Report to The Polk Bros. Foundation
CAPE Veteran Partnerships (VETs) Report 2009-2010

In 2009-2010, CAPE program and research staff continued to explore and understand student creativity and teaching practice within Veteran Partnerships' arts integrated units. This year program staff made a concerted effort to make explicit the relationship between student behavior and teaching practice by redrafting its assessment tools and through professional development.

Three questions guided this research and organize this report:

- *How is creativity fostered in CAPE veteran partnerships?*
- *What does creativity look like in the classroom?*
- *What is considered creative?*

For an overview, CAPE staff provided professional development, planning support, technical assistance and funding for 21 arts integrated units in 2009-2010. During the year, Veteran Partners attended four cross-site meetings at different Veteran schools and exhibition spaces to further their understanding of these creativity indicators as well as prepare them for the final Convergence Exhibition in late May. Program staff continually visited units at the schools, fielding questions and also sensing what certain teams needed in order to move their art integration practice forward.

The Veteran Partnership program consistently works with teachers from a wide range of grades and schools. Twenty-one classroom teachers from 11 schools participated, serving approximately 630 students across north, middle and south neighborhoods of Chicago. A range of grades participated, with about 73% of grades from K-8 and 27% from high school. A more detailed breakdown of grades is below.

A dramatic shift to note is that from the spring of 2008 to next school year the Veteran Program lost several long-term classroom teachers and schools in part due to position cuts, principal transitions, and life changes. In turn, program staff accepted more proposals than typical from a single school, especially those schools who were interested in involving more teachers. Thirty-percent (7/21) of participating classroom teachers were new to the Veteran Program in 2009-2010 and also new to these inquiries of creativity. Two teaching artists were also relatively new to the VETs, having had only one year of experience or less in this program. The impact of this on our findings for this year will be discussed.

The other challenging component to this year was the circulating tension around position cuts and budget shortfalls. Near the end of the year, program staff noticed significant decline in professional development participation not only in the Veteran Partnerships, but also with other programs. Teachers frequently noted that they needed to attend additional meetings at their schools. If that was not the case, then existing pressures and work overburdened them.

Teacher and School breakdown

Teacher Types	% makeup in VETs	School Types	% makeup in VETs
1st	5%	K-8	73%
2nd	9%		

3rd	5%		
4rth	9%		
5th	19%	High School	27%
6th-8th	14%		
High School	24%		
Arts Teacher	5%		

Evaluation methodology:
The evaluation plan for 2009-2010 consisted of quantitative and qualitative-based tools to examine teacher practice and what student creativity looks like in their classrooms.

- Creativity Indicator Survey: Each participant (classroom teachers and teaching artists) were asked to complete the "Creativity Indicator Survey" for the beginning, middle and end of each arts integrated unit they participated in. The survey continues to use the same five headings previously used to define creativity including "Questioning and Challenging; Making Connections and Seeing Relationships; Envisaging What might Be?; Exploring how to Cope with Uncertainty; and Reflecting Critically." The survey merged the former Effective Teaching Survey and Creativity Indicator Survey from last year at the suggestion of several partners (See appendix for final survey). Each heading includes one question that requires a long response if teachers and artists identify the indicator as having a strong presence in the classroom. Although indicators marked as having a weak or no presence also are deserving of long response, the researcher decided that the requested information would be sufficient. This longer, more qualitative question was incorporated because the numerical responses are insufficient on their own to understand how partners interpret the responses. It also allowed the partners to elaborate on their work.

  On average, we received 75% (100) of the expected number of responses from participants, with 61 of these responses from teachers and 39 from teaching artists. The disparity is due to the fact that in several cases, one teaching artist is working with multiple teachers on one unit. Although all Veteran partners are required to complete these, with final checks contingent upon completion, we still find that many participants feel overwhelmed at the end of the year.

- Online Veteran Templates: Templates were reformatted this year to specifically capture effective teaching practice and student creativity throughout their units. Teacher and teaching artist teams completed these at the end of the school year and they are posted online: http://www.capeweb.org/rexamples.html

  Sixteen of eighteen (89%) of templates were completed this year to reflect their arts integrated units. Those participants who did not complete surveys nor templates did not submit a proposal for 2010-2011. They acknowledged that they could not take on this additional work.

- Meeting artifacts

- Professional Development agendas and notes
- Transcription from the Creativity Presentation following opening of CAPE Convergence, final exhibition of the year
- Convergence presentations by teacher and teaching artist teams

The meeting artifacts were examined to provide context on how the CAPE staff developed the program this year and how teachers discussed creativity in their classroom.

Question 1: How is creativity fostered in CAPE veteran partnerships?

Context to develop CAPE programming

Creativity, as situated in CAPE work, does not exist in the classroom vacuum; it does not automatically emerge and dissipate at uncontrollable moments within an arts integrated unit. Reflecting on last year's research, creativity emerges for specific reasons: a foundation of content knowledge and artistic medium allows students to show more creativity as the unit progresses; instruction with a balance of freedom and structure is also necessary; giving especially classroom teachers the language of what creativity is also allows them to recognize it more in their students. For CAPE, it exists within the context of the broader, research and policy driven discussion of creativity as well as the dialogue between program staff and the Veteran teams.

In last year's report, Dr. Gail Burnaford cited that The National Center on Education and the Economy published a report on the new commission on the skills of the American workforce, entitled, Tough Choices, Tough Times (2008). The report noted that preparation in subject areas would be needed to compete in the 21st century, but also more importantly, this workforce would need skills to work *across* these subject areas, such as "*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).

Howard Gardner agrees with the premise that creativity is essential to prepare 'minds for the future' (2007). Gardner proposes that the next generation needs to possess 'five minds':

Disciplined mind
Synthesizing mind
Respectful mind
Ethical mind
Creating mind (note 'creating' rather than 'creative')

He challenges schools to consider what it would take to provide curriculum experiences that address these minds. How would classrooms change? And, more pertinent to a creative arts integration curriculum, what do creating minds do? Gardner claims that creating minds *break new ground*; they *put forth new ideas* and *pose unfamiliar questions* while, at the same time, also *arrive at unexpected answers*. This would suggest that a creative arts integration curriculum is inquiry-based and that students and teachers are permitted to answer those questions with new and fresh ways of thinking.

In 2003, The Qualifications and Curriculum Authority (QCA) in the UK published a simple set of indicators which characterized children's behaviors when being creative. These were: 'questioning and challenging; making connections and seeing relationships; envisaging what might be; exploring ideas, keeping options open; reflecting critically on ideas, actions and outcomes.' These five indicators are more fully discussed in the Cochrane and Cockett text, Building a creative school: A dynamic approach to school development (2007).

In addition to studies on and calls for being creative, CAPE, as an arts organization also seeks to understand the relationship between contemporary arts practices and teaching and learning. Dr. Louanne Smolin, in her 09-10 report on the Design Seminar program, describes contemporary arts practices as they relate to arts integrated units. Several of these either describe a creativity indictator or they preface findings in this report on how creativity emerges in the classroom. (Dr. Smolin was not informed of the Veteran study or the creativity indicators in determining the below.)

> In Contemporary Arts Practices, there is an interaction between artmaking and the social/cultural landscape surrounding it. While contemporary arts may build upon historical methods, it is embedded in the context of contemporary life. There is also a critical aspect, offering opportunities for artists and participants to question, examine and respond to political, social and cultural aspects of contemporary society.
>
> In Contemporary Arts Practices, the physical space is configured to support artmaking, collaboration and discussion. Oftentimes, artists work in community settings such as community centers, parks and schools and alter these spaces to facilitate collaborative artmaking opportunities.
>
> Contemporary Arts Practices are ongoing. The contemporary artmaking context was defined as organic and dynamic: ever growing and changing. An original concept may change as the artist works, as new ideas emerge. A contemporary artist often incorporates these new ideas, changing the original form.
>
> Contemporary Arts Practices are dialogic. Artmaking processes facilitate and strengthen opportunities for exchanges to occur between artists, artwork, and other participants. These exchanges are considered to be more than reactions to art; rather, contemporary artists view exchanges to be an integral aspect of the art.
>
> Contemporary Arts Practices are personally relevant to all participants. An important foundation to contemporary arts practices are that they begin as personally relevant endeavors to the artists and to their participants, and that this aspect of relevance is revisited throughout the artmaking process.

Dialogues to challenge current norms/destabilize current practice:

From Program Staff to Veteran Partners:

Professional development offers program staff an opportunity to shift the dialogue of teaching and learning towards one that is exploratory, experimental, and inquisitive. Program staff designed these cross-site meetings to raise questions about teaching practice. When teachers and artists can be critical of their own practice, then the practice can move forward.

Similar to last year, each professional development was designed around one or several creativity indicators. In these sessions, staff purposefully did not define the indicators *to* partners (i.e. "Exploring uncertainty means that you see your students…" but rather encourage partners to define these terms on their own based on their work. Staff planned exercises where partners were given limited parameters and freedom to explore art forms and the indicators. These exercises mixed with small group and whole group discussions to generate more common understandings of what there terms, in relation to their work, meant. Additionally, staff continually recognized that many new participants in the program needed more acquaintance with the creativity indicators. At every cross-site, quality examples of arts integrated work from current participants and last year's work were shared with discussion following.

PD	What happened	How definitions of indicators are being learned
Presentation Looking at the theatre form to explore uncertainty (devised theatre)	- Veteran teacher arts team presents on last year's work - Devised and Improvised theatre (freeze frames, theatre by a set of instructions)	- Examples of existing, quality practice in the Veteran network - Improvise with their bodies and time and voice in an alternative space
Creativity in last year's templates and making connections through installation	- Analysis of creativity indicators in last year's work - Showing examples of contemporary art installation - Using the school building, asking teachers and artists to 'install' their own artifacts they've brought in a way that allows audience to interact with the artifact in a way that allows for different interpretation	- Examples of existing, quality practice in the Veteran network and in contemporary art - Questioning and analyzing how the creativity indicators relate to one another - Challenging notions of what an artifact can mean when experienced in different ways (i.e. what can we now learn by looking at student work if placed in different contexts?)
Critique models – creating your own critique models through current student work	- Showing an example of a critique session in a Veteran arts integrated unit that year - Having partners defining their own critique models by looking at current student work	- Examples of existing, quality practice in the Veteran network - Critique methods and how to practice it in their classroom

As described by the CAPE Education Director, embedded in these professional development sessions are "how do you use space, what provides a generative encounter, what are different collaborative structures, learning experience and struggle between clarity and ambiguity, how to use time/different time frameworks, how to you use sharing strategies, how do you consciously think about materials – controlled and uncontrolled." These facets, reflected in the definition of contemporary arts practice given previously, were also used to have Veteran partnership practice what these creativity indicators mean.

From Veteran Partners to Program staff:
At the same time program staff seeks to challenge partners' perspective and the ways in which they approach their work, staff expects partners to be critical of the program. These ideas can then be incorporated in the program and challenge CAPE's methodology.

At the first professional development session of the year, Veteran partners looked at some of the findings regarding last year's data from the Effective Teaching Survey and the Creativity Indicators Survey. With their recommendation and the recommendation of CAPE's primary researcher, these two distinct surveys were combined. Many considered that the creativity indicators also reflected 'effective teaching' practice. Their recommendation helped to change the direction of the research. So although last year's data and this year's data are incomparable due to this change, it was a change aligned with participants' view of the practice and program.

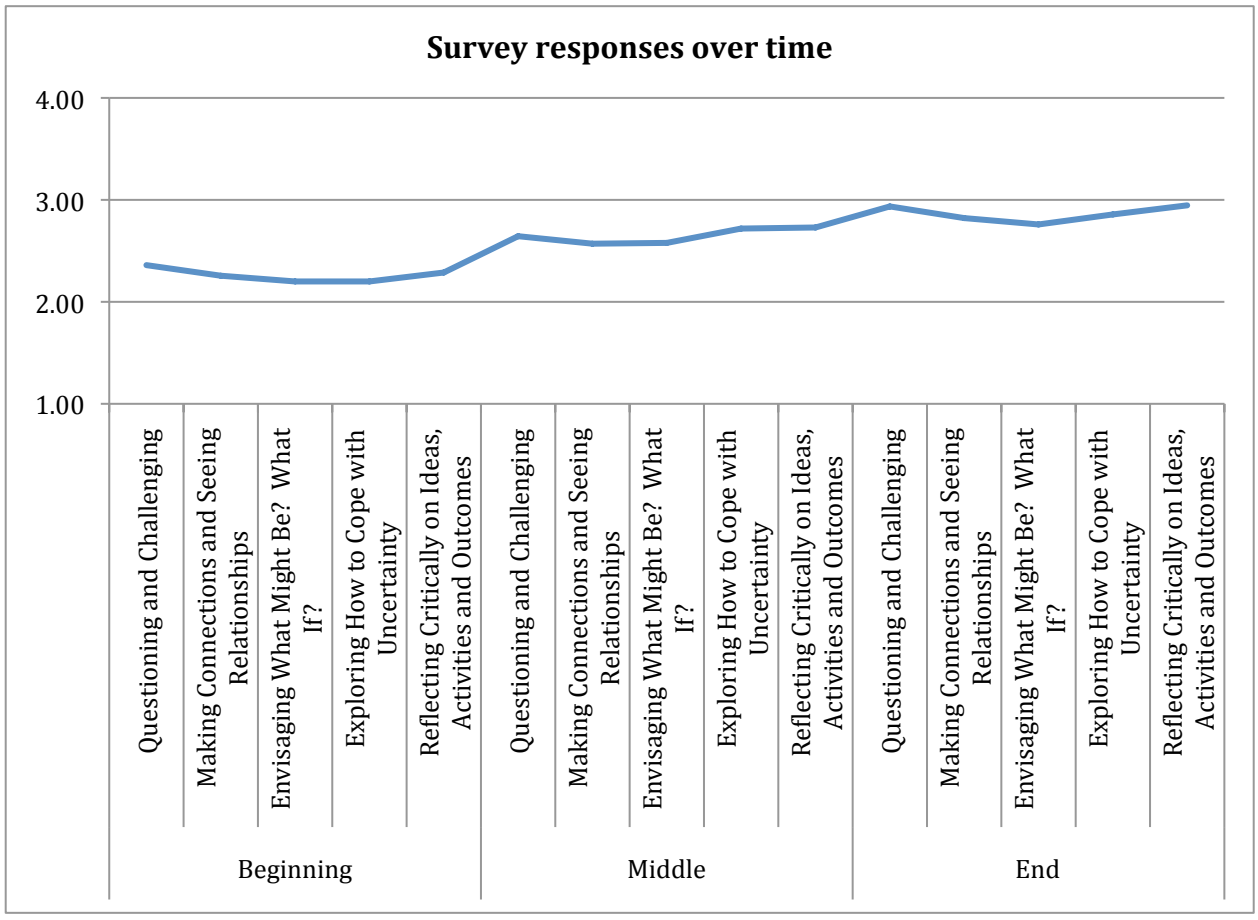
In final discussions at the last professional development and at the Creativity Panel, teachers and artists expressed an interest to hear what the student perspective of these creativity indicators. Did the students feel like they were, for instance 'Coping with Uncertainty?' Did they see themselves, 'making new connections'? Audience and teachers both agreed that student perspective would be invaluable to this study. One teacher expressed her frustration at the creativity and said, " *– it went okay, but I learned something that I should have known before; that it's very hard to drop these concepts on kids after the fact; to do it next year I would really have them do journaling, and introduce these ideas and explain these ideas first …. And for all of us I think it would just make us more aware of how this worked."*

Listening to the partners' interests and also their need for assistance, program staff drafted two versions of what a student version of the Creativity Indicator survey to share and discuss with the VETs in the fall of 2011 school year. These discussions on student perspective of this work, that can be measured and looked at alongside teacher perspective, move across programmatic boundaries at CAPE. CAPE's after school program, as well as several of its federally funded programs also seek to employ methods that capture student learning in relationship to the teaching in place.

Question 2: What does creativity look like in the CAPE classroom?

Creativity behaviors deepen over time of the project

Teachers and teaching artists increasingly report that students show more creativity behaviors as each unit progresses. Thus, on a 4 point scale of complexity, teachers more frequently report that creativity indicators in students are at an 'advancing' or 'systemic' level of behavior. Students show that they are practicing this behavior in a significant way in this lesson or they practiced this behavior like it was fundamental to how they thought and acted in this lesson.



On average, at the end of the units, students demonstrate creativity indicators at an "advancing level" while at the beginning of the unit, they demonstrate these at a "developing" level -- students started to show this indicator in small bits and scattered moments in this lesson. In their longer responses, many wrote "Since this was the 1st day, many of these questions did not apply," or "did not apply on the 1st day" or "not applicable."

In another example, the teaching artist did not believe that the behavior being exemplified was at a "3" or "4" because the behavior was prompted through an artist led activity. For Making Connections and Seeing Relationships, "stiudents made connection/ synmbol / abstraction for personality trait." The teaching artist and teacher team asked students to create these symbols and make these connections.

Several teachers and teaching artists in last year's interviews recognized that before students can show creativity, they have to learn information first – whether that is about craft, about what kind of materials are being utilitzed, what the subject matter is the focus. A teaching artist teaching video instruction must first demonstrate use of video cameras, what the tripod is, how to hold it, maintain it. At the beginning for each arts integrated unit, teaching artists and teachers introduce ideas and concepts to students before they work with the materials and ideas to conceptualize the project on their own. This initial foundation of knowledge, although important, does not necessarily allow students to exemplify these indicators at the systemic level.

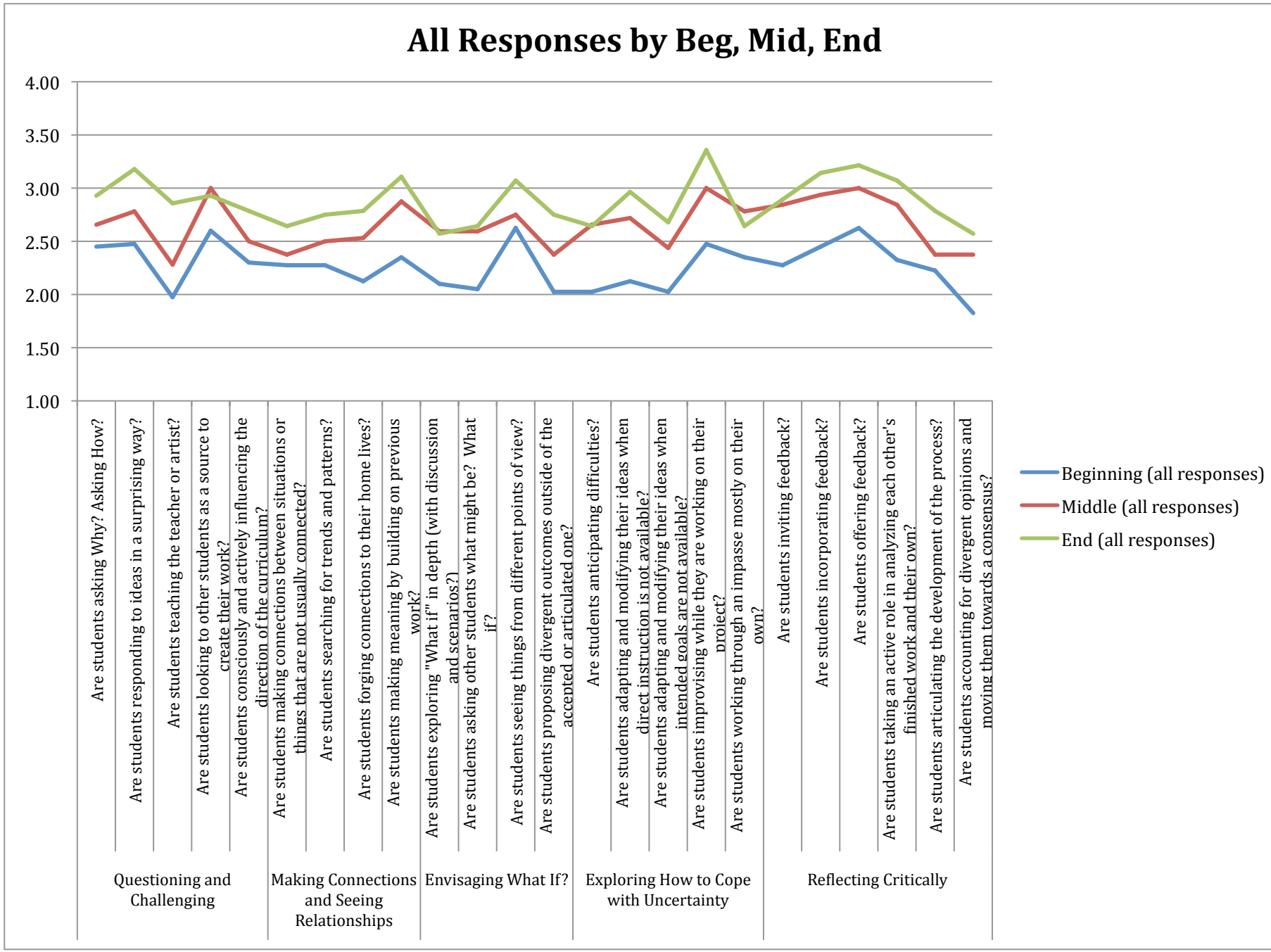
The examples in the below chart demonstrate how student demonstrate creativity in a way that is 'fundamental to how they thought and acted (level 4)' as the unit progresses. As students receive 'ownership of' or take 'ownership' of the project, teachers and teaching artists recognize how students exemplify them instrisincally.

Creativity Indicators increases over time: from one teacher's survey
Beginning: Questioning and Challenging: *This was all very new to students. Their confidence levels were low. Having a new person in the classroom, most of the students were very shy. Students were not as responsive orally as they normally do. Students were not yet comfortable with the ideas of the direction of the curriculum. Students did actively participate in their drawings.*
Middle: Questioning and Challenging: *Students' confidence levels have increased immensely. We are hearing less "Is this right?" questions and hearing more: "Sh! Be quiet so I'm trying to concentrate…" Students were more focused in their drawings. Students were very excited to share their ideas and questions during discussion time.*
End: Questioning and Challenging: *The time has come to do last minute polishing of the maps. Students are now discovering that they are truly artists. Students are coming up with their own follow-up questions to their work. We see students working in groups and questioning each other's symbols.*

Creativity Indicators increases over time: from online documentation templates
"The teachers structure the lessons so there is enough lead for students to understand the assignments... If they have no background knowledge, it is difficult to have them reach the level of analysis. Therefore, we left enough room for students to inquire, collaborate, and problem solve on their own." *-- Teaching artist, from Agassiz online unit* *"After their cars were constructed, I felt that at this moment, the students took more ownership of the project. They were able to modify their mouse trap car in order to maximize speed and distance traveled. With their partner, they had to brainstorm and experiment to make their car the best it could be. Before this point, their car was just like everyone else's in the classroom. After this, no car was alike."* *-- Teacher, from Walsh online unit on force and motion* *"It was apparent that the kids were taking ownership when I realized they were less and less interested in engaging me in conversation/critique about their work. This occurred rather early on with the interview and writing and intensified about midway through our project, once they had chosen their art materials. I could tell they were becoming increasingly invested in their work and had no time to hear me blab about it, which I appreciated very much because it showed me that they were self-directed with a vision of their own for their work."* *-- Teacher, from North Grand High School online unit on Immigration Stories*

Creativity as an Iterative Process in Teaching and Learning

The chart "survey responses over time" generally shows a progression of lower to higher degree of creativity indicator. The data also illustrates that creativity unfolds in an iterative way in the classroom.


All Responses by Beg, Mid, End
4.00
3.50
3.00
2.50
2.00
1.50
1.00
Are students asking Why? Asking How?
Are students responding to ideas in a surprising way?
Are students teaching the teacher or artist?
Are students looking to other students as a source to create their work?
Are students consciously and actively influencing the direction of the curriculum?
Are students making connections between situations or things that are not usually connected?
Are students searching for trends and patterns?
Are students forging connections to their home lives?
Are students making meaning by building on previous work?
Are students exploring "What if" in depth (with discussion and scenarios?)
Are students asking other students what might be? What if?
Are students seeing things from different points of view?
Are students proposing divergent outcomes outside of the accepted or articulated one?
Are students anticipating difficulties?
Are students adapting and modifying their ideas when direct instruction is not available?
Are students adapting and modifying their ideas when intended goals are not available?
Are students improvising while they are working on their project?
Are students working through an impasse mostly on their own?
Are students inviting feedback?
Are students incorporating feedback?
Are students offering feedback?
Are students taking an active role in analyzing each other's finished work and their own?
Are students articulating the development of the process?
Are students accounting for divergent opinions and moving them towards a consensus?
Questioning and Challenging
Making Connections and Seeing Relationships
Envisaging What If?
Exploring How to Cope with Uncertainty
Reflecting Critically
Beginning (all responses)
Middle (all responses)
End (all responses)

With the beginning, middle and end responses, trends across many of the indicators repeat over time to higher degrees. For instance, "Are students responding to ideas in a surprising way," "Are they making meaning from building on previous work," "Improvising" and "offering feedback" continually peak whether they are at the beginning, middle and end. Similarly, those indicators seen at low degrees are commonly seen at also lower degrees than other indicators in the middle and end of the unit. Teachers and artists either continue to focus on the same indicators throughout the unit or certain indicators may spontaneously arise more frequently in CAPE units.

In describing the process of their teaching and student learning, the online documentation units also reflect certain processes that repeat and build onto one another and the change the dynamic of the process being practiced. For instance, when having students critique each other's work, teachers do not always practice a whole group critique, where one student shares a piece of work and other students comment. The model of critique changes throughout the unit to add different social dynamics to the classroom. In the next critique, students may only work in pairs, or groups of four, or a student may lead the critique instead of the teacher. This iterative evolution of practice deepens the learning, not repeating the exact same practice over and over again.

Creativity Indicator	*How indicator is first practiced and then repeated to deepen practice of indicator*	Quotes from Online Documented Units
Reflection and critique	*Teacher led group critique*	We spent a lot of time talking about what went well and what needed improvement as they worked together. Although it took a lot of time to discuss at the end of the lesson, this step was a critical factor in building a team and learning to accept feedback from peers.
	Students critiqueing each other's work, one on one	Once the series was complete, the students conducted a critique of their peers' work. The students' series were displayed on their desks. The class was given post-it notes and had the opportunity to write comments about the work. If students liked something in their peers works, they needed to explain why they liked it, rather than just writing "I liked it."
Reflection and Critique	*Critique and reflect on objects constructed based on a model*	Once model safety cars were constructed, students put together a list of their car's specifications just as they have on display at car shows. They were then able to walk around the room while the cars were on display with their specifications and critique and reflect on the variety of ways that their classmates used to make a safe vehicle.
	Modifying their own construction on previous self-run experiments. (doing this requires critique)	After their cars were constructed, I felt that at this moment, the students took more ownership of the project. They were able to modify their mouse trap car in order to maximize speed and distance traveled. With their partner, they had to brainstorm and experiment to make their car the best it could be. Once the students had a working mouse-trap car, their job was to analyze how the

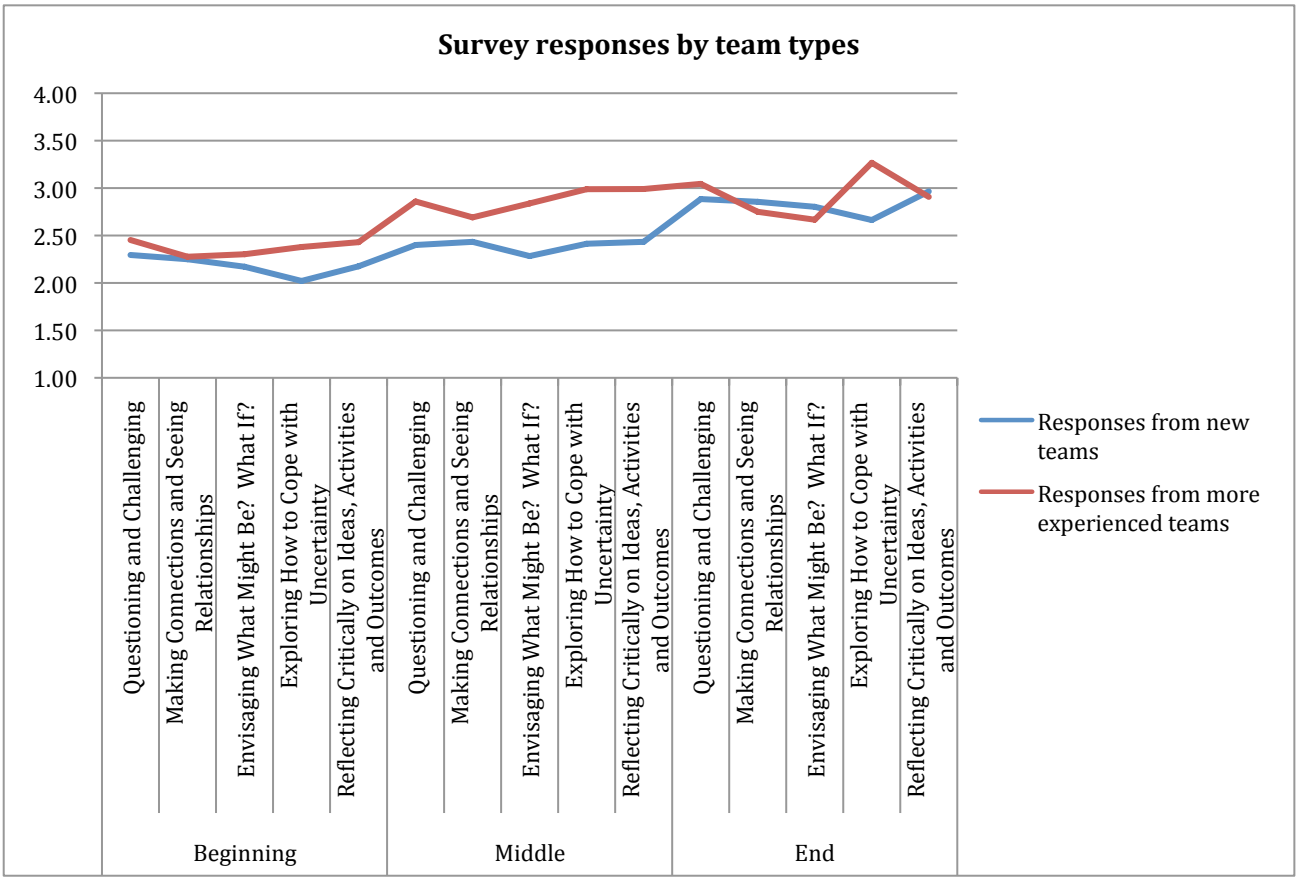
		car worked and then make modifications to the car to increase speed and distance traveled.
Imagining	*Imagining on paper where sculpture might be seen downtown* *Visiting downtown and reimaging site*	They considered the site of their sculptures and created drawings showing where their sculptures could go and what people would think and react to their sculptures. One student even showed the marketing of his art, with t-shirts of his sculpture. Our tour of public art downtown allowed students to imagine the scale and impact of their sculptures
Connections to students' home lives	*Students discussing connections of project to home life* *Students reusing personal materials related to home and school* *Students relating current constructions to other objects* *Students using what they learned to share message with wider community (within and outside school)*	Students began to make connections to their home life and began talking about making compost in their back yards because their grandparents like to garden. Another students began talking about how they always reused the grocery bags for other things as well. We suggested various projects and students picked making recycled paper out of homework packets. They thought turning homework into paper was the coolest. Once they finished the paper, they began commenting on how surprised they were that so much paper was needed to make one sheet of hand made paper. It was a huge surprise for them, we then began to talk about why s much material is used to make other objects. We began sketching ideas as to what we wanted to share with the community and made sure that we covered and explained what composting, recycling, reusing, and reducing was.

The qualitative and quantitative data also demonstrates that no one specific behavior is necessary for another behavior to take place. For example, "students are researching for trends and patterns" is not necessary, or a stepping stone, to "students forging connections to their home lives." One indicator does not need to be fulfilled in order for another to become evident. These indicators do not represent a scope and sequence or only follow a linear model. They increase in degree because they repeat; this cycle builds on itself taking fuller effect as students acquire more ownership of the project.

With more experience, creativity noted earlier

CAPE emphasizes long-term partnerships and many teacher and teaching artist teams have been partners for over three or five years. This year however, nearly a third of the classroom teachers were new to the program. In most cases these new participants were classroom teachers paired with an experienced teaching artist who had worked at the school, but not with that teacher.

When comparing responses from units led by 'new teams' and units from more 'experienced teams' (at least 3 or more years of experience in the VETs), differences emerge. Teachers and artists in the more experienced teams begin to note creativity indicators at higher degrees earlier than those new teams. This is particularly evident during the middle of their units, when teams with more experience note that on average, all indicators are seen at the 2.5-3.0 level. The new teams, on average see the indicators at a 2.0-2.5 level. At the end of the unit, certain indicator such as "Exploring how to Cope with Uncertainty" peaks while other such as "Making Connections and Seeing Relationship" and "Exploring What Might Be?" dip. Why these indicators lessen in degree at the end of the unit (reversing the trend) is uncertain. Perhaps these certain indicators do decline at the end of the unit while others, such as "Exploring how to cope with uncertainty," leap. This may also be due to the fact that there were generally fewer survey responses for the ends of units. With fewer responses, the extreme responses (i.e. 1 or 4) have more of an effect on the average.



Although quantitatively this is compelling data, qualitatively the evidence is more difficult to retrieve. If one were to compare all the long answer responses for mid-units between those long term teacher-teaching artist teams and those who are new teams in the Veteran program, it would not be definitive that one team encouraged creativity earlier than the other. Many teachers new to VETs provided clear examples in how students practiced, or did not practice, these indicators. If this question is of further interest to CAPE, additional one-on-one interviews would likely unpack these subtleties.

By the ends of their units, both experienced and new Veteran Partners noted creativity behaviors at equally high levels in the classroom. Although experienced teams may see these behaviors more readily in the units, all Veteran Partners noted that by the 8th-10th session, students practiced these behaviors like they were fundamental to how they worked.

Question 3: What is considered creative?

Differences of teacher, artist perspectives
In order for a teacher or teaching artist to recognize 'creativity,' they need an understanding of what creativity is to them. The language used to understand 'creative' shapes undoubtedly shapes that perspective. Part of what CAPE practiced through professional development is working through that language. What does, for instance, "Making connections" mean, and how can we use this professional development, working with art forms, discussions, and examples, to unpack that meaning? The goal of holding such meetings is to have teachers and teaching artist help build this framework of 'what creativity is'. This framework will help them see behaviors of creativity in their students and to build on this framework in their teaching.

> *"The big thing for me was realizing that there were certain indicators of creativity and to take them – I got them in my head being able to put words to it and now when I am doing something I notice it more – …. what do they call it – the metacognitive thing and thinking about you're thinking -- and to recognize that its something that the students are going through to and you need to build that in them as well. I think it was just … Seeing in print was helpful for me, moving forward."*
>
> -- *Veteran Teacher, from 08-09 interviews*

Even though each teacher and teaching artist is given the same set of indicators, perspective about what is creative still differs amongst types of participants. Because teachers and teaching artists have different knowledge expertise, different exposure to students, the context in which they understand 'what is creative' is different, and this difference appears in the qualitative responses to the surveys as well as the interviews from last year. When nine teachers and teaching artists were asked the question, whether or not giving language to 'creativity' helped them identify creativity in their own students, *more classroom teachers* than teaching artists clearly stated that having language focused their teaching. The teaching artists shared other perspectives:

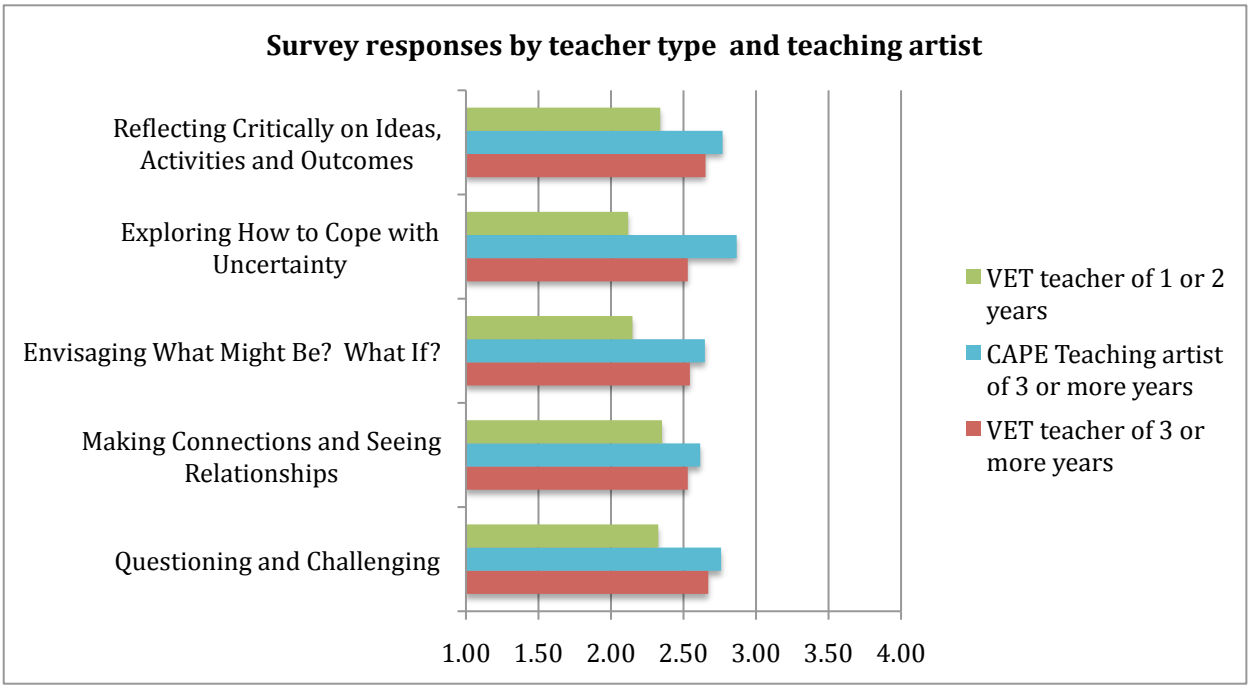
"I don't know that's if its because you guys are asking the question – I think it comes out of making art with your students –which is a creative process – even though you may not be making the arts – your facilitating the making of art and you see how people think differently than you, and students will stumble onto things that you might not do in your own work."

-- Teaching artist, from 08-09 interviews

"To me, the indicators are what am I looking for in the student – not so much, oh if you "imagine if," then you are creative – do you know what I'm saying? To me, the indicators deepen the students idea of what creativity actually is, right? instead of actually saying, well I made this so I'm creative."

-- Teaching artist, from Creativity Panel

Looking across the teaching artist and teacher responses for the same unit, differences in opinion for the same lesson emerge. To some extent this is the goal of a teacher-teaching artist partnership; to bring different perspectives and knowledge bases to each other's practice. Last year's data showed that generally (and perhaps even marginally), teaching artists noted that students exhibited creativity indicators more often than classroom teachers. This year's data also repeats that trend. On average, teaching artists note that students are showing creativity behaviors at very slightly higher degrees than what classroom teachers note, even for the same unit.



Keeping in mind the large percentage of newcomers to the Veteran Partners this year, classroom teachers were also differentiated into two groups – those with at least three years of experience and those with less than three years. On average, those classroom teachers with fewer years of experience saw the indicators to a lesser degree.

Those participants with one or two years of experience, including teaching artists, on average note that they see indicators emerge at lesser degrees especially at the middle of the units. When long term Veteran partners note dramatic differences in their students behavior at the middle, those participants with fewer years of experience only note this difference at the end. This may actually be happening in the classroom – that students in units with lesser experienced Veteran partners show creativity at lesser degrees. Alternatively, if they were only just introduced to these indicators, they may not have had the language to yet identify the creativity indicators in their students.

Differences in student perspective

> *"There's a beauty in the fact… how we are defining or not defining what is creativity. When you are working with students, at least the ones at the age we are working with, they don't have those kind of hang ups. Their ideas are just like if they are confident enough to express themselves. They weren't worried bout the definition of – what is creativity to confining a word to use. They 're worried about, 'Is my drawing going to look stupid or am I actually going to produce this?' "*
>
> -- *Teacher, from Creativity Panel*

At the end of the school year, several Veteran partners and audience members at the Creativity Panel raised the issue of student perspective. Classroom teachers voiced that it would be not only interesting to see what students thought of these indicators, but important to the research and to teacher understanding. Did the students really believe that that behavior was happening? And what would the effect be if the students were made aware of these indicators?

As stated earlier, program staff is working to develop a student tool to capture their perspective of these indicators. Veteran Partner input encouraged CAPE to move in this direction, which will undoubtedly raise new questions and layers of meaning for definitions of 'being creative.'

Conclusions and recommendations:

Having been the third year in which the Veteran Partners worked with this question of 'creativity,' many long term VET partners are now taking the indicators as a serious part of teacher practice as seen through their qualitative responses and professional development sessions. The formatting changes and prompt questions in the new template versions helped to better elicit examples of these indicators and the relationship between teaching and learning them. Combining the former Effective Teaching survey and Creativity Survey also proved a

worthwhile experiment. No longer are teachers noting indicators at the highest degrees, but are considering what the indicators mean. The process also demanded CAPE program staff to rethink what the indicators meant, just as they request teachers and artists to understand them.

There are still important growth areas for the Veteran Partnership program based on this year's report, which are below.

Dissemination and sustainability challenge:
With several Veteran schools and teachers having left the program, program staff should consider what the roles of these former schools are in the larger CAPE network, or it any relationship should be continued.

In several cases, no other teacher could be found to replace the one long time Veteran teacher, who was the primary link between CAPE and the school. Program staff should consider ways of how other teachers at a VET school can be involved in the program if they are looking to create long-term school wide impact. Program staff should continue urging current VET teachers to present their work to their school on professional development days. They should also continue building relationship with school Principals.

Currently, each school has a designated liaison whose role is administrative, and who may or may not participate as a VET teacher. Program staff might consider how a liaison's responsibilities include dissemination of the work, or recruiting new and interested teachers in participation.

Keep an eye on new Veteran Partners:
From this study and in part due to the makeup of the Veteran Partners in 09-10, teachers new to the Veteran Partnership Program stood out in either recognizing creativity behaviors in their students or engaging students and their teaching artist partner in a way to invite those behaviors to emerge. Program staff may want to particularly pay attention to these teachers and artists on an individual level. Are these teachers and artists practicing this creative process? What might be missing, or do they need more time with this language around creativity?

Evaluation Methodology:
Student voice: Capturing student perspective is necessary to understanding how these indicators appear in the classroom, and how creativity is defined. As noted earlier, this recommendation has already been incorporated into the research plan for 2010-2011.

Interviews: Despite growing attention to quantitative results, qualitative information is invaluable in explaining this work. In this report several quotes were pulled from data captured for the 2009-2010 report. Program staff should consider who would be best to interview, and what kind of questions to ask.

Survey validation: With the number of responses across Veteran partners, CAPE has an opportunity to validate responses with deeper statistical analysis, which would strengthen many points made in this report. If CAPE seeks to move in this direction, then staff need additional dedicated time and/or additional staff.

What is more important than the Standards?
This report proposes several ways in which these indicators emerge and iterate in arts integrated units to deepen the kind of thinking needed by the 21st century. It also shows several examples of how that learning takes place.

CAPE should consider ways in which it can talk about creative practice in ways that can convince other kinds of stakeholders (CPS admin, Principals, Area Officers) of how these kind of 21st century skills emerge in students. How can CAPE move the conversation of teaching and learning to creative practice, and away from fulfilling individual standards through individual exercises? A focus on the former not only meets the needs of our current era, but also always satisfies the latter. For multiple years, every online unit clearly reflects several Illinois State Learning Standards (noted in the 'standards' section of each online documentation unit).

This recommendation is an immense challenge, but a question that CAPE will likely have to answer when searching for continual support.

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Appendix: Creativity Indicator Survey

CAPE Veteran Partnerships: Student Creativity Indicators 2010-2011

Please use this form as a lens to look at your students' behaviors for one lesson in your CAPE unit. This survey should be completed by both the teacher and the teaching artist for a session at the beginning of your unit, for a session at the middle, and a session at the end. (For each unit, a teacher and teaching artist will each complete 3 surveys)

This is NOT an evaluation of your classroom or your teaching; rather it is a way for us to get a sense of what students do when they are practicing and learning creativity during a particular CAPE lesson.

For THIS CAPE lesson/session, circle the number that most accurately reflects how the students were learning.

1 -- Negligible -- students did not show this behavior at all in this lesson
2 -- Developing -- students started to show this indicator in small bits and scattered moments in this lesson
3 -- Advancing – students show that they are practicing this behavior in a significant way in this lesson
4 -- Systemic – students practiced this behavior like it was fundamental to how they thought and acted in this lesson

	QUESTIONING & CHALLENGING
1 2 3 4	1. Are students asking Why? Asking How?
1 2 3 4	2. Are students responding to ideas in a surprising way?
1 2 3 4	3. Are students teaching the teacher or artist?
1 2 3 4	4. Are students looking to other students as a source to create their work?
1 2 3 4	5. Are students consciously and actively influencing the direction of the curriculum?
	If you circled 3 or 4 for an indicator, provide an example of how it happened. Be sure to upload documentation of this into your "gallery tab" on the template.
	MAKING CONNECTIONS & SEEING RELATIONSHIPS
1 2 3 4	6. Are students making connections between situations or things that are not usually connected?
1 2 3 4	7. Are students searching for trends and patterns?
1 2 3 4	8. Are students forging connections to their home lives?
1 2 3 4	9. Are students making meaning by building on previous work?
	If you circled 3 or 4 for an indicator, provide an example of how it happened. Be sure to upload documentation of this into your "gallery tab" on the template.
	ENVISAGING WHAT MIGHT BE? IMAGINE WHAT IF?
1 2 3 4	10. Are students exploring "What if" in depth (with discussion and scenarios?)
1 2 3 4	11. Are students asking other students what might be? What if?
1 2 3 4	12. Are students seeing things from different points of view?
1 2 3 4	13. Are students proposing divergent outcomes outside of the accepted or articulated one?

	If you circled 3 or 4 for an indicator, provide an example of how it happened. Be sure to upload documentation of this into your "gallery tab" on the template.
	EXPLORING HOW TO COPE WITH UNCERTAINTY?
1 2 3 4	14. Are students anticipating difficulties?
1 2 3 4	15. Are students adapting and modifying their ideas when direct instruction is not available?
1 2 3 4	16. Are students adapting and modifying their ideas when intended goals are not available?
1 2 3 4	17. Are students improvising while they are working on their project?
1 2 3 4	18. Are students working through an impasse mostly on their own?
	If you circled 3 or 4 for an indicator, provide an example of how it happened. Be sure to upload documentation of this into your "gallery tab" on the template.
	REFLECTING CRITICALLY ON IDEAS, ACTIVITIES AND OUTCOMES?
1 2 3 4	19. Are students inviting feedback?
1 2 3 4	20. Are students incorporating feedback?
1 2 3 4	21. Are students offering feedback?
1 2 3 4	22. Are students taking an active role in analyzing each other's finished work and their own?
1 2 3 4	23. Are students articulating the development of the process?
1 2 3 4	24. Are students accounting for divergent opinions and moving them towards a consensus?
	If you circled 3 or 4 for an indicator, provide an example of how it happened. Be sure to upload documentation of this into your "gallery tab" on the template.

Indicators were adapted by CAPE staff and Dr. Gail Burnaford from Center of Research on Education, Diversity and Excellence, crede.org and from CapeUK, capeuk.org

Appendix: Survey responses (numerical values). These numerical responses respectively match titles and order in which graphs appear in the report

Survey responses over time

	Beginning					Middle					End				
	Questioning and Challenging	Making Connections and Seeing Relationships	Envisaging What Might Be? What If?	Exploring How to Cope with Uncertainty	Reflecting Critically on Ideas, Activities and Outcomes	Questioning and Challenging	Making Connections and Seeing Relationships	Envisaging What Might Be? What If?	Exploring How to Cope with Uncertainty	Reflecting Critically on Ideas, Activities and Outcomes	Questioning and Challenging	Making Connections and Seeing Relationships	Envisaging What Might Be? What If?	Exploring How to Cope with Uncertainty	Reflecting Critically on Ideas, Activities and Outcomes
All responses	2.36	2.26	2.20	2.20	2.29	2.64	2.57	2.58	2.72	2.73	2.94	2.82	2.76	2.86	2.95

All responses by Beginning, Middle and End

	Questioning and Challenging					
All Responses by Beginning, Middle and End	Are students asking Why? Asking How?	Are students responding to ideas in a surprising way?	Are students teaching the teacher or artist?	Are students looking to other students as a source to create their work?	Are students consciously and actively influencing the direction of the curriculum?	
Beginning (all responses)	2.45	2.48	1.98	2.60	2.30	
Middle (all responses)	2.66	2.78	2.28	3.00	2.50	
End (all responses)	2.93	3.18	2.86	2.93	2.79	
	Making Connections and Seeing Relationships					

All Responses by Beginning, Middle and End	Are students making connections between situations or things that are not usually connected?	Are students searching for trends and patterns?	Are students forging connections to their home lives?	Are students making meaning by building on previous work?		
Beginning (all responses)	2.28	2.28	2.13	2.35		
Middle (all responses)	2.38	2.50	2.53	2.88		
End (all responses)	2.64	2.75	2.79	3.11		
	Envisaging What If?					
All Responses by Beginning, Middle and End	Are students exploring "What if" in depth (with discussion and scenarios?)	Are students asking other students what might be? What if?	Are students seeing things from different points of view?	Are students proposing divergent outcomes outside of the accepted or articulated one?		
Beginning (all responses)	2.10	2.05	2.63	2.03		
Middle (all responses)	2.59	2.59	2.75	2.38		
End (all responses)	2.57	2.64	3.07	2.75		
	Exploring How to Cope with Uncertainty					
All Responses by Beginning, Middle and End	Are students anticipating difficulties?	Are students adapting and modifying their ideas when direct instruction is not available?	Are students adapting and modifying their ideas when intended goals are	Are students improvising while they are working on their project?	Are students working through an impasse mostly on their own?	

			not available?			
Beginning (all responses)	2.03	2.13	2.03	2.48	2.35	
Middle (all responses)	2.66	2.72	2.44	3.00	2.78	
End (all responses)	2.64	2.96	2.68	3.36	2.64	
	Reflecting Critically					
All Responses by Beginning, Middle and End	Are students inviting feedback?	Are students incorporating feedback?	Are students offering feedback?	Are students taking an active role in analyzing each other's finished work and their own?	Are students articulating the development of the process?	Are students accounting for divergent opinions and moving them towards a consensus?
Beginning (all responses)	2.28	2.45	2.63	2.33	2.23	1.83
Middle (all responses)	2.84	2.94	3.00	2.84	2.38	2.38
End (all responses)	2.89	3.14	3.21	3.07	2.79	2.57

Survey responses by team types

	Beginning

	Questioning and Challenging	Making Connections and Seeing Relationships	Envisaging What Might Be? What If?	Exploring How to Cope with Uncertainty	Reflecting Critically on Ideas, Activities and Outcomes
Responses from new teams	2.29	2.25	2.17	2.02	2.18
Responses from more experienced teams	2.45	2.28	2.30	2.38	2.43
	Middle				
	Questioning and Challenging	Making Connections and Seeing Relationships	Envisaging What Might Be? What If?	Exploring How to Cope with Uncertainty	Reflecting Critically on Ideas, Activities and Outcomes
Responses from new teams	2.40	2.43	2.28	2.41	2.43
Responses from more experienced teams	2.86	2.69	2.84	2.99	2.99
	End				
	Questioning and Challenging	Making Connections and Seeing Relationships	Envisaging What Might Be? What If?	Exploring How to Cope with Uncertainty	Reflecting Critically on Ideas, Activities and Outcomes
Responses from new teams	2.88	2.86	2.80	2.66	2.96
Responses from more experienced teams	3.04	2.75	2.67	3.27	2.91

Survey responses by teacher type, artist

Response by Classroom Teacher Type and Teaching Artist	Questioning and Challenging	Making Connections and Seeing Relationships	Envisaging What Might Be? What If?	Exploring How to Cope with Uncertainty	Reflecting Critically on Ideas, Activities and Outcomes
VET teacher of 3 or more years	2.67	2.53	2.54	2.53	2.65
CAPE Teaching artist of 3 or more years	2.76	2.62	2.65	2.87	2.77
VET teacher of 1 or 2 years	2.33	2.35	2.15	2.12	2.34