



PROGRAM
DESIGN

INFORMATION
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EVALUATION
DESIGN

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 4th and 5th 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 |

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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 (128 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

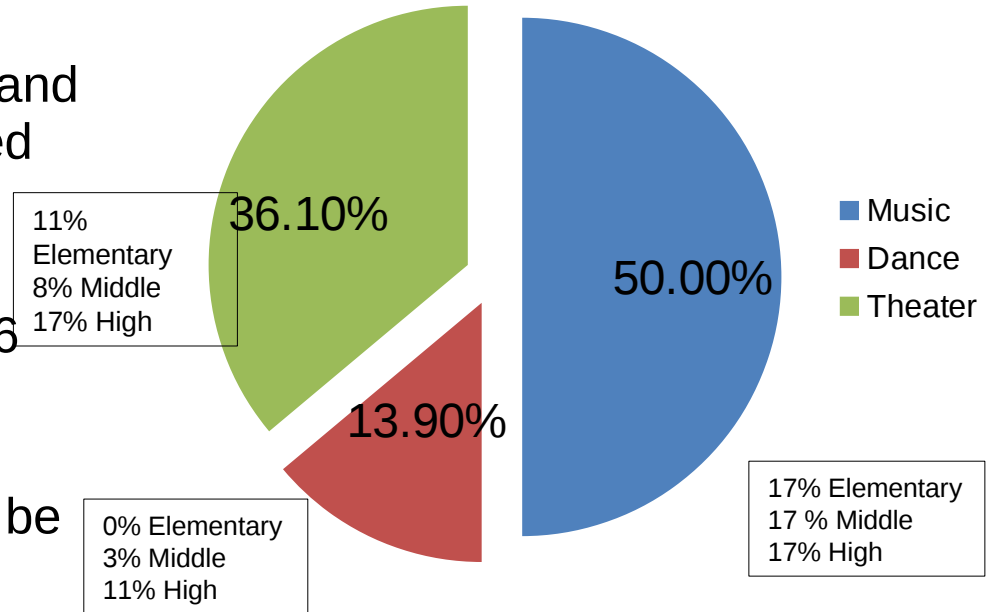
Purpose

- 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

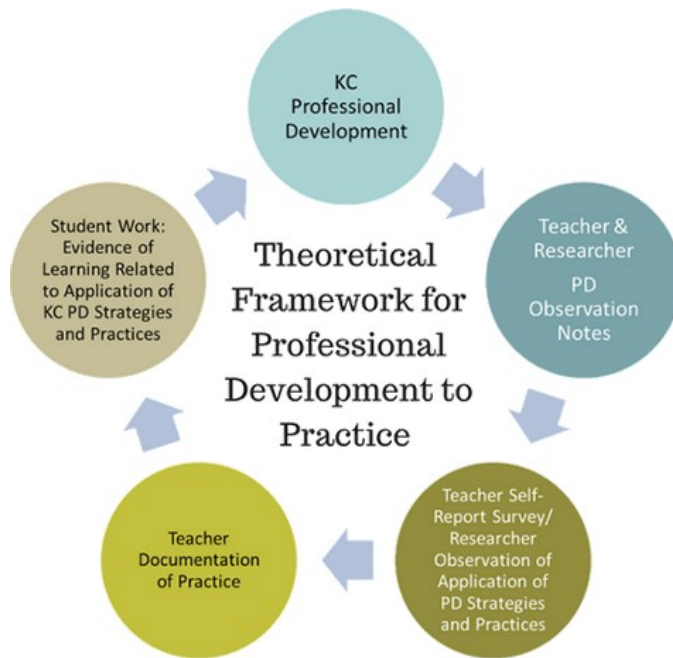
Descriptive Analysis- YR1

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

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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

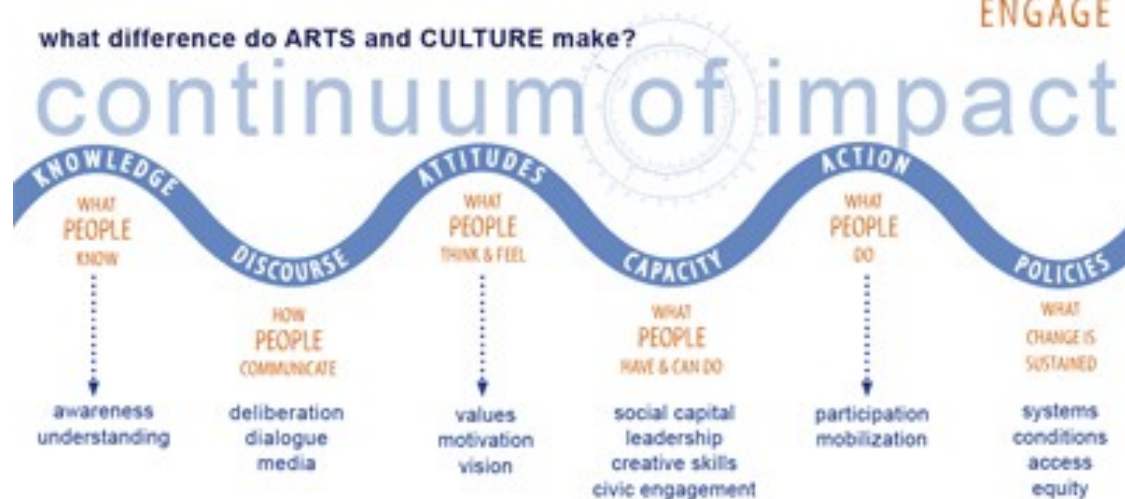
Community of Practice Initiation

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/>

The Kennedy Center | Education Division

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