

Music Center
San Gabriel Valley Partner Schools Project
(SGVPSP)

Year Two Evaluation Report
July 2008

Submitted to:



Submitted by
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TABLE OF CONTENTS

I. Introduction	1
II. Methodology	1
III. Findings	3
Summary Statistics	3
Case Studies	7
Teacher Telephone Interviews	12
Teaching Artist Focus Group	25
IV. Conclusions and Recommendations.....	33
V. Appendices	37
Appendix A: Teacher Telephone Interview Protocol	
Appendix B: Teaching Artist Focus Group Moderator’s Guide	
Appendix C: Teacher Journal	
Appendix D: Teaching Artist Reflective Survey	

Introduction

The San Gabriel Valley Partner Schools Project (SGVPSP) is in a multi-year partnership between the Music Center and three elementary schools. The project is comprised of a five-day summer intensive training Institute for teams of elementary school teachers and their administrators, follow-up support from Teaching Artists (TAs), provision of school program resources, leadership support for principals, teacher involvement at Saturday workshops, and project-wide Reconvenings during which participants share their processes, challenges, and successes.

After training at the summer Institute, participating teachers developed a Project Plan to implement an anchor work lesson series with their students. As they implement the lessons, teachers receive support from Teaching Artists (TAs), who work with them and with students in the classroom. The type of support offered by the TAs has varied across program years. During the 2007/2008 program year, TAs provided more intensive levels of support, meeting with teachers to review their Project Plans, offering suggestions prior to implementation, co-teaching the lessons at the school sites, and in some cases, modeling the lessons to facilitate the professional development of participating teachers so they would become more adept at presenting art-based lessons in the classroom.

In 2007 the Music Center contracted with ETI, a non-profit research and consulting firm in Los Angeles, to conduct an evaluation of the SGVPSP program. In accordance with the Music Center's request that the evaluation focus on partnership-building between the TAs and classroom teachers, data were collected from teachers and Teaching Artists throughout the duration of the second year of program implementation. The report to follow presents the results of that research effort.

Methodology

A mixed-methods design employing both quantitative and qualitative methods was utilized to gain a rich and detailed view of the effectiveness of the program in fostering collaborative relationships between teachers and TAs and meeting classroom teachers' needs for professional development in the arts. Specifically, the evaluation included:

Teacher Journals

ETI developed a journal entry template that participating teachers were expected to complete following each TA classroom visit. In addition to capturing demographic information, the journals addressed:

- Teacher preparation for the classroom visit;
- Type and quality of assistance provided by the TA;

- Student engagement;
- Extent to which students' learning goals were achieved during the lesson;
- Insights gained into the arts teaching process;
- Challenges experienced while teaching the lesson; and,
- Next steps, including strategy adjustments or plans to adapt or re-teach the lesson.

Teaching Artist Reflective Surveys

Following each in-class session, TAs also completed a survey. Survey items gathered information about:

- Demographic information, such as the teacher, school, lesson number observed, and subject area(s) being taught;
- Classroom setting;
- Anchor work of focus;
- Type of assistance provided (modeling, co-teaching, verbal feedback);
- Lesson quality;
- Student reactions to the lesson;
- Teacher preparedness, successes, and challenges; and,
- New insights gained into how to better support teachers to implement an anchor work lesson series.

Teacher Interviews

To garner more detailed feedback about teachers' experiences with the program, ETI conducted in-depth interviews with a sample of teachers at the conclusion of the program year. An interview protocol was developed to garner teachers' attitudes about:

- The summer Institute;
- Number and quality of TA visits;
- Planning and debriefing processes;
- Student reactions;
- Support provided by school administrators and the Music Center; and,
- The successes and challenges of the program.

Teaching Artist Focus Group

Similarly, Teaching Artists attended a focus group at the conclusion of the program year. Lines of questioning addressed:

- The summer Institute and teacher preparation;
- Program structure, including number and length of TA visits;
- Experiences and insights working with the classroom teachers;

- Student reactions;
- Successes and challenges; and,
- Support provided by administrators and the Music Center.¹

The teacher interviews and Teaching Artist focus group were recorded and transcribed to ensure accuracy.

Observations

Finally, to supplement the quantitative and qualitative data collected from the classroom teachers and TAs, ETI staff attended a full day of in-class sessions at SGVPSP elementary schools and observed the two Reconvenings hosted by the Music Center.

Findings

Summary Statistics

Three elementary schools have participated in the SGVPSP program over the course of the past two years (2006/2007 and 2007/2008). Teacher participation at the schools has varied from year to year, and attendance at the summer Institute was not a requirement for receiving in-class support from Teaching Artists. Teachers from across grade levels, from kindergarten through the 6th grade, participated in the program.

Table 1 presents the number of teachers receiving TA visits each year by school.

Table 2 on the following page displays the number of teachers by grade level for each program year.

Table 1
Number of Participating Teachers Receiving TA Visits by Program Year

School	2006/2007	2007/2008
Arlene Bitely Elementary	7	6
J.E. Van Wig School	5	10
South Ranchito Elementary	2	2
Total:	14	18

* Some teachers participated in multiple program years, so counts are duplicated from year to year.

¹ Copies of all instruments used in the evaluation can be found in the **Appendix**.

Table 2
Grade Level Representation by Program Year

Grade Level	2006/2007	2007/2008
Kindergarten	1	3
1st Grade	3	3
2nd Grade	3	3
3rd Grade	5	5
4th Grade	2	2
5th Grade	2	1
6th Grade	0	2
Total:	16	19

* Note that some teachers taught multi-grade classes.
Values are duplicated.

As discussed in the **Methodology** section, teachers and Teaching Artists were asked to complete a journal entry or reflective survey following each TA classroom visit. In addition to qualitative data which will be presented in the **Case Study** portion of this report (page 7), both groups responded to a number of quantitative survey items designed to provide an overview of the interactions that teachers and TAs experienced over the course of the 2007/2008 program year. A total of 190 Teacher Journal entries and 225 Teaching Artist Reflective Surveys were received. A summary of the results is presented in tabular format below.

According to the TAs, visits ranged in duration from 20 minutes to five hours.² On average, visits were approximately an hour (**Table 3**).

Table 3
Duration of Visit
Teaching Artist Reflective Surveys

Statistic	Value
Minimum	20 minutes
Maximum	360 minutes
Mean	63 minutes

As presented in **Tables 4** and **5** on the following page, lessons were most likely to address dance (54 percent) and to be taught in a classroom setting (46 percent). “Other” settings included empty classrooms, the teacher lounge, the principal’s office, and the playground.

² A limited number of TA visits were used for planning, debriefing, and preparation, and were reported as lasting up to five hours. These lengthy meetings were rare.

**Table 4
Subject Areas Taught
Teaching Artist Reflective Surveys**

Subject Area	Number of Visits	Percentage of Visits
Dance	174	54%
Theatre	147	46%
Puppetry Arts	0	0%
Visual Arts	0	0%
Music	0	0%
Total:	321	100%

**Table 5
Setting
Teaching Artist Reflective Surveys**

Setting	Number of Visits	Percentage of Visits
Classroom	98	45%
Auditorium	78	36%
Other	40	19%
Total:	216	100%

Almost all the classroom visits were utilized to provide lessons addressing *Sleeping Beauty*, the anchor work for the 2007/2008 summer Institute (**Table 6**).

**Table 6
Anchor Work Used as Focus of the Lesson
Teaching Artist Reflective Surveys**

Anchor Work	Number of Visits	Percentage of Visits
Sleeping Beauty	221	100%
On the Pulse of the Morning	1	0%
Total:	222	100%

When asked how prepared the teachers were for the TA visits, the artists found the majority of the teachers to be “very prepared” for 67 percent of the visits. The teachers responded similarly, indicating that they were very prepared for 68 percent of the TA visits (**Table 7**).

**Table 7
Teacher Preparedness
Teaching Artist Reflective Surveys and Teacher Journal Entries**

Teacher Preparation	Teaching Artists		Teachers	
	Number of Visits	Percentage of Visits	Number of Visits	Percentage of Visits
Very prepared	139	67%	111	68%
Somewhat prepared	51	25%	49	30%
Not at all prepared	17	8%	3	2%
Total:	207	100%	163	100%

As presented in **Table 8**, according to both respondent groups, the visits were most often dedicated to TA modeling of arts-based lessons (40 percent and 29 percent, respectively). Co-teaching comprised approximately one quarter of the meetings, as did lessons that were led by the classroom teachers (e.g. artist observation and coaching).

Table 8
Type of Assistance Provided
Teaching Artist Reflective Surveys and Teacher Journal Entries

Assistance Provided	Teaching Artists		Teachers	
	Number of Visits	Percentage of Visits	Number of Visits	Percentage of Visits
Modeling	90	40%	54	29%
Co-teaching	55	25%	40	22%
Artist observation and coaching	51	23%	33	18%
Co-planning	22	10%	51	27%
Other	6	3%	8	4%
Total:	224	100%	186	100%

Almost all the teachers rated the quality of assistance they received from the Teaching Artists as excellent (94 percent) following every classroom visit.

Table 9
Quality of Assistance Provided by the TA
Teacher Journals

Quality of Assistance	Number of Visits	Percentage of Visits
Excellent	169	94%
Good	10	6%
Fair	0	0%
Poor	0	0%
Total:	179	100%

When asked to report on student reactions to the lessons, both teachers and Teaching Artists almost unanimously agreed that the students were very engaged (**Table 10**). In addition, almost three quarters of the student learning goals (73 percent) for the lessons were completely achieved according to teacher self-report (**Table 11** on the following page).

Table 10
Student Reactions to the Lesson
Teaching Artist Reflective Surveys

Level of Student Engagement	Teaching Artists		Teachers	
	Number of Visits	Percentage of Visits	Number of Visits	Percentage of Visits
Very engaged	163	80%	161	94%
Somewhat engaged	38	19%	11	6%
Unengaged	2	1%	0	0%
Total:	203	100%	172	100%

**Table 11
Goal Achievement
Teacher Journal**

Goal Achievement	Number of Visits	Percentage of Visits
Completely	318	73%
Somewhat	112	26%
Not at all	4	1%
Total:	434	100%

Case Studies

Teacher journals and Teaching Artist reflective surveys were also used to record challenges, observations, reflections, and insights into the collaborative arts partnership process after each class visit. The class visits varied in format and included co-planning, modeling, co-teaching, and artist observation and coaching. This process allowed for teachers to undertake different roles and levels of leadership which ultimately encouraged their confidence and strategic knowledge of arts implementation in the classroom. The two case studies below are outstanding examples of successful partnerships, reflecting a clear pattern of learning and growth across the year. While teachers and Teaching Artists encountered such challenges as unexpected scheduling barriers and a lack of planning time, both reported rich collaborative experiences. Confidence was a major area of growth for teachers as they sought to incorporate the arts into their teaching. For their part, Teaching Artists considered how best to support the teachers. By its design, however, the arts partnership operated on a deep level of learning in the arts as it focused on the process as opposed to a simple product.

Classroom Number One

Over the course of 12 TA visits to a 6th grade class, the teacher and the Teaching Artist (TA) collaborated in teaching the anchor work “Sleeping Beauty,” through dance. The meeting times varied from 45 minutes to an hour, but averaged approximately 50 minutes each. Through this process the teacher increasingly gained confidence, allowing her to effectively model and convey enthusiasm to her students. In addition, the teacher and teaching artist learned how to effectively maximize their partnership in facing classroom challenges, developing specific learning strategies, and, on the part of the Teaching Artist, learning how to best support the teacher.

Goals

Having a clear plan and consistently meaningful student goals from the outset was integral to the success of this classroom scenario. During the first meeting, a co-planning meeting, the TA commented that, “*The teacher had a clear and precise plan. She has already started to teach her lessons.*”³ This level of preparation continued over

³ Comments have been edited for grammar and readability.

the course of the six month partnership. On visit 10 the TA noted that the *“teacher is very organized and prepared.”*

Moving beyond organization, however, the teacher brought to the process a commitment to creating a clear vision of her learning goals. On the first classroom day, for example, the teacher noted that she wanted students to be able to *“demonstrate the ability to collaborate with a partner.”* This statement moves beyond the listing of a simple activity and suggests that the skills learned during the lesson could be applied elsewhere. In the next visit at the end of October, the teacher again framed her goals within a larger learning context, stating that she wanted students to understand *“the use of gestures in dance,”* the *“importance of gesture in dance”* and to *“recognize how gesture helps to communicate a story.”*

For the following week’s lesson the teacher wanted students to *“utilize what they know about partnering and gestures”* to *“collaborate with a partner and retell the Mayan legend.”* Interestingly, in reflecting on her students’ learning experience, the teacher was again interested in the greater learning process. Specifically, the teacher commented, *“Today was enlightening to see the power dance has when students are given the freedom to create on their own. I was amazed at the gestures and movements they contributed to the dance that retold a Mayan legend.”* In keeping with the teacher’s expectations of the lesson, the skills the students learned went beyond simply learning dance moves. In this case the teacher felt students had tapped into the larger creative process and brought the legend to life through the medium of dance. In another case, during visit seven, the Teaching Artist was the catalyst for prompting the teacher to see a lesson’s possibilities. The Teaching Artist modeled the lesson in which the teacher wanted students to *“learn a folk dance from the Cook Islands,”* *“use gesture to retell a story”* and *“create a new ending for the story.”* The teacher commented that she *“enjoyed how [the Teaching Artist] began the lesson by giving some background history of the Cook Islands.”* This gave the teacher the *“great idea of integrating the history of ancient civilizations and having the students create a folk dance for it.”*

Strategy and Challenges

As described by both the teacher and the Teaching Artist, participation in the arts program was an ongoing process of collaborative fine-tuning and strategy development. During the first class visit, for example, the teacher facilitated while the TA acted as observer and coach. When debriefing, the TA pointed out to the teacher that demonstrating the activity would have been helpful prior to organizing the students for the task. Similarly, the teacher reflected in her journal that she *“realized the importance of modeling to [her] students prior to having them perform.”* She further noted the *“importance of students observing and critiquing their peers.”*

Finding enough time to meet for planning and debriefing was something of a challenge. After the fourth classroom visit the TA expressed some frustration with the situation commenting, *“We have scheduling issues. I was unable to meet with the teacher after the workshop because she had recess yard duty. I was unable to locate her at lunch or*

after school. There really must be scheduled time to meet face to face with the teacher. Their scheduled times should avoid running through recess.” The issue was resolved, however, when, as noted by the TA, *“The teacher changed her recess duty schedule so that she could have time after the lesson to reflect with me.”*

Another area of challenge was that of student engagement. Although overall both the teacher and Teaching Artist indicated that students were “very engaged,” there were a few instances where this was not the case. During the third visit when the teacher happened to be absent, the TA observed that *“Her students did not seem prepared and did not seem enthusiastic.”* During the fourth visit, a co-teaching lesson in which the teacher led the warm-up and the TA led the main lesson, the teacher observed that *“While [the Teaching Artist] taught the lesson the girls were less confident in expressing themselves freely in dances. It seemed that they were holding back and were less likely to volunteer during the lesson.”* A few weeks later during visit five the teacher noted that *“It seems to be a recurring challenge to get the girls in my class to volunteer or participate confidently.”* At this point, both the teacher and the TA agreed that the students could *“benefit from more support,”* specifically, in this case, on the concept of caricatures. Their efforts to improve student engagement were apparently successful. By the final visits in April when students had some difficulty writing their scripts, the TA commented that they both provided support, taking turns *“talking to different groups and giving them suggestions or reinforcing each other’s suggestions.”* The teacher also commented that *“The students enjoyed creating dialogue”* and felt that they were *“truly trying to create dialogue that their character would say.”*

Confidence and the Collaborative Process

By visit eight the comments from both the teacher and the TA indicated that they had honed their collaborative approach. The TA clearly saw her role at this stage as one of offering support and felt she was most effective *“as an assistant,”* offering *“advice and comments when necessary.”* During this artist observation and coaching visit, the TA reported that *“The teacher broke the lesson into simple segments that allowed the students to grasp the concept of comparing and contrasting identifying characteristics in folk tales. She gave clear directions and addressed criteria.”* The TA also noted that they *“discussed the factors that have made [the teacher] successful such as her clear and careful planning at the beginning of the year.”*

While Teaching Artists have much to offer teachers and students in the way of content knowledge, vital factors for the success of the program and student learning include teacher buy-in and teacher confidence. The teacher in this case was clearly willing to do her part to facilitate a meaningful student experience. She did, however, offer several comments on the role of confidence in the process. After visit five, for example, an artist observation and coaching visit where the teacher led students in portraying animal characteristics, she reflected, *“Today I realized that I should not let my fear get the best of me. I personally did not like doing this lesson at the Institute in the summer, however, I realized its importance. I put my bias and fears aside and did the best I knew how and amazingly was taken by how much my student actually grasped the*

concept of caricatures.” The TA concurred that the “*teacher had struggled with teaching the concept of caricature.*” During the next lesson, however, the TA modeled, providing the classroom teacher with the opportunity “*to witness the effectiveness of [the Teaching Artist] and I collaborating and teaching two different lessons on the same concept.*” This, according to the classroom teacher, provided just the type of support she needed. She commented, “*This partnership has served as a support system for me and my students.*” In addition, the TA noted the teacher’s confidence, responding that the “*teacher is very confident and capable of teaching the lessons.*” She further elaborated her sense that “*suggestions*” to “*help supplement [the teacher’s] lessons*” were mainly where support was most helpful.

Classroom Number Two

With a total of 14 classroom visits, this classroom teacher worked in partnership with two different Teaching Artists with his third grade class. The classroom teacher and first Teaching Artist met nine times over the course of three months starting in late October. The second Teaching Artist finished out the year, visiting the classroom five times over a two month period that lasted from late February to late March. The visits regularly lasted an hour. The content of the visits remained consistent as the class approached the anchor work “Sleeping Beauty” through both dance and theater. Throughout the year, as the teacher sought to foster an atmosphere of confidence and creativity, the Teaching Artists supported this endeavor by modeling and providing practical strategies.

Student Creativity and Classroom Management

From the first day of the program the teacher “*observed that [his] students were eager to be active participants and [that] they were not timid when it came time to perform.*” The teacher worked to develop his own approach toward movement even as he encouraged the same in his students. When, according to the TA, he “*was not comfortable in leading and asked me to model a workshop,*” he participated in the activity along with the students. It was during this particular activity when the TA asked the class to improvise being a toy soldier, and “*emphasized originality and showcased the best/most unusual.*” The teacher adapted this model of improvisation and in doing so not only provided his students with an opportunity to grow creatively, but shared some of the responsibility for learning with his students. He continued to utilize this approach. At one point, for example, the teacher related that he “*had some difficulty choreographing a routine, but the students helped me with their own ideas.*”

Though the teacher was not immediately comfortable teaching dance and theater, he had a high level of rapport with his students which he was able to extend into the arts, a subject outside of his comfort zone. This rapport allowed him to not only effectively manage and engage his class, but also to facilitate their own creativity. The Teaching Artist initially described his attitude as one of “*good control*” and “*not rigid.*” Later in the process the TA reflected, “*He had structured the movement for performance clearly and allowed students expression within that.*” After visit five the Teaching Artist elaborated

on the teacher's classroom management style describing his, "*strong classroom management—gentle and charismatic.*" She added, "*The teacher leads clearly—gets them to practice over and over again to improve. They understand the importance of rehearsal.*" The teacher's style of classroom management and teaching not only fostered creativity among his students but created an atmosphere where collaboration was most effective. The Teaching Artist clearly articulated this point when she wrote, "*It's easier to work with teachers who have authority over their students but are open and adaptable with visiting artists! It's refreshing and productive not to tread on eggshells or encounter defensiveness. This is a teacher who works very hard, prepares well, takes constructive criticism and appears to enjoy the process!*"

Teacher Confidence and Experience

Throughout the arts partnership, the teacher's confidence strengthened as he grew into his role and gained new strategies and approaches from the Teaching Artist. On day two the teacher described his feelings as "*nervous*" and "*a bit apprehensive.*" However, he vowed to "*practice some more on the extension of the lessons*" and by day three reported, "*I felt more confident doing the lessons myself.*" By visit five he noted that "*Every time I do a lesson I gain more and more confidence. I make sure and ask the TA for any suggestions that she has.*" The teacher also clearly understood the connection between his confidence level and that of his students stating, "*If I feel confident about teaching a lesson then my students will also feel confident as well*" and vowing to "*continue to try and engage my students so that they will feel comfortable.*"

The support provided by the Teaching Artist was integral to the process of encouraging confidence and connecting with the students through the anchor work. For this she astutely tapped into the teacher's pre-existing confidence and rapport with his students to increase his comfort level in the disciplines of dance and theater. Although the teacher was not initially confident teaching movement, the Teaching Artist understood that the teacher had developed teaching skills that could be applied in this unfamiliar subject. She encouraged the teacher's confidence while offering practical suggestions in the areas of dance and theater. She described one such opportunity, a co-teaching visit on day three, writing, "*Facing a teacher who is not comfortable with movement/dance, I suggested he devise with his class an eight-count drill taking moves from the warm-up. The familiarity of these reassured him. The lesson [for me here] is to remind teachers to utilize familiar material. I suggested he get the students to help devise it because he has wonderful rapport with them. I want him to play to his strengths.*" By day nine the TA was convinced that the teacher's classroom experience, coupled with a willingness to engage in the arts, were integral to his success writing, "*This teacher comes prepared, is open to suggestions and learning, has good command over his class, and delights in his students—a winning combination. Experience is helping him overcome his lack of confidence in teaching the arts.*"

Strategy and the Collaborative Process

In addition to support, much of the tangible collaborative process involved the Teaching Artist sharing strategies with the teacher. The Teaching Artist acknowledged this very simply noting, *“Sometimes teachers know exactly what they need to do but aren’t sure how to start.”* On day one, for instance, the TA reported that she *“spent 20 minutes having a discussion with the teacher to discuss methods of implementing dance and drama ideas,”* adding, *“He was very receptive and conscientious.”* In addition, on day four when the teacher, according to the TA, *“felt unsure how to help the students raise their level of performance,”* the TA reported that she *“addressed the students on details—no fidgeting, facial expression”* and that the suggestions were *“successful.”* In another example of the TA successfully providing a practical strategy on day six the TA reported, *“We discussed facial expression and quality of movement. I suggested extending the length of the three tableaux. This meant the piece was larger and had a strong end post with the music. The teacher’s tenacity and dedication paid off.”*

For her part, the TA learned how to better provide practical support, noting that her insight into how better to support teachers was to *“Keep it simple.”* She also realized that *“Like all of us, teachers and students respond better to small pieces of assistance. Big picture and final results can be daunting.”* The teacher seemed to agree with this approach when, on day six he reflected *“it is okay to take my time with each step”* since *“this is the first time my students have been exposed to the arts.”*

In a final example of effective collaboration, the TA noted that *“[The teacher] wasn’t sure about the characters—who the kids should be—and also wasn’t sure about the sequence of actions in the scene. He used kids’ suggestions to make a list of hunting ‘jobs’ on the board. I went through a series of exploratory actions and helped the classroom teacher develop a logical sequence for the scene.”* This particular instance highlights the concept that the arts partnership, far from simply focusing on a final product, engenders a process of creative learning.

The journal entries summarized above offer useful examples of how the SGVPSP collaborative partnerships facilitated learning and growth for teachers, TAs, and students alike.

Teacher Interviews

In the last month of the 2007-2008 school year, ETI contacted 14 participating SGVPSP teachers to request a telephone interview regarding their experiences with the program. The nine teachers who consented to the interview had worked with the Teaching Artists during both years of the program. Lines of questioning explored during the telephone interviews included differences in a teacher’s experiences across program years and the effectiveness of the varied modalities of in-class support (co-planning, modeling, co-teaching, artist observation and feedback, etc). Questions were also posed to assess the extent to which the type of in-class support influenced teachers’ perceptions of

support quality and success implementing the anchor work lessons. Additionally, teachers were asked to share the successes and challenges they faced during program implementation and encouraged to offer their recommendations for improvement.

Demographic Profile

The teachers who participated in the telephone interviews were asked a series of questions to ascertain their demographic characteristics. Four of the teachers reported that they had been in the teaching profession for 11 to 20 years. Respondents were also most likely to have taught at their current school for 11 to 20 years. Six of the nine teachers had participated in the SGVPSP program for two years and their students were in grades 1 through 5 (**Tables 12 through 15**). Two of the nine teachers participating in 2007/2008 were male (data not tabled).

**Table 12
Number of Years Teaching**

Sample Size	1 to 2 years	3 to 5 years	6 to 10 years	11 to 20 years	21 years or more
n=9	n=1	--	n=3	n=4	n=1

**Table 13
Number of Years Teaching at Current School**

Sample Size	1 to 2 years	3 to 5 years	6 to 10 years	11 to 20 years	21 years and above
n=9	n=1	--	n=3	n=5	--

**Table 14
Grade Level of Students Receiving the Program**

Sample Size	1 st Grade	2 nd Grade	3 rd Grade	4 th -5 th Grade
n=9	n=3	n=1	n=2	n=3

**Table 15
Number of Teachers Participating in the SGVPSP Program by Program Year**

Sample Size	2006-07	2007-08
n=9	n=6	n=9

Teachers' Motivation for Participating and Professional Development Goals

Teachers offered a variety of reasons for participating in the SGVPSP program. A lead teacher who spearheaded a team of participating teachers felt compelled to bring the arts back to her school. Other teachers had heard positive things about the program

from colleagues who had participated in years prior, and banked on the high quality associated with the Music Center “brand” of programs. Others were proactively seeking innovative approaches to enhance the learning experience for their students and stretch their own instructional capacities. Teacher commentary below sheds light on what brought them into the program and the goals they hoped to achieve through participation in SGVPSP:

- *“I had always been involved with the arts, but after Proposition 13 all of that was taken away... I was the only one doing anything with it here when this program fell into our laps through the Rose Hills grant.”⁴*
- *“I participated because of [another teacher]. I loved watching her do the plays and everything she does for the kids and wanted to be a part of it.”*
- *“A colleague in the program shared her experiences and the benefits her kids got from it...I went into it blind, but the outcome was great.”*
- *“My goal was to feel more comfortable teaching the arts...I hoped this would open up my repertoire of skills.”*
- *“I had participated in previous Music Center Institutes and felt that the concepts and strategies they taught the teachers were so beneficial in the classroom that I wanted to come back to it again.”*
- *“I wanted to see how I could connect the arts with language arts because we’re very much pushing language arts with the children.”*

Institute Training and Teacher Preparation

Teachers were also asked how effectively the summer Institute prepared them to implement anchor work-based lessons with their students. The teachers praised the training they received at the Institute and felt well-prepared. They liked the hands-on participation and opportunities to experience the lessons from the students’ perspective. They also reported feeling energized and more confident in teaching the arts:

- *“I was actually better prepared than I realized. When you’re going through this week-long workshop, there’s so much thrown at you, you feel a little overwhelmed, but I actually retained a lot more than I thought and used a ton of their strategies and ideas in my classroom.”*
- *“The lessons were broken down quite nicely and the pieces given to us to take back to school were well demonstrated so we had strong impressions of what we needed to do with our students.”*
- *“This year with *Sleeping Beauty*, I knew the story line and since it was my second time at the Institute I felt more comfortable. It was more hands-on this time around.”*
- *“The Institutes made me more confident about what I could do in the classroom.”*
- *“It was excellent training. I felt very energized.”*

⁴ Quotes have been edited for grammar and readability.

One teacher who attended only the 2006/2007 summer Institute commented that the experience was *“very effective in giving us a reference for the anchor work. We were taught very comprehensively how to go back and draw many different types of lessons in language arts and drama from it.”* This year, however, the teacher received TA visits without attending the 2007/2008 summer Institute. Her insight on this experience is broadly instructive: *“I felt like I would have gotten a lot more out of it had I attended. The kids and I loved everything we learned from the TA this year; it was wonderful. However, having had the experience of a prior summer Institute...I felt like there was a major component missing for me. I feel it would have been a lot more well-rounded had I been at the Institute.”*

Two teachers felt a bit overwhelmed by the workshop’s pace and the quantity of information presented; one suggested that more time be set aside for teachers to prepare lessons:

- *“We’re always pressed for time. The Institute is very structured so there isn’t enough time set aside for lesson preparation. I would suggest a bit more time for this so that when we come back to class we’re ready to go.”*
- *“The first year felt like we were always running a little behind because there was so much material and we had to do a lot of work.”*

One teacher said the timing of the Institute, in the middle of the summer, was not opportune: *“It cut into summer school so that prevented some teachers from my school site from participating. It would be better right at the beginning of summer, or just before we come back to school in September.”*

When asked to provide suggestions for improving the Institute, several teachers expressed complete satisfaction with the benefits they had derived from the experience and couldn’t think of any way the Institute training could be improved:

- *“The time was used wisely. The lessons and activities were pertinent to what we needed to do.”*
- *“It was a week well spent. I recommended it to my colleagues and I want to go again.”*
- *“It’s fantastic the way it is. I can’t suggest any improvements to it.”*

Reconvenings

All the teachers interviewed found the Reconvenings helpful. They benefited from seeing what teachers from other schools had accomplished and appreciated the opportunity to network with their colleagues:

- *“It was nice to share everyone’s success stories and wonderful to share my own success story.”*
- *“It was helpful seeing what other schools had done and rewarding to be able to express how we were doing with our kids.”*

- *“It was good meeting in small groups to share ideas with the other schools.”*
- *“During school you rarely have a chance to speak to your colleagues to find out what they’re doing... so the Reconvenings were very helpful in that sense.”*
- *“Overall it was really encouraging to see how some schools work with it and their different results.”*

Some teachers, however, felt there was an element of redundancy to the Reconvenings that could be eliminated without losing the benefits of the gathering:

- *“The first one was great because it allowed me to hear how other schools had progressed. The second one was a little confusing because some people brought DVDs to share and others didn’t. It wasn’t as interactive.”*
- *“The first Reconvening was better because we had a lot of questions and answers on how things are supposed to go, how to make it better. That was more helpful than showing the end result at the second meeting.”*
- *“It seemed like I was asked the same questions, just worded differently. I think only one reconvening is needed.”*

Teaching Artists

When teachers were asked which type of support provided by the TA proved most helpful to them, there was no discernible preference for one support modality expressed by the teachers. Examples of the useful application of each form of TA assistance were provided, suggesting that teachers were pleased when the TAs were able to flow from one modality to another as the needs of the students and the demands of the anchor work required:

Modeling

- *“Modeling was most helpful to me with this year’s anchor work. The artist could manipulate her body a lot better and bring it back to me from the summer—I had to see it again so I could teach it.”*
- *“Her modeling what I was expected to teach was extremely helpful. That way, I could take notes while observing her. Then when it was my turn to implement that lesson, it was much smoother.”*
- *“I really liked the modeling because we haven’t done a lot of drama at our school and we, as teachers, aren’t familiar with these simple exercises and warm-up pieces that the TA shared—the kids really took off on those.”*

Co-teaching

- *“In co-teaching, I was able to do what I do best, and the TA was able to take *Sleeping Beauty* to different levels by using Irish dance. I’ve been doing an awful lot of theatre arts for 37 years but it’s so much nicer when an actual artist comes in. They listen more attentively!”*

- *“The co-teaching helped tremendously because certain lessons needed to have two people to demonstrate an activity. Having a partner to present a dance lesson was very helpful. Hard to do myself.”*
- *“She knew what I wanted to convey to the students, so she was able to co-teach with me. We worked as partners.”*

Co-planning

- *“The planning and co-teaching was most helpful to me because I am a new teacher so it was good to work with a collaborative partner in co-teaching and I like having a well-planned lesson.”*

Observation and Feedback

- *“The TAs did three observations and the feedback was very positive and they seemed to enjoy seeing the children embrace the art and the concept.”*
- *“The TA was a visual arts instructor. She did all observations and her feedback, that’s been key. The feedback has always been very positive and constructive as to how I could guide my lessons differently.”*

Teachers also reported benefiting from a fluid mix of support modalities:

- *“I felt more comfortable when he taught two classes and then the third class we co-taught, and the fourth I did it all. In the first year, the TA did all the teaching. It wasn’t until the last visit that I got a chance and I still felt that I could have done more.”*
- *“I like observing him teach (modeling), then co-teaching, then me taking over the lessons and him observing me and giving me feedback.”*
- *“The dance TA did modeling, then we did co-teaching and that led to observation and feedback. Her feedback was tremendous.”*

Quality of Support Provided by the TAs

Teachers described the quality of support they received from the TAs in glowing terms and offered examples of what they found most helpful:

- *“They’re experts in their field and that’s what they bring to the classroom.”*
- *“He helped me see my blind spots and encouraged my strengths so it was a nice balance. He was open and flexible and tailored his abilities to what we wanted to accomplish with the students. He gave us creative freedom.”*
- *“He was always there with positive feedback, which was key.”*
- *“Any questions I had she was more than happy to work with me on it. She was supportive, encouraging, and flexible. She had a great chemistry with the children. They loved her.”*

Generally, all the teachers were pleased with the quality of assistance and level of expertise the TAs demonstrated. Four teachers agreed that the artists were “great” and could not think of any recommendations for improvement. Five teachers offered the following suggestions regarding planning and collaboration with the TAs, and the importance of follow-through on a performance end product:

- *“The planning doesn’t need to take so long. With budget cuts at the end of the year, we couldn’t hire subs anymore so we went to 30 minutes of TA teaching and 30 minutes of planning and that worked much better for me.”*
- *“The first year the TA came in doing different strategies and the anchor work didn’t lend itself to an end product. He didn’t have a written plan that I could see whereas the second year he came in with a lesson plan that he could break down for me and I liked that better.”*
- *“What helped the second year was having an anchor work that lent itself to an end product. With *Sleeping Beauty*, our goal was performing a tableau with dialog. Everything we did built toward that end product—first lesson on projection, second on improvisation, third on movement and eye contact, etc. Knowing the goal and how we had to build toward that was helpful.”*
- *“We need the end product to be a performance and then the TA and the teachers work together toward that goal. We ran out of TA visits but we still had the performance coming up.”*

Planning and Debriefing

Teachers reported that planning and debriefing meetings occurred mostly through email exchanges and telephone calls. They also made good use of brief opportunities for “face time” before and after the classroom visits. This, however, did not always work well, as noted below:

- *“Tons of emails, tons of phone calls, and face-to-face after the lessons. I had a very busy schedule running an after-school program but I always had my cell phone with me.”*
- *“We communicated mostly through email and for about 15 minutes after the lessons to get an idea of what we were going to do next.”*
- *“As soon as she finished her lesson with the prior class, I would convey what we were working on and my objectives at that point and we were able to build from that. That worked best for us.”*
- *“Emailing prior to the visit, right up to the night before worked best for me. We also talked a few minutes before the session. At the end of class I had the kids write in their journals so we could talk but that didn’t work out very well—we were talking but the kids certainly weren’t writing like they were supposed to.”*
- *“She was definitely available for any discussion here at the school. We talked in the teachers’ lounge on numerous occasions.”*

Teachers agreed that conferencing and open communication with the TAs was critical to effective collaboration but there were marked differences in the amount of time teachers needed with the TAs and in their communication efforts:

- *“Our communication was basically in person at the end of each lesson. It was very short but it was enough to plan for the next session. To me it was sufficient.”*
- *“We communicated online and by telephone. That worked well. We didn’t need an hour of face-to-face planning time.”*
- *“This year before she started visiting, we met to plan our end product. The first year, she just started coming and then we’d have a few minutes to talk about what she did. This time was better because of the planning meeting to define the end product and knowing what we needed to teach to get there. We delegated the lessons, too. That was crucial.”*
- *“We had about ten minutes the day of the visit. We’d spend about five minutes for feedback on the lesson we just did, then the rest of the time planning the next lesson. It probably would have been better to have more communication but I don’t see what other way we could have done it.”*

Challenges

Teachers experienced varied challenges during implementation of the SGVPSP. Factors underlying these challenges included teacher comfort level and control issues, time management and concerns about being pulled away from mandated curriculum areas. The sampling of commentary below illustrates the wide variety of challenges teachers faced:

- *“The second year was more challenging because we were doing dance which was very foreign to me.”*
- *“I’m very much a person who likes to be in full control so being able to let go so the children’s creativity could flow was a huge challenge for me. I wasn’t too sure when chaos was good chaos.”*
- *“I’ve always done the arts and performances at our school so my challenge was giving up the spotlight and getting other teachers involved.”*
- *“Balancing the expectations of the Music Center program with our day-to-day curriculum.”*
- *“Keeping up my obligations with other parts of my curriculum; catching the students up given the many pull outs from the classroom.”*
- *“For it to be meaningful and successful, I needed to schedule it throughout the whole year, four or five days a week. We are mandated to have a set amount of minutes of reading per day so finding time to dedicate to this was my first challenge. My second was planning but we tackled that by taking a whole hour to sit down and plan the entire year in advance.”*

Other teachers described challenges in making the anchor work accessible to English language learners and implementing the lessons where students' behavior was an issue:

- *“Classroom management and trying to adapt the lesson to benefit my 1st grade English language learners.”*
- *“The first year I had a really good group of kids able to participate more. It was a bit harder for this group in terms of their behavior. We tried different ideas, some worked, some didn't. It was just the dynamics of the 1st graders I had.”*
- *“The biggest challenge was organizing the class and part of that was the kids' behavior. It can be an obstacle but by the same token it is an avenue for many students who struggle academically to show their talents in other ways.”*

Finally, a teacher expressed frustration that a video or DVD of the dance anchor work wasn't available through the program: *“They showed us other ballet productions and that was wonderful as an introduction, but we didn't have the actual anchor work to show the kids. Whatever we're going to teach we need to have it to show them. Not having it available made it challenging for us.”*

Success Stories and Student Reactions

Teachers were enthusiastic about describing the success stories and breakthroughs they and/or their students experienced as a result of participation in SGVPSP. They also reported positive changes in students' emotional and social growth, creativity, analytical skills, and enthusiasm for learning. The following extended citations from the telephone interviews with teachers illustrate how success is manifest in varied forms through this program:

Emotional and Social Growth for Students

- *“I have a student with a rare disease...very emotionally closed off, he doesn't like performing or to be looked at. In the beginning he would basically just sit there, but after the program he was absolutely fantastic. He started to show emotion and be a real character and grow socially.”*
- *“My shy kids blossomed. One student who I think is autistic started raising his hand and speaking in front of everybody, which was a real success. Children who haven't been successful academically found success in this.”*
- *“With the poem last year and the dramatic activities, more of the kids felt confident. This year, they were able to memorize their lines, perform as a group, use gestures, facial expressions and actually portray characters.”*
- *“I saw an increase in cooperation and problem solving.”*

Professional Growth and Insight for Teachers

- *“I was very structured, very much into how they were moving. Was it being done correctly?... It took a long time for me to relax. I kept working on it and when I finally crossed that line, I could enjoy the children’s movement. Them taking ownership of it. That was the beginning of my success because then I could see everything coming together.”*
- *“Dance was foreign to me and I felt uneasy about teaching it...Performing in front of my peers at the summer Institute gave me the sense that if I could do this in front of teachers, then I can do it in the classroom for my kids. It boosted my confidence and comfort level.”*
- *“I was very concerned about how the lessons could be conveyed to my children, but the first time I met with the TA, we were able to break down the lessons to a level that was best for my students. So that challenge turned into a success story.”*

Creative Breakthroughs for Students

- *“When you put them on the floor to dance, they were motivated, engaged. They were just having the time of their lives and it was wonderful to see those children who struggle academically absolutely blossom through dance and expression.”*
- *“They got it! They understood the angles, curves, rounded figures, the high, medium, and low movements.”*
- *“One normally very quiet girl took on the persona of an adult principal and it was amazing to see her adopt that character and put a lot of effort into it.”*
- *“I didn’t think my kids were going to get On the Pulse of Morning, but we related the imagery to our lives, how things change and stay the same. Around the time of the Martin Luther King holiday, the kids said, ‘Martin Luther King didn’t just stand behind the rock. He stood on top of it.’ And I said, ‘Yes, that’s it!’”*

Academic Skill Building for Students

- *“I saw improvement in their writing.”*
- *“The experience expanded their vocabulary.”*
- *“It really helped my Spanish-speaking kids with vocabulary development and self-expression without having the language barrier.”*
- *“I had eight cooperative groups take a theme from an art work and write a little play about it. It was a progressive, developmental assignment. It took almost the whole year from beginning to end, but every group did their own pizza box theatre.”*

Sense of Accomplishment and Enjoyment for Students

- *“My students were amazed with themselves in the culminating performance. It was one of their best experiences in the school year.”*

- *“The kids were able to put on two performances. The parents were very involved and just as excited as the students. It gave everyone an opportunity to come together, show what they had learned and their talents. The kids were floating a few inches off the ground!*
- *The children took ownership of their roles, memorizing their parts. There was an amazing feeling of success in the culminating performance.”*
- *“The kids loved the lessons. As a whole class they had fun with it.”*

Finally, a teacher’s story illustrates the program’s resounding impact on students far beyond any culminating performance: *“The children wrote an essay to our principal trying to convince her to have dance at our school. They came up with reasons why it would be good—that it was great exercise, that it was creative, that it was neat to see a story in a different way, wonderful to play a character. We don’t know what the principal is going to do, but we made sure she got to know the children’s positive feelings about the program.”*

Expanded Application of Skills and Strategies

Eight of the nine teachers successfully applied the skills and strategies they learned at the summer Institute to other areas of their regular curriculum. Their expanded teaching toolbox included using theater games, puppetry and movement to engage and motivate students in language arts, social studies, science and physical education:

- *“We used the same character devices that we used for Sleeping Beauty to explore the material in three novels that we read.”*
- *“I was able to take what I’ve learned in the Institute and have the students put themselves into a character, write from that character’s perspective, teach them how to write dialog, and come up with a short script. Even in math it helped; we acted out certain geometric shapes.”*
- *“We did pizza box theatre in language arts at the end of a book project; the sound poem, the puppetry and the cranky box. We used character dramatization to perform a little play in small groups for a language arts activity.”*
- *“As a follow-up activity to The Trumpet and the Swan the kids were told that they could do shadow puppets or the cranky box...they took over and ran with it.”*
- *“We used puppetry, script writing, and dance with science in our fossils unit and in social studies.”*
- *“We used puppetry across the curriculum; movement and dance in P.E.”*

Administrative Support

The quality of administrative support that teachers received from their principals during the program ranged from “150%” to “very positive” and “backing us all the way.” Teachers had no complaints or suggestions as to how their administrators could have better supported the program. They praised the principals for seeking out the program and making every effort to accommodate the participating teachers’ need for

collaboration time with the TAs, despite challenging budget cuts. The following comments are exemplary of how the teachers felt about their principals' support of the SGVPSP program:

- *“She was the one who went looking for the program so she made it a lot easier for us to adjust our schedules. She was very flexible about things. If we wanted to perform during an assembly, she was open to the kids showing their talents.”*
- *“Whatever we needed, time or supplies, it was freely given.”*
- *“He’s adjusted the schedule so we can have the performances. He understands that when the students are happy, when the lessons contribute to making happy students, it’s a good thing. He’s been strong promoter of the program.”*
- *“She was very supportive in terms of our time and the curriculum and the standards-based mandates. So when our coaches would come in to observe us she would explain to them how the standards were being implemented into the anchor-based lessons.”*
- *“She provided the opportunity for me to sit with the TAs and plan. She was very understanding of my scheduling needs. If I wasn’t doing writing in a mandated area, but I was doing the program and enhancing it with vocabulary and writing, then that was okay with her.”*

Recommendations for the Music Center

When asked what the Music Center can do to improve the SGVPSP and better support teachers, most respondents were very satisfied with the program in its current form and offered praise:

- *“No improvements I can think of. I really enjoyed the time. The expectations are high, which is a good thing.”*
- *“No recommendations. They’re doing a great job.”*
- *“If this program could be extended, that would be great.”*

When further probed to reflect on ways to enhance the program, four teachers focused on how communication and scheduling with the TAs might be improved:

- *“Let’s have more teaching artist visits!”*
- *“Less pull-out time for planning.”*
- *“Create planning time in the beginning of the school year because it is so crucial to making the rest of the year a success. Planning at the summer Institute doesn’t work because you don’t have the school calendar in front of you and you need that in place for the TA to help you plan how you’re going to fit in your anchor work.”*
- *“I would love to see more mini, on-site workshops with the TAs. That would really help teachers who couldn’t attend the Institute and increase their comfort level in the discipline being presented.”*

Teachers would like the Music Center to provide more support in terms of online and visual resources:

- *“A website with anchor work materials, supporting lesson plans and tips would be great.”*
- *“We wanted to buy a copy of Sleeping Beauty but they didn’t have it. Thank goodness for [the lead teacher] because she searched and found it, bought it and made copies for us so the children could actually see it. The anchor work should be made available through the program.”*

Pointing to a tendency for educators to switch from one endeavor to another without becoming completely comfortable in any one area, a teacher suggested that the Music Center focus on a single discipline over a few program years: *“To increase the comfort level for teachers, I recommend the program choose one artistic discipline, either drama or dance, and focus on that rather than bouncing around...Instead of exposure to different disciplines, stick with one and go deeper. Considering how little background teachers have in teaching the arts, it’s a matter of them getting more practice, having more exposure and modeling in the discipline.”*

Summary of Teacher Telephone Interview Findings

The interviews revealed that there is no ideal number of TA visits that would maximize the program’s effectiveness across all schools and artistic disciplines. Rather, it is the timing of the visits, strategically paced throughout the school year, and the quality of the interaction between TAs and teachers that determines success in the classroom. A critical factor influencing the TA/Teacher interaction is having ample opportunity for substantive feedback following the lessons. Advanced planning with the TAs at the start of the school term, in harmony with the school’s calendar, would also lessen the need to pull teachers away from mandated curriculum hours.

Teachers felt well-supported by the program and valued the opportunity to participate. They participated not only for the tangible benefits that exposure to the arts brought to their students (increased confidence, group collaboration, analytical skills, and pride in accomplishment), but also because they themselves grew professionally through the experience. Teachers stretched beyond their comfort levels, enjoyed creating unique works with their students, and added new skills to their instructional toolkits. They found encouragement and satisfaction in collaborating with real artists who brought insight and dynamism to their classrooms. Many now have the confidence to continue applying arts-based instructional strategies throughout their curriculum, even when not participating in an official arts program.

The program enabled students to distinguish themselves, revealing innate talents and capacities they and their teachers had not seen before. This process of individual and group discovery engendered a positive environment in which creativity flourished and all participants ultimately arrived at a greater appreciation and command of the arts.

Teaching Artist Focus Group Findings

Teaching Artists were at the core of the SGVPSP program, as they were largely responsible for presenting the content of the summer Institute and providing guidance and professional development via classroom visits. The section to follow presents a summary of focus group findings garnered from a discussion among seven Music Center Teaching Artists. Major trends are summarized thematically, followed by representative quotes from the TAs.

Summer Institute and Teacher Preparation

When focus Group participants were asked how effective they felt the Summer Institute had been in preparing teachers for their role in the program, several participants expressed a longing for more consistency, as the model for the Institute has shifted from year to year. As one participant described:

- *“The model for the Institute keeps changing and adapting. Having an artist create a full roster of lessons before they enter the classroom helps.”*

Another participant noted the significant amount of time between the Institute and the classroom sessions and thought teachers might reap a greater benefit from the Institute training if there were less time off in between the training and the TA visits. As this participant expressed:

- *“If [teachers] were going into the classroom the week after the Institute it would be more highly effective, but there’s too much of a hiatus.”*

Others expressed a need for more Institute training on how to implement the anchor work into in-class curriculum:

- *“There’s not been a lot of training on the part of the Music Center for taking someone else’s lessons and implementing them in the classroom.”*

And lastly, one participant suggested the Summer Institute begin matching teachers and Teaching Artists much earlier, at the Summer Institute.

- *“During the Summer Institute we should already have Teaching Artists assigned to teachers so we can begin to develop relationships.”*

Program Structure

Because the participating schools varied widely in terms of how they chose to implement the program and utilize the Teaching Artists’ time, focus group participants

were asked how they had modified their approach according to differences among the schools and individual teachers.

Teaching Artist Approach

The majority felt their approach was contingent on a number of different factors, ranging widely from school funding to teacher needs. For example:

- *“My school had funding. The principal got all day substitutes. We spent two hours of planning time with the teachers. It was a great way to start, to get to know the teachers, to assess knowledge, but after that the system broke down for a number of reasons. They lost funding for the all day substitutes. And then it became more stressful than helpful to have that amount of time—teachers just felt like they were being taken away from their classes. But it was a really great way to start.”*
- *“The way it was presented to us was that we had all of these choices... we could work one on one with each teacher to decide what they needed... we had choices of modeling, co-teaching and observing. Certainly with the main goal being that we would eventually get to a place where we were mostly observing, but it wasn't laid out as a program that had a sequential progression... [And now] we're realizing that especially for a beginning teacher – having a progression like that one makes a lot of sense... I think it took a little learning curve for me to realize, 'I'm with a beginning teacher.' ...It wasn't set up, like, 'we're definitely going to start with modeling and then co-teaching.' It was more like, 'what would you like? What are you comfortable with?' So then there was this learning curve of figuring out what would be best for that person, rather than walking in and saying 'this is how our program works.'”*

Others felt their in-class strategies hinged greatly on whether a teacher had been Institute trained. As one participant described:

- *“[The school] had nine teachers and seven of them had not been to the Institute... the teachers didn't know what they needed or what their goals were, because they hadn't been to the Institute... So I had to kind of decide on my own. I mean, I talked to them about it too, but I made some master decisions, which ended up working.”*

One participant explained that work had been distributed disproportionately among the Teaching Artists and requested that the number of sessions and the number of teachers be more evenly assigned.

Planning and Compensation

Moreover, many participants expressed a strong need for increased planning time to be built into their schedules.

- *“A huge challenge is planning time with the teachers. I’m literally trying to plan in the five minutes before and after class with all the students there saying, ‘Miss, Miss!’”*

Another TA suggested that the program be condensed over a shorter period of time to better synchronize it with teachers’ classroom curricula.

- *“We lack a professional development through line. There is no well-laid plan. If you want to be in sync with a teacher’s curriculum the program should go over 1 month or 2 months. Not over 4 months because each time we have to learn a different subject. We might go in one month and they’re doing one thing then four months later they’re doing the Aztecs and we have to research the Aztecs.”*

When asked what types of strategies had been employed to make up for insufficient planning time, almost all participants mentioned having planned on their own time, without compensation:

- *“Per email I spent between 20-30 minutes thinking about it and emailing the teachers. With four teachers that’s two hours of preparation that we’re not compensated for.”*
- *“I only had two teachers at my school. And originally the plan was that on the days I would come they would get substitutes for those two teachers, so we were going to have at least an hour in the classroom together and then we could spend an hour together alone doing planning or debriefing and giving feedback. But two factors [interfered]. One was budget cuts... But also for one of the teachers it was very hard for her to be out of her classroom for two hours... It was too much time... so I did opt to have phone conversations with them outside of my school visits... I would generally be at the school for two hours rather than four. So then I had those two extra hours left and I could spend outside of my time at the school, speaking with them and doing our planning and debriefing over the telephone. But that was a very unique situation. I think that what I heard from a lot of the other artists was that it’s also not very practical to try to have these meetings with teachers during the day, so there is something beneficial about finding a time outside the school day to be able to talk with them.”*

Teaching Artist Role

Anchor Work

Focus group participants were also asked to give their thoughts on the significance of their own role in the program, as Teaching Artists. And while almost all expressed concerns regarding the anchor work and the part *they* play in incorporating that work into the existing, in-class curriculum, many still felt split about how necessary it was for the Teaching Artist to stay absolutely true to the anchor work provided by the Music

Center. For example, some felt very strongly that the schools should adhere closely to the anchor work assigned each year:

- *“The schools are afraid of the anchor work and want to do something else. Well, too bad. They should have to do the anchor work. [Another Teaching Artist] and I were at the school that decided to do The Nutcracker. The Nutcracker was not appropriate. The only thing it had in common with the anchor work was that it was a fairy tale. I want the Music Center to be more of a partner in insisting that teachers do the anchor work. In the case of the Nutcracker...it was not about them getting smarter but about using us to help them put on a play.”*
- *“It hasn’t happened to me yet, but I’m concerned about schools choosing their own anchor works. I’ve been lucky that I’ve only been paired with teachers that want to do the anchor work that I’m familiar with.”*

Others were more flexible in their approach to incorporating the anchor work into the existing curriculum. As one participant described:

- *“I understand that the goal of this program is to investigate the anchor work. That it is important that we investigate it in many ways. I also understand from a practical standpoint that another goal that we have is to have teachers become smarter arts teachers...I believe some teachers are going to continue and extend the learning into other subjects with other lesson plans. Other teachers that I worked with wanted to stick strictly to the story for the entire time... I understand that some folks think that it is important that we stick to the anchor work for the entire time we’re there. And I think that if that is indeed the case, then that should be spelled out further for the artist and for the participating teacher in the schools.”*

Preparation for Role as Teaching Artist

When participants were asked what they needed to feel better prepared for their role as TAs, almost all expressed a need for a more concrete link between model lessons developed by the Music Center, and the TAs own artistic discipline. For example:

- *“We should know the Music Center’s goals. They shouldn’t invest so much time in developing model lessons that don’t apply to our discipline.”*
- *“We need to have the lessons modeled for us beforehand.”*
- *“I’m concerned about modeling in disciplines that are not ours.”*

In addition, the TAs are not required to attend the Institute each year. In lieu of that fact, two focus group participants expressed concerns about the lack of proper training to teach every anchor work addressed over the course of the multi-year program.:

- *“I don’t feel prepared to lead people back to the anchor work because I haven’t had training.”*

- *“I know that not all of the artists have been to all of the Institutes and sometimes artists have been asked to go right into the classroom teaching anchor work that they did not [have experience with] ...and that also poses some problems.”*

Another participant felt that with more professional development, Teaching Artists would be better equipped for their role in the program:

- *“What’s lacking is professional development for Teaching Artists.”*

Teachers

Focus group participants were also asked which components of the program made the greatest contribution to teachers’ abilities to teach effective, anchor work-based lessons, whether it be the Summer Institute, planning meetings with Teaching Artists, classroom sessions, or debriefing sessions. While participants felt all were “helpful,” most felt the Institute and classroom sessions were “the most helpful.” As one participant expressed:

- *“In the schools that I’ve worked with both of them have given their own mini in-services for other teachers at the school who had not been to the Summer Institute, and obviously their grasp of the anchor work is not as great if they have not experienced the Summer Institute. I think there’s value in having artists go into classes where the [teachers] haven’t been to the Institute. But I think that the learning is much greater when they have experienced that intensive week, and without that you’re kind of starting from scratch in the classroom with them. There isn’t a lot of prior knowledge and so then it’s up to the Teaching Artist to go in there and really teach it for the first time. So I think that’s something that the Music Center needs to look into for their partnership with the school.”*

Teacher Success Stories

Many participants also reported having encountered teachers who at first were reluctant to teach on their own, but with some encouragement and guidance, found success. Examples of their stories are presented below:

- *“There was one teacher where even at the Institute I was partnered with her often. She did not want to do a lot of the exercises and she didn’t really see the value of dance for her students...And then all the way through the year she just kept improving and taking a little bit more risk... so by the end she really knew what she wanted from them. She’d coached [her students]. She’d really come a long way from that teacher who didn’t want to do it...and now, she is a believer.”*
- *“There was one teacher who didn’t do anything. I would come in and he would say, ‘Oh, you’re here, you can do it.’ Well, I decided I was just going to say no. I went in one day, and he said, ‘oh, good, you’re here, you can do it.’ And I said, ‘no, why don’t you go ahead?’ He glared at me, but he was in front of the class and he had to do it. And he did.... At one point I even tried to jump in and he said, ‘No, no, I have it.’”*

- *“The school decided they needed me to model three lessons right off the bat. I did, and when I came back the teachers had gotten together and learned enough to present a successful lesson themselves.”*

Students

Participants reported a positive response from students participating in the program. As one described:

- *“We get the best of the students. We’re fun. We represent play. We come in and they hug us and tell us how happy they are to see us.”*

Another participant, also pleased by the student response to the program, expressed her surprise when she heard teachers during the Reconvening referring to their classes as “low level.” As she explained:

- *“I hadn’t experienced that.”*

Others emphasized that in order to elicit a positive response from students, teachers must first be comfortable in their own role. For example:

- *“We should build on the expectation that students can’t be affected until the teacher is comfortable.”*
- *“For first year teachers it is more about the teacher and less about the students. Students are not the central focus. In the second year teachers get comfortable and we can sit back and observe.”*
- *“This is a concept we should emphasize at the summer Institute. If we make the expectations for teachers clear it will help—tell teachers, this year it’s about you getting comfortable.”*

Additional Support

Administrative Support

In response to a line of questioning addressing how school administrators could better support the programs at their schools, participants acknowledged the importance of the administrative role and made small suggestions for ways in which administrators could lend their support from classroom visits to a willingness to be more involved in planning processes. For example:

- *“Have principals visit the classroom. It validates the process.”*
- *“Have administrators attend the initial planning meeting with the artist and the teacher where we lay out the expectations and goals.”*
- *“Have the principal help teachers set goals.”*

- *“The principal sets the tone for support. Teachers should be able to go to their principal with the struggles and challenges of the program. They can help build trust among teachers.”*

Facilities Issues

Other issues were also addressed, such as the need for more hands-on support with facilities issues:

- *“We need practical support like clearing the stages. At my school the janitor refused to clear the stage. He wouldn’t move any tables so I ended up moving them and it wasn’t safe for me to be moving them. Or we would just leave them and try to dance around them. That school had problems with the janitor refusing to do things.”*

Music Center

Respondents were also queried about program improvements the Music Center could make in an effort to help teachers and students, as well as what sorts of changes could be made to better support Teaching Artists.

Better Training

Participants indicated a strong need for better training (i.e. coaching strategies, partnership training) prior to entering the classroom. For example:

- *“Until these last couple of years, I’ve never really had to train a teacher or [I’ve] never understood how to train a teacher – what are some techniques? ...I found out this year that they’re actually going to give us some training. There have been a couple of meetings that have been really helpful, but more training and skills and even examples, like simulations, of how to approach the partnership [would be great] ...because if I was doing a different art form, I would feel really lost on how to approach the whole artist-teacher partnership thing... what if it was art? What is my role? How do I approach that?”*
- *“We’re kind of thrown in and asked to use our best instincts, and we know a lot about how to guide and how to teach, but I know there are skills and techniques that we’re not always aware of...I have walked into many different situations where I believe the coaching strategies necessary are all really different. And we just simply haven’t been trained in how to be a good coach. I think a lot of us do a great job, but I think we are all finding that we just could really use more skills.”*

Strategic Placement

One participant expressed his frustration in trying to manage so many different grade levels in school and recommended that the Music Center put more time and thought

into more strategic placement for Teaching Artists in the school systems. As this participant described:

- *“I’d have an artist go in and teach either the primary grades K through two, or the upper elementary three through five. I was opposed to having an artist go in and teach a K class, two second grade classes and a fifth grade class in one day... I think asking an artist to go in and teach that wide of an age range is extremely difficult... So my recommendation is that when they are planning on having artists come into schools that they look at what classes those artists are going into.”*

Technological & Material Support

Focus group participants also cited a need for more technological support, technological training, as well as full access to media materials that might enrich the student-teacher in-class experience. For example:

- *“Give us a technology workshop. I don’t know how to deal with the DVD players and the cords and how to handle the sound.”*
- *“The Music Center should provide the artist with any kind of media materials that would help to facilitate this program. Whenever I’m doing the model teaching I’d like access to all of the video and music that was used in the Institute... the teachers are being encouraged to use it, and so if I am going to model the lessons from the Institute, I need those things too... If I have those things I can be better prepared to support the teacher as they are designing their own lessons... We are just asking to be provided with all of the materials that were used in the Institute and that the teachers are also being asked to use in their lessons.”*
- *“If we’re asking them to watch something we need to provide the DVD. My class was supposed to watch the Sleeping Beauty ballet and they watched the Disney version instead. They only saw a little bit of the ballet. I had to adapt. It was a constant issue having to remember that this was the class that had seen the Disney version. The students just latched onto it. Maybe if we had provided them with the DVD they would have watched it first.”*
- *“Provide the Teaching Artists with appropriate materials. You show up in a class on the first day and they haven’t watched the Sleeping Beauty ballet. They’re, like, ‘Oh, I never got it.’ Then your lesson plans don’t even make sense.”*

Support and Sharing

Lastly, one focus group participant expressed a desire to debrief with other Teaching Artists. As she described:

- *“I know that [another Teaching Artist] and I taught classes at the same school in different rooms and afterward we would go to lunch together and talk about our experiences and what had happened in class and how we dealt with certain*

teachers. It was such a great help, but we just happened to be able to do it because we were teaching at the same time. It would help to bring together all the Teaching Artists for support and sharing.”

Summary of Teaching Artist Focus Group Findings

Teaching Artists responded positively to the program, and thought both students and teachers had benefited greatly. TAs expressed an interest, however, in seeing more structure and consistency early on, at the Institute, and also expressed a need for more professional development, scheduled planning, and compensation for time spent planning. TAs also noted a need for better training (i.e. coaching strategies, partnership training) prior to entering the classroom, suggested that the Music Center give more thought to TA in-class placement, and expressed a desire for more technological and material support from the Music Center.

Conclusions and Recommendations

As can be discerned from the SGVPSP evaluation, the program has demonstrated positive outcomes for participating teachers, students, and Teaching Artists. A summary of the evaluation findings is presented below, followed by recommendations for program improvement.

Summary of Findings

Summary Statistics

- TA classroom visits were approximately an hour in length, on average.
- Dance and theatre were the art forms of focus for 100 percent of the in-class lessons, almost all of which centered on *Sleeping Beauty*, the 2007 summer Institute anchor work.
- Teachers and TAs agreed that the teachers were well-prepared for the classroom visits.
- Visits were used most often for TA modeling of lessons. Classroom teachers led approximately one quarter of the lessons, with TA observation and coaching.
- Almost all of the teachers rated the quality of support received from the TAs as excellent (94 percent). Qualitative interview data supported this finding.
- According to the majority of the teachers and TAs, students were very engaged in the lessons (80 percent and 94 percent, respectively).

Teachers

- Teacher preparation for the TA visits and identification of clear student learning goals facilitated their progress toward becoming arts educators.
- As a result of their participation, teachers:
 - Moved past their comfort zones, exploring new curricular areas;
 - Gained confidence in their abilities to teach arts-based lessons; and,
 - Learned to allow students more creative freedom.
- In addition, teachers added new skills to their instructional toolkits. Teacher commentary provided evidence that skills learned through the SGVPSP were being applied to other curricular areas such as language arts, social studies, science, and physical education.

Teaching Artists

- TAs gained insight into how to best support classroom teachers' growth, as well as into their own roles as trainers.
- The program model allowed the teachers and TAs to hone a collaborative approach that evolved and improved over time.
- No single support modality (modeling, co-planning, co-teaching, etc.) was preferred by the teachers. Rather, teachers appreciated that the TAs were able to flow smoothly from one modality to another in response to teacher and student needs.

Students

- Participating students demonstrated creative, emotional, and social growth. According to their teachers, students' writing, vocabulary, analytical skills and enthusiasm for learning improved. They were also better able to collaborate in groups and demonstrated pride in their accomplishments. Most notably, students who struggled in other curricular areas blossomed in the arts.

Administrative Support

- The quality of administrative support that teachers received from their principals ranged from "150 percent" to "very positive" and "backing us all the way."

Recommendations

Summer Institute

The summer Institute was well-received by participating teachers who liked the hands-on participation and experiencing the lessons from a student's perspective. Some suggested, however, that the Institute be lengthened to accommodate the quantity of information presented. Others suggested that more time for lesson development be incorporated so teachers are better-prepared to meet expectations for implementation of anchor work lessons at their schools.

Focus group responses from Teaching Artists indicated that teachers and TAs participating in the in-class lessons should be required to attend the Institute, and that teachers and TAs be paired up during the Institute so they can begin to foster a relationship, as well as plan for the TA classroom visits. TAs also suggested that teachers be required to work from an anchor work addressed in an Institute that they had attended.

And finally, recommendations for the timing of the Institute were also made. Teachers asked that the Institute be scheduled after summer school has ended to ensure that they can attend. TAs advocated for the Institute be held immediately prior to the start of the school year to improve continuity between the Institute and the start of the in-class lessons, offering workshops at the schools throughout the year to reinforce key concepts.

Reconvenings

The Reconvenings were also well-received by the teachers. They enjoyed seeing other schools' accomplishments and networking with colleagues. Some teachers, however, felt that the Reconvenings were redundant and that only one was necessary.

Program Structure

Constructive feedback provided by the Teaching Artists suggested that the program would benefit from increased structure. A clear flow of in-class lesson use in which teachers progress from observing the TAs as they model lessons to presenting anchor work lessons while TAs observe and provide feedback was recommended by the TAs. It is important that the teachers have a clear understanding that the goal of the program is that they learn (and practice) teaching anchor work lessons to their students. TAs also suggested that teachers be required to utilize the artist visits to implement lessons based on the anchor work. Some schools asked the TAs to assist with other projects, such as a holiday presentation of *The Nutcracker*, which the TAs felt was an inappropriate use of their time.

Scheduling

Recommendations were also made for scheduling improvements. Teachers and TAs alike related that there was insufficient time for planning and debriefing. Telephone calls, emails, and short face-to-face meetings prior to or proceeding in-class lessons limited the ability of TAs and teachers to engage in meaningful dialogue about the anchor work or how to effectively collaborate. Further, TAs expressed frustration that the time required to engage in telephone and email exchanges was not compensated.

Professional Development

TAs requested a variety of professional development including:

- How to effectively train teachers;
- How to implement anchor work lessons;
- How to work outside of their own discipline and how to apply the model lessons to various artistic disciplines; and,

- Technology use.

Resources

Teachers and TAs requested that appropriate resources be provided by the Music Center. During the 2007/2008 program year many teachers and TAs worked without a copy of the Sleeping Beauty ballet, the anchor work at the focus of the program. In addition, teachers suggested that a website with supporting lesson plans and anchor work materials would be helpful.

Appendices

Appendix A: Teacher Telephone Interview Protocol

Appendix B: Teaching Artist Focus Group Moderator's Guide

Appendix C: Teacher Journal

Appendix D: Teaching Artist Reflective Survey

Appendix A: Teacher Telephone Interview Protocol

Music Center Moderator's Guide for Teachers

I. INTRODUCTION

My name is _____. I am from the Evaluation and Training Institute, the non-profit research and consulting firm contracted by the Music Center to conduct the evaluation of the NEA/SGVPSP projects. The purpose of this interview is to gather your attitudes and opinions about the program. More specifically, the interview will address the summer Institute for Educators, Teaching Artist visits, your experience as a participant in the program, your students' reactions, and suggestions for program improvement.

I would like to record our conversation so that I can be sure to accurately capture your comments. However, the interview will be confidential- I will never tie your comments to your name. Do you have any questions before we begin?

II. DEMOGRAPHIC INFORMATION

- 1) How long have you been a teacher?
- 2) How long have you taught at this school?

III. SUMMER INSTITUTE AND TEACHER PREPARATION

- 3) Why did you decide to participate in the program? What did you hope to get out of it? What were your goals for the program?
- 4) I understand that you have participated in the program during the XX years. During which program years did you attend the summer Institute? How effectively did the summer Institute prepare you for your role in the program? After leaving the summer Institute, did you feel prepared to implement anchor work-based lessons with your students? If you participated in any program year without having attended the summer Institute, how prepared did you feel without it?

NOTE: The Institute for Educators is to immerse teachers as "reflective arts learners" in the anchor work study and content knowledge of the arts disciplines. The follow-up visits are for "teacher-artist collaborative partnerships" that focus on implementation of the Music Center's model curriculum unit lessons. Teachers do not have to write lessons now. Only in 2005/06. Each year, we've worked to make the Model Lessons more teacher-friendly and do-able for inexperienced arts people.

- 5) Do you have any recommendations to improve the Institute's 5-day intensive PD experience combined with the series of artist partnership follow-up visits to implement the model lessons? Probes: length, content, structure, strategies for teacher-artist relationship-building/partnering?

IV. PROGRAM STRUCTURE

- 3) I understand that you received XX TA visits during the XX program year, XX visits during the XX program year, etc. Did you receive an adequate number of visits to achieve your goals each year? What is the optimum or ideal number of sessions or session length needed? What is the minimum?

TEACHING ARTISTS

- 4) Over the course of the program, you received different types of support from the Teaching Artist(s), such as co-planning, modeling, co-teaching, debriefing, assessing and observations and feedback. Which types of assistance were most helpful? For what purpose?
- 5) How would you describe the quality of support you received from the Teaching Artist(s)? What did the Teaching Artist(s) do that was most helpful to you?
- 6) Do you have any recommendations for the Teaching Artists so that they can improve the quality of assistance they provide?
- 7) Have you had sufficient opportunity for planning and debriefing meetings or exchanges with the Teaching Artist(s)? What other means of communication and problem-solving did you and/or your partner work out?

PERSONAL EXPERIENCES

- 8) What challenges have you experienced during the program?
- 9) I would also like to hear a success story- an example of a breakthrough you experienced during the program.
- 10) Have you applied any skills or strategies learned in the Music Center program to your regular curriculum? If so, please describe.

STUDENTS

- 11) How have your students reacted to the program? What changes have you observed in your students' responsiveness, social growth and learning?

ADMINISTRATIVE SUPPORT

- 12) Please describe the quality of administrative support you received from your principal during the program. Are there any ways that your administrators could have better supported the program at your school?

MUSIC CENTER

- 13) What can the Music Center do to improve the program?
- 14) What can the Music Center do to better support you in your role? Probes: resources, scheduling?

VIII. CLOSING

- 15) Is there anything else you would like to add? Questions I should have asked but didn't? Additional recommendations to improve the program?

That concludes our interview. Thank you very much for your valuable input and participation!

Appendix B: Teaching Artist Focus Group Moderator's Guide

Music Center
San Gabriel Valley Partner School Project (SGVPSP)
Moderator's Guide for Teaching Artists

I. INTRODUCTION

My name is Katie Winters. I am from the Evaluation and Training Institute, the non-profit research and consulting firm contracted by the Music Center to conduct the evaluation of the SGVPSP. The purpose of today's focus group discussion is to gather your attitudes and opinions about the program.

II. GROUND RULES

Before we begin I am going to lay out some ground rules. The rules will help us to complete the focus group in the available time, and also to ensure that I hear feedback from everyone who would like to provide it.

- All of your answers will remain confidential. Your names will not be linked to your comments in any reports.
- There are no "right" or "wrong" answers. I welcome everyone's opinion.
- It is okay to say, "I don't know."
- I will be audio-recording the discussion to help us correctly recall the discussion. In addition, Jenna Blough will be taking notes. To ensure that we are able to accurately capture your comments, please let someone finish speaking before you begin.
- The discussion will last approximately one hour, and to keep things moving, there will be no breaks. However, you can leave to use the restroom at any time. (Explain where the restroom is located.)
- Do you have any questions before we begin?

III. SUMMER INSTITUTE AND TEACHER PREPARATION

- 1) (Preface question with an explanation of teachers' roles. Explain that in Year 1 teachers are expected to be a "collaborative partner with some practice of strategies," while in Year 2 the teacher is expected to take on the role of a "facilitator of student arts learning" with some artist modeling, co-teaching, and teacher demos). How effectively does the Summer Institute prepare teachers for their role in the program?
- 2) Do you have any recommendations to improve the Summer Institute? Probes: length, content, structure, strategies for teacher-artist relationship-building/partnering?

IV. PROGRAM STRUCTURE

- 3) I understand that the number and length of the in-class sessions has varied across schools and individual teachers. How does your use of the lessons change depending on how many meetings you have and how long they are? What is the optimum or ideal number of sessions or session length needed? What is the minimum?

TEACHING ARTIST ROLE

- 4) What insights have you gained into your own process? Have you made any changes to your approach? Probes: Have you identified any key directives or activities? How do you build on teachers' strengths?
- 5) How were you able to draw teachers into some level of practice of arts strategies or teaching lessons? Probes: How have you responded to teachers who are hesitant to co-teach or teach on their own? How do you increase teachers' confidence? What strategies have been most successful?
- 6) How have you used planning and debriefing meetings as you work with teachers? Have you had sufficient opportunity for planning and debriefing meetings or exchanges? What other means of communication and problem-solving did you and/or your partner work out?
- 7) To what extent has the program been a collaborative venture between you and the teachers?

TEACHERS

- 8) What components of the program make the greatest contribution to teachers' abilities to teach effective, anchor work-based lessons? Probes: Summer Institute, planning meetings with Teaching Artists, classroom sessions, debriefing sessions, Reconvenings?
- 9) **OPTIONAL (time permitting):** Which of your roles (observing, modeling, and co-teaching) has proven most important to facilitate teachers' abilities to teach anchor work-based lessons?
- 10) What challenges are teachers experiencing? How have you responded to the challenges and which strategies have been effective? What can teachers do to make a greater contribution to their own learning process?

STUDENTS

- 11) How are students reacting to the program? What changes have you observed in student responsiveness and learning?

ADMINISTRATIVE SUPPORT

- 12) How have the school's administrators contributed to the program? Do you have any suggestions for administrators to better support/implement the program at their schools? How might administrators help to define and support the roles and goals of teachers and their artist partners?

MUSIC CENTER

- 13) What can the Music Center do to improve the program for teachers and students?
- 14) What can the Music Center do to better support you in your role? Probes: resources, technology, scheduling?

VIII. CLOSING

- 15) Is there anything else you would like to add? Questions I should have asked but didn't?

That concludes our focus group. Thank you very much for your valuable input and participation!

Appendix C: Teacher Journal

Please complete a journal entry following EACH lesson with your Teaching Artist. Thanks!

**Music Center: Performing Arts Center of Los Angeles County
Teacher Journal 2007-2008**

1. Your name: _____
2. Artist visit # _____ 3. Which lesson is this in your sequence of lessons? _____
4. Artist partner's name: _____
5. School: _____

6. Date of visit:

						2	0	0	
Month		Day		Year					

7. Grade level of students (please check all that apply):

- ₁ Kindergarten ₂ 1st ₃ 2nd ₄ 3rd ₅ 4th ₆ 5th ₇ 6th

8. Type of assistance provided by the Teaching Artist:

- ₁ Co-planning ₂ Modeling ₃ Co-teaching
₄ Artist observation and coaching
₅ Other (please be specific): _____

9. Quality of the assistance provided: ₁ Poor ₂ Fair ₃ Good ₄ Excellent

10. How prepared were you to implement this lesson?

- ₁ Not at all prepared ₂ Somewhat prepared ₃ Very prepared

11. How did your students react to the lesson?

- ₁ Unengaged ₂ Somewhat engaged ₃ Very engaged

12. Please use the table below to list up to four learning goals you set for the lesson and then use a check to indicate the extent to which your students achieved each goal.

Goals	Extent to which each goal was achieved		
	Not at all	Somewhat	Completely
1.			
2.			
3.			
4.			

Please continue on the following page.

Please complete a journal entry following EACH lesson with your Teaching Artist. Thanks!

13. Please use the space below to describe any new insights into the arts teaching process that you gained during this lesson.

14. Please use the space below to describe any challenges or issues you faced as you taught this lesson.

15. What are the next steps? Will you adapt, re-teach, or do anything differently?

Appendix D: Teaching Artist Reflective Survey

Please complete a Reflective Survey entry following EACH in-class session. Thanks!

**Music Center: Performing Arts Center of Los Angeles County
Teaching Artist Reflective Survey 2007-2008**

1. Your name: _____

2. Artist visit # (e.g. the number of the visit with this **particular** teacher) _____

3. Your position (please check one): ₁ MC Artist ₂ MC staff

4. Site visited: _____

5. Name of teacher observed: _____

6. Date of visit:

						2	0	0	
Month			Day			Year			

7. Duration of visit: _____ hour(s) _____ minutes

8. Subject area(s) being taught (please check all that apply):

₁ Dance ₂ Theatre ₃ Music ₄ Puppetry Arts ₅ Visual Arts

9. Setting: ₁ Classroom ₂ Auditorium ₃ Other: _____

10. Anchor work used as focus of the lesson:

- ₁ The Negro Speaks of Rivers (NEA)
- ₂ There is a Time (NEA)
- ₃ On the Pulse of the Morning (NEA/SGVPSP)
- ₄ Sleeping Beauty (SGVPSP)

11. Type of assistance provided:

- ₁ Co-planning ₂ Modeling ₃ Co-teaching
- ₄ Artist observation and coaching
- ₅ Other (Please be specific): _____

12. How did students react to the lesson?

- ₁ Unengaged ₂ Somewhat engaged ₃ Very engaged

Please continue on the following page.

Please complete a Reflective Survey entry following EACH in-class session. Thanks!

13. How prepared was the teacher to implement this lesson?

₁ Not at all prepared ₂ Somewhat prepared ₃ Very prepared

14. Please use the space below to describe any successes you observed as the teacher implemented the lesson.

15. Please use the space below to describe any challenges or issues the teacher faced in implementing the lesson.

15a. How did you work with the teacher to address these challenges? Please indicate whether your assistance was successful and why.

16. Please use the space below to describe any new insights you gained into how to better support teachers to implement an anchor work lesson series.