



PROGRAM  
DESIGN

INFORMATION  
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EVALUATION  
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# EVALUATION + DESIGN

PROGRAM DESIGN • EVALUATION DESIGN • INFORMATION DESIGN

evaluation2016 OCTOBER 24-29 | ATLANTA, GA

## **Evaluating Across a Complex System of Arts Education Programs**

Don Glass and Bina Ali

# Design + Evaluation

- Overview of KC Evaluation Plan
  - Assessing Student Engagement
  - Evaluating Teacher Professional Learning
  - Evaluating Equitable Access Across Networks
- Q&A and Discussion

# Overview of KC Evaluation Plan

- 2015-2018 **Arts in Education National Program** (US ED)
- 23 National and Local Education Programs
- 2 GPRA Measures (Arts ED, PD)
- 74 Performance Measures
- 7 Studies organized into 5 Objectives

# Overview of KC Evaluation Plan

- Internal evaluation for program improvement
- Program reporting on increased access to arts education for priority and competitive populations (students from Title I schools, students with disabilities and English learners)

# Overview of KC Evaluation Plan

Multiple types of IRB approved studies with multiple methods

- Progress monitoring
- Quasi-experimental
- Retrospective cohort analysis
- Impact evaluation

# Overview of KC Evaluation Plan Objectives

1	The Effects of Arts on Students in Urban Schools and Communities	DCPSI, CETA, NSO
2	The Impact of Professional Development Among KC Teacher Participants	DCPSI, CETA
3	Supporting and Engaging Diverse Audiences	Performances for Young Audiences, Millennium Stage, ArtsEdge
4	Capacity Building in Partnerships and Networks	AGC, PIE, VSA, New Visions New Voices
5	Grit and Self-Regulation Among Participants in KC Career Development Programs	NSO, Ballet Class Series, WNO, EBSF, VSA

# Overview of KC Evaluation Plan

## Collaborative, Utilization-focused, and Developmental

- Rigorous Methodology
- Common Data Collection Items and Instruments
- Evaluation Capacity-Building
- Communication and Sharing of Process and Findings

# Student Engagement

## Purpose

- To measure the development of **student engagement** and **creative/higher order thinking** in DCPS students who participated in a KC artist residency.



**Carmen  
White**  
Drama and  
Dance



**Cheryl  
Foster**  
Visual Arts



**Regie Cabico**  
Spoken Word  
and Poetry

# Student Engagement

## A Quasi-Experimental Study

### Sampling

- 323 students in 4<sup>th</sup> and 5<sup>th</sup> grades
- 5 DCPS partner schools (urban, low-income)

### Procedure

- Art forms of residencies: Spoken Word (55 students), Drama (128 students), Visual Arts (140 students)
- Passive parent consent and student assent
- Two data collection time points: beginning and end of residency
- Constructs or variables: (1) Student engagement (2) Creative/higher order thinking

# Student Engagement Analysis

**Measure: *Engaging in My Own Learning*** (15 items)

- Cronbach's alpha at pre-test: 0.80
- Cronbach's alpha at post-test: 0.84

## Measure Subscales

- Behavioral engagement
- Cognitive engagement

## Analysis Plan

- Repeated Measures ANOVA

I use words that artists use when I talk about art projects.



Never



Rarely



Sometimes



Often

# Student Engagement Results Year One

Indicator	<i>p</i>	Effect
I act out or dance to illustrate stories.	.02	5% increase
I give presentations in front of others for school projects.	.03	8% increase
I learn things in school that I can use outside of school.	.01	5% decrease
I get to try new ideas or things to help me learn.	.01	4% decrease

**THE KENNEDY CENTER** Research and Evaluation  
<http://www.kennedy-center.org/educationresearch>

### The Effects of the Arts on Students in Urban Schools and Communities

During the last school year (2015-2016), we experimented with a first step in capturing 4th and 5th grade students' ideas about their engagement in learning across the school day and how their participation with Kennedy Center artists in the Artists-in-Schools program helped them "think creatively." We know as educators how important it is for students to be engaged in their own learning and to engage in creative/higher order thinking in order to be successful. We wanted to see if there were any changes in creative/higher order thinking and student engagement in students who had participated in a Kennedy Center artist residency.

**Overview**  
 • 323 4th and 5th grade students in five DCPSI partner schools  
 • Art forms of residencies: Spoken Word (55 students), Drama (123 students), Visual Arts (140 students)  
 • Three data collection time points: before, in the middle, and after the residency

**What did we find from last year?**  
 Here are a few interesting findings

Indicators of creative/higher order thinking that showed the most significant positive change:

- I ask questions that begin with "Why" and "How" when we talk about art work.
- I come up with unusual solutions to problems when I am creating something artistic.

Indicators of student engagement that increased during the course of the artist residency:

- I act out or dance to illustrate stories.
- I give presentations in front of others for school projects.

**So what can we learn from this?**

Arts experiences can make a difference in problem solving and higher order thinking (asking 'why' and 'how' questions). Performing arts experiences provide students with an opportunity to show what they know. Performing knowledge is a key element of comprehension not to mention self-confidence.

In 2016-2017, we want to continue to learn from the students in 4th and 5th grade through this process as they work with artists from the Kennedy Center. *How can arts experiences enrich students' lives? Contribute to their thinking? Teach them to think about their thinking? Can these arts experiences transfer to habits they use throughout the school day?* These are all questions we are interested in pursuing.

# Student Engagement

## Next Steps

### Year Two

- Assess complete Engagement Scale and Creative/Higher Order Thinking Scale
- Incorporate PARCC test results in the analysis

### Year Three

- Quasi-experimental design with control group

# Student Engagement

## Audience Response Polling

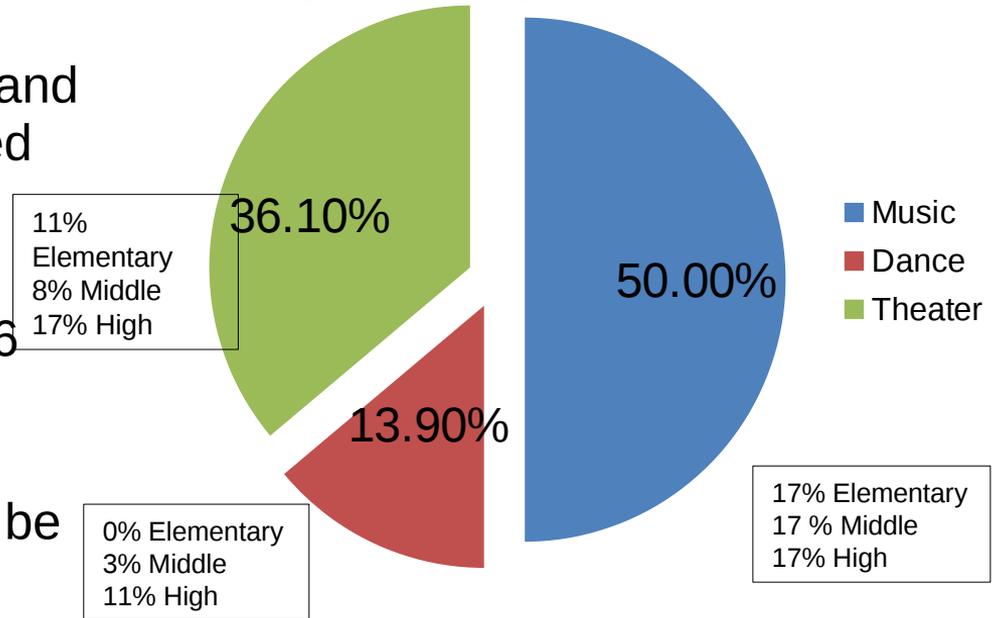
### Purpose

- To examine how students engage with music, dance, and theater performances offered by the Kennedy Center.

### Sampling

- Probability sampling from 36 performances across 3 art forms
- Total number of students to be polled= 1875 students

Figure 1. Sampled Performances



# Student Engagement

## Audience Response Polling

### Methods

- Recruit students from 24 events
- Responses on 11 items obtained on iPads
- Constructs or variables: PEER
- 4 sensory-friendly events

Understanding student engagement through P.E.E.R. indicators:

P	Prior Knowledge
E	Expectation
E	Emotional Connection
R	Relation to Lives

# Student Engagement

## Probability Sampling

Art Form	Performances	%	n	+25% error
Music	18	50%	750	
Dance	5	14%	208	
Theater	13	36%	542	
	36		1501	1876

# Student Engagement

## Audience Response Polling

### Analysis Plan

- Examine engagement in Title I students, students with disabilities, and English Learners
- Compare differences in engagement among elementary, middle, and high school students
- Compare differences in engagement across art forms

# Student Engagement

## Next Steps

### Teacher Survey

### Student Work Samples

- Twitter-like post
- *Cuesheet* poem
- Thinking routine (e.g., “I used to think..., but now I think...”)

### Focus Groups

- Title I students
- Students with disabilities
- English learners

# Teacher Professional Learning

## Instrument

### **Post-workshop Professional Development Survey:**

- 15 items; 131 teachers, primarily from Title I schools (85.5%)
- 5 items assessed engagement on a 4-point scale (Cronbach's  $\alpha=0.65$ , Mean=3.57, SD=0.45)
- 5 items assessed creative/higher order thinking on a 4-point scale (Cronbach's  $\alpha=0.66$ , Mean=3.55, SD=0.47)

# Teacher Professional Learning

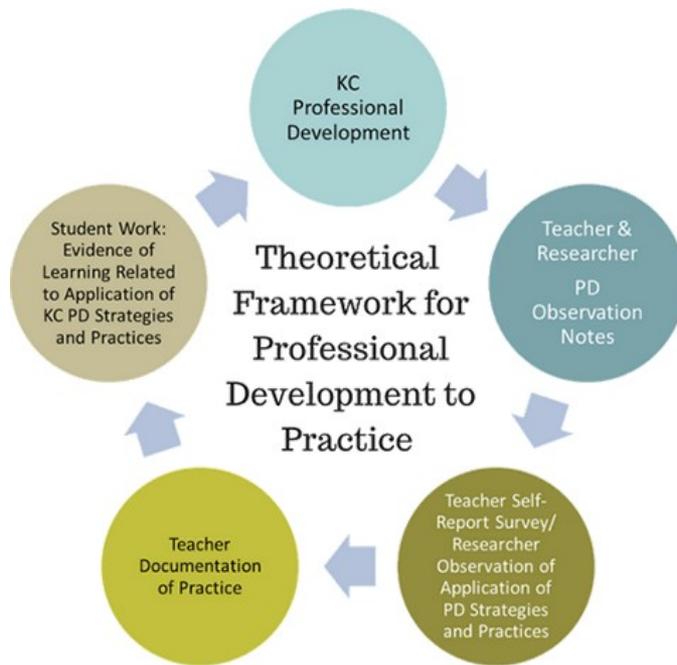
## Descriptive Analysis- YR1

### Results

- Two-thirds of the teachers indicated that sessions adequately addressed differentiation for children with disabilities/IEPs.
- Significant correlation between differentiation for children with disabilities/IEPs and engagement (Spearman's rho = 0.42,  $p < 0.001$ )
- Significant correlation between differentiation for children with disabilities/IEPs and creative/higher order thinking (Spearman's rho = 0.48  $p < 0.001$ ).

# Teacher Professional Learning

## Framework for PD to Practice



Adapted from  
Guskey, T. (2002)

# Teacher Professional Learning

**THE KENNEDY CENTER**

**2017 Certificate of Study  
Students with Disabilities Documentation  
Powerpoint Components**

**SLIDE 1 Title of Your Documentation**

**SLIDE 2 Demographic Information**

Your name	Number of students in your class
Your grade level	Number of students with IEPs/504 plans
Your school	Number of English learners
Subject(s) you teach	

**SLIDE 3 Standards/Objectives in the Art Form**  
List state arts standards, Core Arts Standards, or specific learning objectives.

**SLIDE 4 Standards/Objectives in the Other Curricular Area**  
List state standards, Common Core State Standards, or specific learning objectives.

**SLIDE 5 Descriptive Information**

- A concise overview of the unit or learning experience.
- Number of hours or days spent on the learning experience in the classroom.
- Context information to put the process into a broader context (e.g., what came before and after the documented learning experience).

**SLIDES 6–16 (UP TO 20) Creative Process of the Learning Experience**  
*Choose a student(s) in your class who has an IEP or 504. Do not identify him/her by name or in photos. Use the process indicated below to collect, narrate, and interpret documentation to tell the story of arts integration for your class, but specifically focusing on this student/these students. Break down the students' creative process into steps. For each step include a 1 -3*

**THE KENNEDY CENTER**

**CETA**  
**2017 Certificate Of Study**

In order to fulfill **PART 3** of the Certificate of Study requirements (see page 35 in the School Brochure for a full list of requirements), please review the points below. These assignments are due by **Friday, February 24, 2017**:

- Complete the online application.
- Complete an example of documentation that applies a strategy learned in a CETA course or workshop (from Part 2 of the requirements) using the provided PowerPoint template. The documentation should include all of the Documentation Components and address all ten criteria in the Arts Integration Criteria Checklist.

# Equitable Access Across Networks

## Focus Group Findings Year 1

- Challenges in defining **access**
- Challenges in monitoring and reporting **access** for priority populations
- Capacity for research and evaluation
- Collective impact and the KC role in networks

# Equitable Access Across Networks

## Retrospective Cohort Analysis

What is access to high quality arts education?  
How do you measure it?

- Literature and Practice Scan
- Document Review and Analysis
- Rapid Response Surveys
- Key Influencer Interviews

Park and  
Takahashi (2013)

# Equitable Access Across Networks

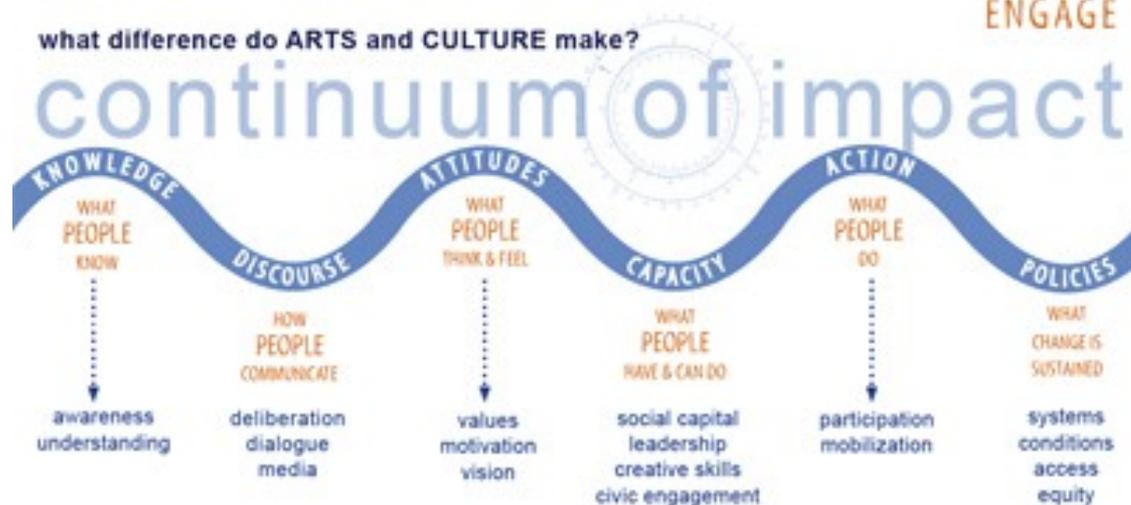
## Community of Practice Initiation

What is access to high quality arts education?  
How do you measure it?

- Shared goals and definitions
- Root cause analysis and driver diagram
- Shared measurement system
- Network hub

Bryk, et. al. (2015),  
Preskill, et. al, 2013)

# Equitable Access Across Networks Impact Survey



# Contacts

NEW Website! <http://education.kennedy-center.org/education/research/>

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