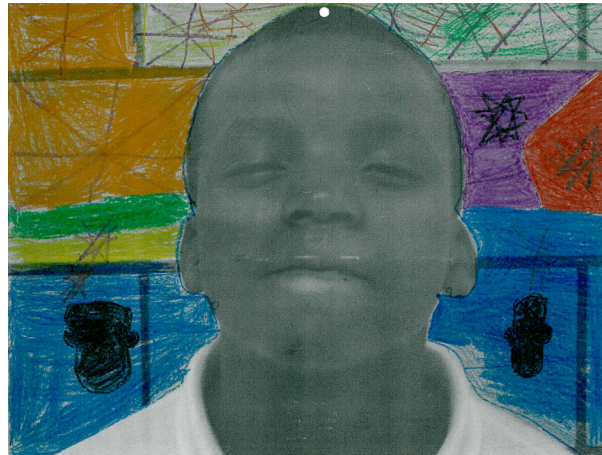
All of the above activities emphasized the notion of audience and performance, which is an important element of the SCALE program at Williams. The SCALE staff all noted that the children at Williams needed to learn how to use their voices, to be heard, and to express themselves in public. On each Friday, the selected students from each after school group (one on performance/script, one on improvising, one on visual art) shared what they had accomplished that week. In such situations students, teachers, and teaching artists, gave structured critique on the student work. Each fall, winter, and spring session culminated in a final performance with parents and other students acting as the audience. The culminating performances showed considerable evidence of what students have learned, particularly in the areas of personal and social development. Arts skills and venues enabled students to demonstrate these skills.

In September of 2007, teachers and artists brainstormed possibilities for SCALE programming. The teachers expressed an interest in working on *vocabulary, the basics of theatre, helping students to be independent* and encouraging students to be able to *speak and write for audiences*. They were also interested in integrating *history and social studies*, according to field notes from planning meetings. Artists noted their interest in *peer-to-peer mentorship*.

At the end of this academic year, based on interviews with teachers and artists and the observation of the culminating performance, these topics were addressed in the SCALE program and students demonstrated their knowledge in these skill areas.

Interviews with students, the principal, and a parent were also conducted this academic year. Responses from these interviews suggests student learning in various topic areas as a result of their participation in the SCALE after school program.

## Performance and Social Development



Williams SCALE Students' Mixed Materials Self Portraits

For the students, the direct connection between performance skills and increasing confidence in self-expression, as well as group awareness, was very clear.

**Table 22**  
**Students' Awareness of Performance Skills at Williams**

|  |
|--|
| <i>The best thing from CAPE was learning how to get up on stage and knowing the audience whereabouts and giving you techniques for not being nervous and that was important because it teaches you not to be shy in the real world and be yourself.</i>  |
| <i>One thing I took with CAPE with me was projecting and believing in myself. I normally just keep my voice really, really low ... because normally I'm really, really nervous being in front of a crowd and I'm used to being by myself and doing it by myself and I have to work as a group and I shook it off when I went on stage but I feel nervous – very, very nervous.</i> |
| <i>Working in small groups are different – well you have smaller people and you do have to work and even if you are in a big group you have to work with that as also even though if you have people you don't like you still have to work with them.</i>  |
| <i>CAPE is more with partnerships because you learn from the next person the things you don't know they tell you and the things they don't know you tell them. And that's more of how it works.</i>  |

**Table 23**  
**Student Sharing of Performance Techniques at Williams**

|   |
|---|
| <i>In CAPE our teachers always tell us to project and I tell my baby brother he was trying to do show for my mom and my sister and my brother and we couldn't hear him and I kept telling him to project and before he did the show I took him out and showed him how to do it so everyone can hear him and I also showed him not to get nervous and keep your cool on stage.</i> |
| <i>I taught my two cousins how to project a lot because they really, really talk low; because they ask for a lot of stuff and I really need to hear them and actually hear what they're saying because I can't hear it. It's like mix up mash up.</i>   |

*Yes I taught my brother that it was physical traits and character traits and ... there's a lot of them that you get to pick and as you project and you have small voices and little voices you're projecting your voice and it's a physical trait.*

## Arts and Persistence

The teaching artists stressed continual practice and repetition of scripts and performance. For example, in a typical after school session with one of the teaching artists, one group of 3 students would have to repeat their improvised scenes 3-4 times for improvement. Also, prior to culminating performances at the end of each fall, winter, and spring session, teaching artists requested that students practice the day in advance to make sure lines were memorized and that the students communicated with their audience. The repetition and practice taught through performance pushed students to memorize their lines, face the audience, and successfully perform.

**Table 24**  
**Student Persistence during SCALE at Williams**

*Also, I learned all from the artists that is that... don't ... when you do something...don't quit. Because when you grow up and your niece doesn't know how to do something you don't want her to quit. But I don't want to grow up and just be a quitter. I'm going to keep on doing it and keep on doing it until I get it like a ---- I always got mad because I couldn't do it, but once I stopped getting mad and stuff and took my time I got it and I was excited of myself, because I don't quit.*

*I learned in after school to not give up on stuff and that's important because I don't want to go around quitting stuff and that really helps us out in the world because you'll start a new job and you don't want to quit because you'll be broke.*

Elise  
Good Morning Chicago Welcome to the Oprah Winfrey Show. Today we have a huge star who eludes Carisma, intelligence and Pure raw Talent. He taught for Chicago Public Schools as a History teacher and a accounted. Ladies and Gentlemen, Harry J Lennix!

Dylan (waves to the audience) Hello Chicago (Gives Oprah a hug) It's nice to meet you Oprah.

Elise ThankYou, its nice to meet you too!  
ThankYou for comming

Dylan ThankYou for having me.

Elise Tell me Harry J Lennix, Tell me what do you like to do besides acting.

Williams SCALE Students: Interview Script Writing

## Non Arts Skills

The Williams' Past, Present and Future theme for 2007-2008 taught students content knowledge on Chicago's preeminent leaders. One parent noticed that the students are learning *a lot of history and social studies that a lot of kids [my child's] age aren't interested in*. She believes that the activities done in SCALE are what catches the students' attention: *It's like learning through play! It keeps it interesting for them and they don't get bored*.

A link seems to exist between addressing the students' social/emotional needs and student learning. While the goals for the SCALE program at Williams are concerned with social/emotional skills as well as arts content knowledge, students are also learning non-arts content as a result of increasing their social/emotional behaviors and skills. Further investigation in this area may provide valuable information for ways in which teachers might be able to improve student learning in their in-school classrooms. One parent commented by saying: *SCALE is a positive program for young children; it is kind of like a guidance thing, like I said in the areas that they normally wouldn't be interested in like the history, the dance, and the music*.

## Arts Skills

Aside from performance-related skills such as projection, improvisation, scripting and teamwork, students learned sewing and photography skills that they then applied to situations at home.

*I told my baby cousin different things like I told them how to hold a camera because they didn't know how to take a picture because they were five and they wanted to know why their pictures were turning out blurry and so I gave them a camera and told them to hold the camera down on their chest like this so their picture wouldn't be blurry.*

*When I had took my needle and thread home and my notebook and I told my sister and brother what I was doing and I told them like, when you get a hole in your clothes you can just stitch it ... my grandmother knows how to sew and I'm going to ask if I can help her because I can sew too because I learned from Mr. Possehl because he's an artist who knows how to sew.*

## Student Work at Williams

During the 2007-2008 academic year, the students at Williams have worked on various types of projects which culminated in a final product. These creations include:

- original poems
- visual art of poetry
- photography
- digital images
- looking/seeing/drawing
- digital / video performance
- quilted pages – various stitches, telling a story through thread
- dramatic performance (historical, notable figures)
- improvisational skits
- dance performance

## **2. How can practices used in after school programs be used by teachers in their classrooms during the school day?**

It is not as clear what the three SCALE teachers are doing during the school day that relates to after school. As they report, they are using the vocabulary of theater and visual arts with their in-school students. They also report their return to content that they explored with students in the after school program, most specifically poetry and African-American History.

In an interview with the school's principal, she commented: *The three teachers that work in that program are really innovative teachers and they're always looking for something different, something new to try.*

She further commented on the teachers' classroom practices which she had observed through the in-school classroom observations this academic year. *I've observed some things that were not standard practice by a normal teacher so I'm imagining that those types of things may be things that they learned from SCALE.* The principal cited drawing, creating book covers, and making posters of academic work as examples of these unusual practices.

Perhaps most significantly, the teachers, like the artists, affirmed the changes in specific students who attended the after school program regularly. Those students, according to their classroom teachers, were better able to perform as productive members of the in-school class as a result of the SCALE experience.

During interviews, the SCALE teachers at Williams also volunteered their own personal 'reawakening' of artistic characteristics. One teacher noted that she was writing poetry along with her students and sharing it with them. Another teacher described the drama work as being *as much fun for me as it was for the students.* This may be an outcome that should not be underestimated. Often, in arts integration work, it's important for teachers themselves to 'think and act as artists', in order to fully support their students in learning. To be a teacher is first to be a learner.

In general though, teachers seemed much more focused on describing changes in students and less able to describe their own applications of SCALE instructional approaches or thematic ideas. The research team needs to find more specific ways to capture any possible impact on teachers as a result of their working with teaching artists in an after school model such as SCALE.

## **3. What do students learn in after school that can be transferred to in-school learning?**

The personal and social changes in students as witnessed by teachers, parents, and artists, can and should be supported and encouraged during the school day. It is clear that SCALE has made an impact on students in this way. But in order for such new behaviors as individuals and in groups to transfer to in-school, teachers must be prepared and knowledgeable about how to recognize and engage students in SCALE-similar ways. To date, this support mechanism is not consistent even in the teachers who taught in the SCALE program. More professional

development is needed for teachers to recognize and support changes in their students in order to see it more often during the school day.

From the small group interviews and observations, students clearly expanded their confidence in self-expression and ability to group work, but whether such skills are transferred to in-school classroom is not as clear. School was a place where the students *sit around all day* and could not *open up* or *come out of their shells*. The school environment may not give students the opportunity to apply their performance and teambuilding skills.

**Table 25**  
**Students Consider Links Between After School and In-School Experiences**

|   |
|---|
| <i>Pretty much it is different from in school because after school you can open up and in school you have to sit and listen to the teacher and follow the rules – and same things goes for CAPE – there are rules but you get to open up and have fun with what you do just don't go all crazy and all that. But you can open up through all that --- in school you can have all the kids join but it might be last minute and get in there when you have the chance.</i> |
| <i>I think its different because ... we don't really do acting... most of the time we just sit at our desk and we really can't get up.</i>  |
| <i>It is different from in school because in school we do all this work and we have to listen to the teacher and its all questions but in CAPE we get to come out of our shells and really have fun and do all this cool stuff and not sit around all day and do, our teacher keep saying, usually kids have after school with pen and pencil but we have to deal with our minds and having fun with our bodies. And Acting out stuff.</i>                                |



Williams School: SCALE Students' Rehearse and Perform for Peer Audiences

**4. *How can after school practices and approaches, as implemented in SCALE, be shared with other teachers and school administrators on staff?***

There has been discussion this year across and within SCALE schools about the role of the administration in successful after school programs. What happens when a member of an administration is not supportive of an after school program? What is the role of the partnership organization? What do administrators need to see and hear and how often do they need to be involved? What constitutes success for THEM and how can the SCALE artists and teachers demonstrate progress for the administration? This conversation, at the beginning of Year Five of

this program, could be very instructive for SCALE at Williams. It could also be useful for future CAPE after school initiatives to do this work at current sites.

**5. *How can after school practices, as implemented in the SCALE program, impact a participating school?***

*Every Friday, we have Sharing Time. It's 45 – 60 minutes to talk about what we were doing that week. The three groups of students would present what they learned from the week – an improvisation game or something they were working on. We would lead it or one of the kids would.*

This relatively simple intervention provides evidence of collaboration that exists because of SCALE. It demonstrates the importance of audience and helps teachers to communicate in and through what their students are doing.

It is not clear how or whether SCALE has affected the larger school community at Williams. It may be that defining practices such as these Friday Sharing Times – and disseminating those practices at the end of the final year of SCALE – will help the school see possibilities for practices that will build community and support for students and teachers.



## Recommendations for Consideration at Williams for 2008-2009

1. Frequent, scheduled site visits with CAPE staff and school administrators are needed. These site visits should include collaborative observations of the SCALE program, with follow up discussion about students' gains, behaviors, and learnings. The counselor could also be a key figure in these efforts.
2. SCALE staff, with support from CAPE could find more tangible means to share and communicate with the school faculty, including potential professional development sessions that demonstrate how staff could use these approaches in their own classrooms. Some members of the current staff, according to teachers and artists, do not at present see the value of SCALE. They have expressed concern about why the program does not offer "Homework Help" and do not seem to understand the value of SCALE because it does not directly prepare students to pass standardized tests. Presenting samples of student work, together with an analysis of what the work shows about student gains would be useful.
3. CAPE and the SCALE staff could set and sustain clear expectations of the Parent Coordinator with respect to SCALE. How can she help? What is needed? She is clearly supportive, but her involvement has been minimal.
4. Teachers and artists expressed the need for more support from CAPE in order to fully document work and progress. CAPE could also facilitate planning to deepen the work and help teachers make connections across art forms during the school year.
5. Clear and meaningful documentation of students' work could help teachers see progress and learn to build on it during the school day. Teaching artists would like the teachers to take more responsibility for documenting. CAPE may want to provide professional development and on-site support to show teachers how to do that and how to use the documentation in teaching and learning.
6. Explicit 'transfer' strategies need to be communicated to teachers through professional development, an area of interest also expressed by the principal. The SCALE 2006-2007 Report recommended that a list of tools and activities be identified and given to teachers in an effort to help teachers transfer strategies learned in after school to in-school.
7. Teachers may be more inclined to use a strategy from a 'proven' list instead of coming up with one themselves. In addition, if teachers could maintain a log of practices used, the *data from these records would provide evidence to the types of activities that are being used and how often each activity was implemented in the in-school classroom* (Burnaford & Vazquez 2007).
8. Transfer may also be facilitated if the planning of SCALE after school units coincide with specific learning standards in the in-school classroom. Teachers could identify specific target areas for their classrooms and develop SCALE curricular units together with the teaching artist that address these needs.



## SCALE Evaluation Synthesis: Across Schools and In Context

### Local Context for SCALE Outcomes: The Chicago Community Schools Initiative (CSI)

The 2007 document, *Three Years into Chicago Community Schools Initiative (CSI)*, outlines the successes and challenges of the Chicago Public Schools' efforts to build a framework for community schooling within a large urban school system (Whalen, 2007, p. 1). While SCALE is not a Community Schools project, the lessons learned are instructive for the current study. The CSI builds on the federal 21<sup>st</sup> Century Community Learning Centers Program and involves 102 schools in the Chicago Public School system. Whalen's study examined evidence of critical inputs in the programming, for example, out-of-school enrichment and engagement of parents, as well as the evidence of impact on students as individuals and schools as a whole.

Programs focused on arts enrichment, academic support and recreational activities were the main categories in the CSI program across three years, with arts enrichment accounting for about 29% of programs. This subset of programs provides SCALE with 'sister programs' and learning across such programs with similar goals should be encouraged.

Whalen's study concluded that there were several strong features of the CSI programming; these are consistent with the evidence from the current study of SCALE. The first is that the Community Schools generally acknowledge and try to address the range of needs of students and respond with *development opportunities* (p. 49) beyond supplemental academic supports. Whalen also found that the CSI schools were serving a high proportion of students. As Mahoney and colleagues point out perhaps obviously, whether a program is beneficial depends in part on attendance (2007, p. 386).

**Table 26**  
**Total Eligible Student Participation in SCALE Programs 2005-2008**

|   | <b>Waters</b> | <b>Telpochcalli</b> | <b>Williams</b> |
|---|---------------|---------------------|-----------------|
| <b>% of eligible students who participated, on average from years 2005-2008</b>   | 20.67%        | 23.32%              | 57.55%          |
| *Williams data from school year 2005 was not included because the PPICs and numbers available through Illinois Report Card were not accurately recorded |               |                     |                 |

Finally, the CSI evaluation noted that partnerships with external providers allowed schools to facilitate access to community resources and encouraged staff to consider how they might engaged with parents and the neighborhood. The fifth and final year of SCALE offers the potential to further that goal, particularly at Williams that has not been a partner school with CAPE and now has had multiple years' experience working with teaching artists in the out-of-school program. CAPE staff might consider how to support that discussion with SCALE teachers, administrators, and the faculty at Williams. The CSI schools also show evidence of using community school funding to increase the number and availability of health and social

service professionals in schools (p. 50). SCALE funds have also been used to support a school counselor at Williams and a parent/community liaison at Waters. These roles have been crucial to the success of individual students at Williams and to the highly effective community engagement at Waters.

### **State of Illinois Twenty-First Century Learning Communities Grants**

In the formative evaluation of the Illinois Twenty-First Century Learning Communities programs from Billman and Smith (2006), the evaluators' recommendations included specific approaches and levels of relationship-building that the 2007-2008 SCALE program in Chicago is addressing. At each SCALE site, the importance of building relationships was noted by the program teaching artist staff members, the teachers, and the administrators in the school sites. The successes in the programs have been largely due to the cohesiveness of CAPE program teaching artists and their classroom teacher colleagues in each school. The adults involved in the program attribute successes with students to their sometimes surprising success at building strong relationships with students who attended the program regularly, often citing stories about the powerful changes in particular challenging students during the year.

The SCALE program artist staff and teachers, however, have not always been as consistent in building relationships with the school administration, particularly at Williams where there was a change in administration and little communication about the goals and approaches used in the program after school. This is a trend in after school programs nationally as well as in the state of Illinois. If after school programming is to continue, particularly at Williams School, better communication must be established during the summer and consciously supported during 2008-2009. Suggestions from the SCALE program staff for doing so were: biweekly invitations to administrators to visit SCALE sessions and participate with teachers and students; offer by SCALE staff to present SCALE student work and facilitate discussion about connections to academic learning that teachers could consider; more explicit sharing of work, gains, and progress by students with administration.

As Billman and Smith's report suggests, building and maintaining this relationship takes time and persistent work. While this need is particularly apparent at Williams, there is also a need to communicate goals, progress, and outcomes to the administration at Telpochcalli and Waters on a regular basis.

Another objective noted for the 2st CCLC programs in Illinois was the goal to provide services that benefit the entire community by including families of participants and collaborating with other agencies and non-profit organizations. Two of the three schools in the SCALE program were extremely successful in building relationships with parents. Most particularly, the Waters School's SCALE program engaged parents directly in participating in the art making and engaging in the recycling awareness projects that the SCALE students initiated. While it must be said that this outreach approach to parents is a familiar process for this school, and the SCALE program coordinator is also a parent and active community member, the model for engaging parents at this site is exemplary and worth examining by other Twenty-First Century Sites for possible replication.

**Table 27**  
**SCALE Three School Case Study Synthesis: Strongest Evidence of Student Learning**

|   |  |
|---|--|
| <b>Social/Emotional – Goal 1 ISBE</b><br><i>Develop Self-awareness and self-management skills to achieve school and life success.</i>                   | Appropriate aesthetic expression of emotions<br>Self reliance/Independence<br>Persistence  |
| <b>Social/Emotional – Goal 2 ISBE</b><br><i>Use self-awareness and interpersonal skills to establish and maintain positive relationships</i>            | Collaboration/Negotiation<br>Teamwork<br>Risk Taking Behavior<br>Patience  |
| <b>Social/Emotional – Goal 3 ISBE</b><br><i>Demonstrate decision-making skills and responsible behaviors in personal, school and community contexts</i> | Making informed choices<br>Social awareness<br>Audience awareness<br>Collective problem solving  |
| <b>Arts Learning</b>  | Revision, Editing<br>Observation<br>Imagination<br>Group Performance<br>Audience Awareness<br>Composition<br>Discipline-specific vocabulary<br>Knowledge of properties of diverse materials (film, fabric, recyclables, wood)      |
| <b>Non-Arts Learning</b>  | Memorization<br>Revision, Editing<br>Independent research in non arts content topics<br>Writing in multiple genres for different purposes<br>Representing knowledge in multiple media<br>Application of knowledge of point of view |

The SCALE Coordinator at Waters School, who is also the Parent Liaison for the school comments on the larger context for learning through SCALE:

*I thought one of the most important things to me that would happen with after school and the importance of building community was so stressed --- the kids after school would grow as a group and I think this is the fourth year of SCALE and I can kind of feel this throughout the school. Those people that started with us are now in 8<sup>th</sup> grade and now they have this behavior thing- ness. There is a group of kids that have this experience of “I know how to listen to another kid” and now it is throughout the school.*

## Improving Instruction: Learning from SCALE Pedagogy

One of the SCALE program's primary evaluation questions for the final two years of the program is related to the impact of the program on the teachers' instruction. Whalen affirms the importance of this emphasis in evaluating programs in Chicago... *it is clear that the quality of instructional leadership and professional development within school faculties remains a critical determinant of student success in Chicago Schools* (Whalen, 2007, p. 51). This premise is consistent with the mission of CAPE, as a professional development organization.

The attention to instruction is also a response to the 21<sup>st</sup> CCLC goal to increase student achievement. As teachers improve their teaching according to identified 'best practices', students' learning will increase. Billman and Smith provided some insights into what some 21<sup>st</sup> CCLC are doing to increase student achievement. The Table below represents specifics from those findings that are also in evidence in the SCALE case study schools.

Documenting student achievement is problematic, given the fact that there are students in the SCALE program whose teachers are not involved. There are no reliable means as of yet to support students in transferring their learning from after school to in-school, unless their classroom teachers can use common vocabulary and assist students with applying what they have learned to in-school tasks. Nonetheless, attitudes and behaviors, as well as social relationship skills were often reported by SCALE staff, parents, and teachers as growth areas for participating students. These habits and skills can and do contribute to the readiness to learn during the school day.

**Table 28**  
**State of Illinois 21<sup>st</sup> CCLC Goals and SCALE Practices**

| <b>Billman and Smith Practices in 21<sup>st</sup> CCLC to Contribute to Student Achievement</b> | <b>SCALE Practices to contribute to Student Achievement: Evidence in the Project</b>   |
|---|--|
| <b>Coordinate with in-school programs</b>   | SCALE research questions address what teachers learn after school and how they are using what they learn during the day (See case studies, questions 4 and 5)  |
| <b>Communicate about students' needs based on what happened during the day</b>                  | The school counselor at Williams communicated in-school challenges to artists and teachers work in after school. The SCALE staff and the counselor reported the value of that consistent communication.<br><br>Waters School SCALE team met weekly to discuss student concerns. They considered this to be an integral part of planning curriculum for after school. |
| <b>Reduce teacher/student ratio and providing differentiated instruction</b>                    | Teachers and teaching artists report the impact of small group work, individualized art making, group projects (See student work)<br><br><i>The low number of students allowed for more positive interaction when experimenting with mosaics.</i>  |

|  |  |
|--|--|
| <b>Utilize hands-on activities</b>   | <p>Student work that is arts-based is consistently process-oriented. Students in SCALE made art, dissected animals, played musical instruments, and performed for peers (See student work)</p> <p><i>Students took responsibility for setting up, breaking down, and maintaining the materials.</i></p> <p><i>Lots of choice, experimenting...</i></p> |
| <b>Try new techniques to see what works with individual students who are not succeeding during the in-school program</b> | <i>Students evaluated their work and that of their peers through conversations and informal critiques....negotiating with the teacher and the artist</i>   |
| <b>Allow older students to mentor younger ones</b>   | <p><i>Students also benefited from working in a mixed-aged environment. They collaborated with those who had different levels of experience and were able to get to know students from other classes and grade levels.</i></p> <p><i>Older students became teachers to the younger students.</i></p>   |
| <b>Involve students in thematic units that teach thinking and action skills: ‘awareness, analyze, action’</b>            | <i>Students had a larger audience for their work.</i>  |

The data collected this year from SCALE suggested that participating teachers did engage in new ways of teaching and in their own professional development as follows:

**Table 29**  
**Innovative Teaching: SCALE as Professional Development for Classroom Teachers**

|  |   |
|--|---|
| Teachers “experimented” with their teaching  | <i>We taught a medium we weren’t familiar with. We engaged students in the planning of the course.</i>  |
| Teachers learned more about working with other adults to enhance learning.                               | <p><i>Also, after having worked together in the after school program, we are more familiar with the way in which the other works and are better able to co-plan and co-teach.</i></p> <p><i>My relationships with adults were definitely impacted. Some have grown stronger through the collaborative work we have been part of, while others have become more challenging because of it.</i></p> |
| Teachers asked and answered inquiry questions that they found compelling about the after school program. | <p><i>What are the differences found in students writing their own play and studying a prewritten script?</i></p> <p><i>How do the skills acquired in this type of program benefit students in the in-school setting?</i></p>   |

|   |   |
|---|---|
|   | <p><i>How does theater focus a child's "wild" energy and turn it into creativity and discipline?</i></p> <p><i>What are our standards for high quality arts integrated learning?</i></p>  |
| Teachers began to see the implications for in-school teaching based on their out-of-school work.  | <p><i>I feel as if my relationships with the students grew stronger. I was able to call on students that were in the after school program to assist me in teaching techniques that they were learning in the in-school program.</i></p> <p><i>I feel as if I am able to have more fun in the in-school program now that I am teaching after school as well. I've become more focused on what students want, and then I make the connections to other core curricula.</i></p>  |
| SCALE teachers learned to analyze student work as evidence of learning and progress removed from grades in the traditional in-school classroom                  | <p>The Waters School Team analyzed student work drawings in great depth, asking students to draw elements of nature as they imagined them first and then as they observed them firsthand. The comparisons of student work, displayed in their documentation template, yielded enormous information about the students' learning. From Waters School Team:</p> <p><i>This process of really looking at student work raised a series of questions for us.</i></p> <p><i>How can we set aside time to look at student work on a regular basis, not just in the after school program?</i></p> <p><i>What is the value of listening to the response of other teachers to your students' work?</i></p> <p><i>What is the value of giving your response to student work by students not in your classes?</i></p> <p><i>How can students be invited into this process themselves?</i></p> |
| SCALE teachers had first-hand experience with a more student-centered curriculum, in which ownership was shared across the adults and the children in the room. | <p><i>Although we had a preliminary structure that we felt comfortable with, once we met with students, they began to guide us as to what they wanted to learn. Through this process, our curriculum changed drastically, especially since we were teaching things we had never taught.</i></p> <p><i>Students were involved in the research of mosaics and in the experimentation of learning how to create them. The course was experimental in this sense, we would meet with students every time a project was finalized, to see what they wanted to learn in the next project. And so the cycle would repeat itself.</i></p>   |

### **Impact of SCALE After School Program on Schools and Communities**

Teachers interviewed at each of the three case study schools report a considerable impact on their schools as a result of the four years of SCALE programming. The reasons for this impact stem from the opportunities inherent in after school that are not always possible during school. Consequently, even in schools that have been long time partners with CAPE and are familiar

with arts integration, the SCALE program offered new possibilities for curriculum and community outreach. A teacher from Telpochcalli explains:

*In this project, a kindergarten teacher was able to work with students in different grade levels, many of whom she had taught when they were younger. Having a chance to work with students with whom a positive relationship has already been established adds to the creation of a safe and respectful learning climate.*

*The community has always been part of our teaching. But this particular year, we focused on making artwork that will be displayed outside our school more than other years.*

*And at Waters: The program nurtured communication and expanded community between participating teachers and students. Evidence includes initiated contact by students with their SCALE teachers at every opportunity during the regular school day. Teachers engaging in conversations with their SCALE students in the lunchroom, hallway, and other common areas is a natural daily occurrence.*

### **Lessons Learned for Arts Organizations Working in After School Programs**

Out of school time programs directly supported by external arts education partners account for 6.7% of CSI projects. Whalen notes that there has been and continues to be a consistent commitment of such arts organizations and a considerable investment of such organizations, including Columbia College and Urban Gateways for example, to out of school programs (p. 15). This commitment represents a steady shift in arts provider programming as funding for such has become available. Arts organizations are now accommodating this shift by examining the differences between their in-school and after school programs. They are exploring how their services are different with larger blocks of time to work with students in smaller groups. They are learning, as organizations, how to work with social service providers who are also invested in out of school time intervention and support. CAPE also has begun to do this and will continue to explore the relationships and distinctions between in-school and out of school arts programming for Chicago Public School students.

Arts organizations may also need to consider the impact of working with schools with which they already have relationships as opposed to designing programs for after school in new partner schools. In two of the three case study schools, CAPE has had a longstanding and rich in-school presence. What one teacher calls “the CAPE effect” has affected the success they have experienced in after school programming. Future evaluation might consider whether there is in fact increased impact on teachers and students engaged in after school when the external partner organization is already involved during the schools day. Or, perhaps more compelling would be an investigation of the necessary scaffolding, professional development and support structures needed when an after school program is introduced into a new partner school where no previous relationships with teaching artists or arts organizations existed previously.

## Policy Implications

There are three policy implications offered here for schools and external partners in after school programs. The first is to first articulate and then disseminate how time is used in after school programs and how that time is qualitatively and quantitatively different than in-school time. Teachers (and artists) often complain about the lack of time during the school day to do rich teaching and see rich learning. After school programs afford them this time; what can we learn about how it is used? Lessons learned in that regard, with respect to pacing, depth of activities, transitions, processing, experimenting, and debriefing are important elements of quality teaching that are often not as prevalent during the school day.

In all of the case study focus group and individual interviews, artists and teachers consistently committed on the possibilities for curriculum, building community, and developing student learning that is inherent in a two-hour time block after school. Such time is rarely, if ever, present, according to the SCALE adult leaders, during the school day. Richard Elmore comments, rather harshly, about time spent during the school day:

*I observe classrooms at all levels – primary, middle, and secondary grades – and in all subjects. One of the most striking patterns to emerge is that teachers spend a great deal of classroom time getting ready to teach, reviewing and re-teaching things that have already been taught, giving instructions to students, overseeing student seatwork, orchestrating administrative tasks, listening to announcements on the intercom or presiding over dead air – and relatively little time actually teaching new content (p. 5, 2007).*

Whether one agrees with Elmore or not, the in-school structure challenges teachers and administrators and, at least at times, prevents the adults from truly attending to student learning. Elmore also notes that the use of time in classrooms *is a measure of respect adults have for the role of learning in the lives of students* (p. 8). It is this respect that seems to prevail in the SCALE after school program. Teachers and artists both use the term *respectful* when they are asked to reflect on what the interactions are like. They also use the words such as ‘risk taking’, ‘freedom’, ‘community’, ‘team work’ to reveal what happens in SCALE. They describe how they ‘listen to students while they are making art’, and that they rarely have this ‘luxury’ in school.

Elmore’s comments seem to be consistent with the learning and teaching that is occurring in the best of SCALE sessions after school. The use of time to learn very new content integrating art, to explore something beyond the in-school curriculum, to reach out to the world or inside to one’s own history and culture, and the use of time to listen to students, peers, and each other brings the attention back to the *role of learning in the lives of students*, as Elmore asserts. Will bringing this to the attention of teachers and artists may impact how they view and use time during the school day? Possibly.

A second policy consideration for arts organization would be the careful consideration of appropriate professional development for teaching artists and coordinators for after school programs. How is that assignment different from in-school teaching artist work? What skills are



expected of teaching artists – or would contribute to higher quality work? How might teaching artists regularly communicate with administrators in schools regarding after schoolwork? What do teaching artists need to know about working with school counselors, social workers, and other social services that are also working in after school? This is largely uncharted territory for arts organizations. An experienced teaching artist in SCALE reported that he did see the out of school program as a learning experience for him. Further exploration of the nature of after school teaching by artists would be fruitful.

*SCALE, Teaching Artist: This project pushed all of my expectations as to what students could do and what I could do with students. Working with a small group of students ranging from 2nd grade to 7th in the same course, really changed my perspective as to how we should approach curriculum building and collaborative teaching. I really began to understand how (the classroom teacher) would approach curriculum as we began to teach certain aspects of the course. I think I have a better understanding of how to plan out curriculum for early elementary children through this experience.*

*Even the projects within the in-school program changed because of the effect this had on me. I felt as if the after school program really reminded me how I needed to plan out curriculum and how I need to let it change naturally, as the course grew organically with our interests and those of the students. Although this was the highlight of the course, I do feel that I need to give myself more freedom when collaborating with teachers. I feel as if I attempt to control the course too much, instead of attempting to work with the teacher in developing natural progressions that might arise from what we are teaching together, together being the key point.*

A third policy consideration is the issue of documenting goals, processes, outcomes and challenges of after school arts programs from multiple points of view, including the students' own perspectives. Recent evaluations of after school programming have actually resulted in less data regarding what is happening in programs. Data regarding attendance, numbers of eligible students, number of hours spent in after school, and length of programs are all-important. But these numbers do not address what students are doing, what they are saying, and what they are learning. Documentation of these attributes of after school experiences – and what they mean for students in-school learning – is critical.

Just as the students have taken ownership of the art making in after school SCALE classrooms, so the participating teachers have begun to take ownership of the SCALE project. They have noted that the current documentation template isn't easily applied to after school programs. The teachers see the after school programs as a place and time to experiment, not as something that can be so neatly wrapped up in a crisp template. Teachers have suggested an online portfolio, a *digital data crate of sorts*, something that can evolve and edited for final online publication. They have offered their suggestions for gathering data on the program, which the CAPE staff will consider for the fifth and final year of this program. (See Table below) Clearly, SCALE teachers see themselves as part of a research and dissemination effort regarding after school programs. Their active participation in that process deepens the data and expands the possible applications for new and continuing after school programs.

**Table 30**  
**Suggestions from SCALE Teachers to Improve Documentation: In Their Own Words**

|  |
|--|
| <i>1. Have teachers show they have applied strategies, approaches, and specific experience with arts integration.</i>  |
| <i>2. Request that teachers create, in writing, a strategy to develop content or pedagogy in relationship to after school and in-school arts integration activities.</i>   |
| <i>3. Let's do documentation with a clear purpose. Teachers and teaching artists should be able to share their template with other teachers in the school to teach them about what they are learning.</i>  |
| <i>4. Teachers and teaching artists should involve their students in the documentation process. They should be able to show that the students learn by documenting and analyzing their work in school and after school, which also helps teachers and artists reflect and improve their own teaching strategies.</i> |
| <i>5. We need a clearer means to assess exactly what students are learning in arts and non-arts areas during SCALE, which may help to determine how to apply useful learning strategies elsewhere during and outside of the school day.</i>  |
| <i>Students should assess their own work, and teachers should be able to review their assessments. Examples include student assessment of his/her own portfolio, KWL, pre/post test (needs a PD)</i>   |

### **Cross-School Planning for 2008-2009**

In the final meeting of the year, the SCALE teachers considered the ways in which the three schools could be better connected during the fifth year of the program. This is a new idea for them; SCALE has been fairly distinct and separate in the three schools, even though professional development sessions with CAPE have been held jointly. The group decided to explore a Big Idea as an anchor for arts integration across the three schools. They suggested engaging recent graduates of SCALE to assist and participate. They also discussed a culminating exhibition of work for all three schools, alternating sites, rotating the exhibit or perhaps mailing student work across schools.

The teachers and artists also had much to say about the role of such after school programs in Chicago Public Schools. They wanted district administrators to be invited to a culminating exhibition and to make the students' voices clearly heard in that venue. They noted that the SCALE program has helped students *to reflect more* and asserted that student learning and growth is most evident in the choices they have made through SCALE. Some of the teachers now see themselves as *cultural agents* and believe they too should have a voice for programs that support and address social and emotional skills in the way that SCALE has done.

## References

- American Youth Policy Forum. (2006). *Helping youth succeed through out of-school time programs*. Retrieved May 5, 2006 from [www.aypf.org/publications/HelpingYouthOST2006.pdf](http://www.aypf.org/publications/HelpingYouthOST2006.pdf).
- Billman, P. & Smith, J. H. (2006). *21<sup>st</sup> Century Community Learning Centers: Illinois Statewide Formative Evaluation Program Year 2005-2006*. NIU: Outreach and Regional Development.
- Bodily, S. & Beckett, M.K. (2005). *Making out-of-school time matter: Evidence for an action agenda*. Santa Monica, CA: The Rand Corporation.
- Burnaford, G. E. & Vazquez, O. M. (2007). *Supporting Communities through Arts Learning Environments (SCALE) Project 2006-2007 Program Report*. Chicago Arts Partnerships in Education.
- Burton, J. M., R. Horowitz, and H. Abeles (2000). Learning in and through the arts: The question of transfer. *Studies in Art Education* 41(3): 228–57.
- Carnegie Corporation. (1992). *A matter of time: Risk and opportunities in the out-of-school hours*. New York: Carnegie Corporation.
- Catterall, J. S. 1998. Does experience in the arts boost academic achievement? A response to Eisner. *Art Education* 51(4): 6–11.
- Chatterji, M., Kwon, Y.A., & Sng, C. (2006). Gathering evidence on an after-school supplemental instruction program: Design challenges and early findings in light of NCLB. *Education Policy Analysis Archives*, 14(12), 1-33.
- Durlak, J. A., & Weissberg, R. P. (2007). *The impact of after-school programs that promote personal and social skills*. Chicago, IL: Collaborative for Academic, Social, and Emotional Learning.
- Eisner, E. W. 1992. The misunderstood role of the arts in human development. *Phi Delta Kappan* 73(8): 591–95.
- Elmore, R.F. (2007). Three thousand missing hours: Where does the instructional time go? *Recent Highlights from the Harvard Education Letter* 22(6), 5 – 8.
- Grallert, M. 1991. Working from the inside out: A practical approach to expression. *Harvard Educational Review* 61(3): 260–69.
- Grossman, J.B., Price, M.L., Fellerath, V., Jucovy, L.Z., Kotloff, L.J., Raley, R., & Walker, K.E.

- (2002). Multiple choices after school: Findings from the Extended-Service Schools Initiative. Public Private Ventures & MDRC.
- Guillen-Woods, B.F., Kaiser, M.A. & Harrington, M.J. (2008). Responding to accountability requirements while promoting program improvement. In T. Berry & R.M.Eddy (Eds.). consequences of No Child Let Behind for educational evaluation. *New Directions for Evaluation*, 117, 59-70.
- Hamblen, K. A. 1997. Theories and research that support art instruction for instrumental outcomes. *Arts Education Policy Review* 98(3): 27–33.
- Harvard Family Research Project. (2003). *A review of out-of-school time program quasi-experimental and experimental evaluation results*. Cambridge, MA: Harvard University.
- Hatfield, T. A. 1998. The future of art education: Student learning in the visual arts. *NASSP Bulletin* 82(597): 8–12.
- James-Burdumy, S., Dynarski, M. & Dede, J. (2007). When elementary schools stay open late: Results from the National Evaluation of the 21<sup>st</sup> Century Community Learning Centers Program. *Educational Evaluation and Policy Analysis* 29(4), 296-318.
- Joseph, D. (2006). *Developing an after-school curriculum laboratory: Two year report on the SCALE project*. Chicago Arts Partnerships in Education.
- Joyce, B. & Showers, B. (2002). Student achievement through staff development. In Joyce and Showers, *Designing Training and Peer Coaching: Our needs for learning*. Alexandria, VA: ASCD.
- Kane, T.J. (2003). The impact of after-school programs: Interpreting the results of four recent evaluations. Retrieved Jan. 17, 2006 from [www.wtgrantfoundation.org/usr\\_doc/After-school\\_paper.pdf](http://www.wtgrantfoundation.org/usr_doc/After-school_paper.pdf)
- Koch, C. A. (2007). *Request for proposals (RFP): 21<sup>st</sup> century community learning centers*. Springfield: Illinois State Board of Education.
- Larson, R.W., & Verma, S. (1999). How children and adolescents spend time across the world: Work, play, and developmental opportunities. *Psychological Bulletin*, 125, 701-736.
- Lauer, P.A., Akiba, M., Wilkerson, S.B., Apthorp, H.S., Snow, D., & Martin- Green, M. (2006). Out-of-school time programs: A meta-analysis of effects for at-risk students. *Review of*

- Educational Research*, 76, 275-313.
- Luftig, R. L. 2000. An investigation of an arts infusion program on creative thinking, academic achievement, affective functioning, and arts appreciation of children at three grade levels. *Studies in Art Education* 41(3): 208–27.
- Maloney, J.L., Parente, M.E., & Lord, H. (2007). After-school program engagement links to child competence and program quality and content. *The Elementary School Journal*. 107(4), 385-404.
- National Center on Education and the Economy (2008). *Tough choices or tough times: The report of the New Commission on the Skills of the American Workforce*. San Francisco: Jossey-Bass.
- National Endowment for the Arts. 1991. *Understanding how the arts contribute to excellent education*. Washington, DC: NEA.
- Parker Boudett, K., City, E.A. & Murnane, R.J. (2007). The “Data Wise” Improvement Process: Eight steps for using test data to improve teaching and learning. *Recent Highlights from the Harvard Education Letter* 22(1), 9 – 14.
- Perrin, S. 1994. Education in the arts is an education for life. *Phi Delta Kappan* 75(6): 452–53.
- Scott-Little, C., Hamann, M.S., & Jurs, S.G. (2002). Evaluations of afterschool programs: A meta-evaluation of methodologies and narrative synthesis of findings. *American Journal of Education*, 23, 387-419.
- Vandell, D.L., Reisner, E.R., Brown, B.B., Dadisman, K., Pierce, K.M., & Lee, D., et al. (2005). *The study of promising after-school programs: Examination of intermediate outcomes in year 2*. Retrieved June 16, 2006, from <http://www.wcer.wisc.edu/childcare/statements.html>
- Vandell, D.L., Reisner, E.R., Brown, B.B., Dadisman, K., Pierce, K.M., & Lee, D. (2004). *The study of promising after-school programs: Descriptive report of the promising programs*. University of Wisconsin, Madison: Wisconsin Center for Education Research. Retrieved June 16, 2006, from <http://www.wcer.wisc.edu/childcare/statements.html>
- Viadero, D. (2007). High-quality after-school programs tied to test-score gains. *Education Week* 27(13), 1,13.
- Whalen, S.P. (2007). *Three years into Chicago’s Community Schools Initiative (CSI)*:

- Progress, challenges and emerging lessons.* Chicago, IL: University of Illinois at Chicago. Unpublished manuscript.
- Wild, M. D., Mayeaux, A. S., & Edmonds, K. P. (2008). Collaborative teaching: the best response to a rigid curriculum. *Education Week*, 27(38), 26-27.
- Zief, S.G., Lauver, S., & Maynard, R.A. (2004). Impacts of after-school programs on student outcomes: A systematic review for the Campbell collaboration.

### **Web-Site References**

- 21st Century Community Learning Centers Profile and Performance Information Collection System: <http://ppics.learningpt.org/ppics/index.asp>
- Chicago Arts Partnerships in Education (CAPE): [www.capeweb.org](http://www.capeweb.org)
- Chicago Public Schools Office of Research, Evaluation, and Accountability:  
<http://research.cps.k12.il.us/cps/accountweb/>
- Chicago Public Schools: Renaissance 2010: [www.ren2010.cps.k12.il.us](http://www.ren2010.cps.k12.il.us)
- Interactive Illinois Report Card (iirc):  
<http://iirc.niu.edu/SearchResult.aspx?searchCol=CITY&searchText=CHICAGO>