

**Year Two Evaluation of the LA's BEST After School Arts Program:  
Evaluating Student Learning in the Arts**

Final Report -- August 2006

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## **SUMMARY OF FINDINGS**

**August 2006**

### **ABSTRACT**

As a follow-up to the first year evaluation, this study sought to assess student learning in the arts in each of four disciplines sponsored by the LA's BEST After-School Arts Program (ASAP): music, drama, visual arts, and dance. The purpose of this evaluation was to investigate the nature and extent of learning in each of the respective art forms during the 10-week ASAP artists' residencies. This reflects an important issue recognized in the arts and learning literature as well: few studies adequately (or at all) measure arts learning in efforts to connect learning in the arts to other child or adolescent developments (Deasy, 2002). The evaluation methods included regular videotaped observations of residency sessions, surveys of students' prior experiences in the arts, analysis of attendance data, and in-depth interviews of the artists after completion of their residencies. The videotape recordings became sources of insight for expert appraisals of the students' artistic development by members of the evaluation team as well as by an outside specialist in each discipline. The study found that the LA's BEST After School Arts Program provided students with high quality learning experiences in the arts that led to significant achievements in standards-based learning in the arts. The study also found that students' prior experiences in the arts had no significant effects on learning and that program attendance levels mattered significantly.

## Introduction

Today, national and state funding agencies are frequently requiring evaluators to document arts learning in addition to learning in other academic areas.<sup>1</sup> Traditionally, the arts have been little considered within research on evaluation and design. However, there is an increasing need for more research and evaluation in this area. While standardized test scores, surveys, and other types of measures may speak to the transfer of learning in other academic areas, the question remains: how do we document, describe, and analyze learning in the arts? As the arts become integrated into other academic areas, this becomes important to evaluators in other fields, as well.

Arts education has been swept up in two movements during the past decade. One has been the increasing interest of cognitive researchers in the ways that learning in the arts may transfer to non-arts learning (Hetland, 2000; Deasy, 2002; Bransford & Schwartz, 2000). The effects of music learning on spatial reasoning skills comprise one example; classroom drama and reading comprehension provide another. The second movement has been the advent of formal standards for learning in the arts disciplines, standards often developed and codified at the state level. Alignment with prevailing arts standards is now a requirement of new public programming in the arts as well as a mandatory condition in applications for state and federal grants for elementary and secondary arts education.

Both research on transfer and assessment in arts education policy stand to benefit from high quality measurement of learning in the arts, but for different reasons. In the case of standards based arts education, knowing whether or not standards have been met is central to the place of standards in the policy process. It's one thing to claim that a program design addresses the visual arts skills spelled out at a given education level. It's another to look back and be able to say that the children acquired those skills. The closer arts education comes to real participation in education accountability systems, the more developed must be the associated measures of learning in the arts.

Cognitive research related to the arts would also benefit from incorporating measures of artistic learning in research designs. This is because of a little recognized shortcoming of treatment-control group experiments: namely their traditional reliance on differences between group average scores to gauge whether or not the treatment mattered. On the one hand, finding that the arts group gained significantly more than the control group on a criterion learning measure argues for a true effect of the arts experience on learning. On the other hand, adding a measure of individual arts learning to the research design creates a powerful opportunity to test the hypothesis that learning in the arts actually produces the effect. This reflects an important issue recognized in the arts and learning literature, as well: Few studies adequately (or at all) measure arts learning in efforts to connect learning in the arts to other developments (AEP, 2004). The basic design is simple: test for a relationship between individual learning in the arts and individual learning in the target skill(s).

### Unraveling the Impact of the Arts

Documenting learning in and through the arts can be a difficult challenge for evaluators for several reasons. Oftentimes evaluators are asked to assess programs that serve youth in a variety of disciplines, all of which may have differing instructional goals. Even within a single discipline such as music, there may not be a standardized curriculum with similar instructional and learning goals. While this is a tremendous challenge to evaluators, this is often seen as the strength of such arts programs. How

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<sup>1</sup> As examples, both the Los Angeles and Santa Monica (CA) Departments of Cultural Affairs, community arts education sponsors, were attuned and insistent upon drawing the California Visual and Performing Arts Standards into the design and goals of recent evaluations.

then does one begin to assess the benefits of participation in each of these art forms while still saying something about the program as a whole? Making the task even more difficult is the overwhelming challenge of accurately documenting student learning and expression in art forms that don't easily translate to standardized measures or test scores.

One example of this type of study design is shown in a visual arts education research project we conducted for the Ford Foundation in 2003 (Catterall & Peppler, 2003, 2007). In this study of third-graders in a five-month program of high quality visual arts instruction, we found significant effects on individual self-efficacy beliefs and internal attributions for success when comparing program and control group students. We took this work a step further by measuring art-skill development of program children by assessing drawings produced at the start of the program and drawings produced at the program's end, about 20 weeks later. The children who showed more gains in drawing skills, i.e., those who showed more arts learning in our experiment, also tended to show greater gains in personal efficacy and attribution beliefs. This tightened our argument that learning in the arts was, in fact, tied to gains in these motivation-related developments.

In this evaluation we augment this design by assessing student learning in the arts in each of four disciplines sponsored by the LA's BEST After-School Arts Program: music, drama, visual arts, and dance. The purpose of this evaluation was to investigate the nature and extent of learning in each of the respective art forms during the 10-week time frame of residencies. The design of the new assessment was propelled by the program's need to demonstrate alignment with the California Visual and Performing Arts (VAPA) Standards. The evaluation methods included videotaped observation of residency sessions during weeks one and ten to use as pre- and post-test measures, surveys of students' prior experiences in the arts, attendance data, and in-depth interviews. On the whole, this evaluation sought to better understand the following four questions:

- What was accomplished in terms of standards-based arts learning during the ten-week program?
- Are there general differences in the qualities and depth of arts learning among the different arts disciplines?
- What is the impact of student attendance on arts learning – both on individual students and through the possible effects of consistent group maintenance on the learning culture?
- In terms of access to the arts, what prior or concurrent experiences do ASAP students have in the arts and how do these interact with ASAP experiences and learning?

### **A Note on Methods and Study Participants**

For this exploration, a stratified random sample was chosen of twelve ASAP residencies. This sample size was driven by our interests in documenting a full range of residencies that could be seen as representative of the ASAP program as a whole. The residencies chosen represent a diverse set of arts experiences in each of the disciplines ranging from samba to traditional African dance and from improvised fairy tales to Shakespearean theatre, creating challenges for evaluation design.

Over the course of data collection, 12 artists and 273 students participated in the study. We obtained advance consent from all participants, including teaching artists, students, and the students' parents. Overall, participants ranged in age from 5-11 years old and were on average 8 years old. Similarly, participants were in grades K-5, with an average grade level somewhere between second and

third grade. The LA's BEST ASAP participants in this sample shared very similar demographic characteristics with the whole of LA's BEST, documented in a recent evaluation of the LA's BEST program (Huang, Kyung sung, Marshall and Perez, 2006). The ethnic breakdowns were also similar: Most students were Hispanic, followed by African American, Asian/Pacific Islander, and White students. As for our socio-economic measure, qualification free and reduced-price lunch (i.e. low income/poverty), all of the ASAP participants received a free or reduced-price lunch. Finally, at least a third or more of ASAP participants had Limited English Proficiency (LEP). Information about the structure and participation in the residencies is shown in Table 1.

**Table 1: Summary of Residencies by Discipline**

Discipline	Number of Residencies	Total Number of Student Participants <sup>2</sup>	Average Age in Years	Percent Female	Average Number of Classes per Discipline <sup>3</sup>	Average Number of Absences per Child
Dance	4	89	8.3	59.6%	17.6	1.4
Music	3	73	7.8	57.5%	18.2	4.0
Visual Arts	2	55	8.1	52.7%	15	1.5
Theatre	3	56	7.7	60.7%	19.5	2.1
<b>TOTAL</b>	<b>12</b>	<b>273</b>	<b>8.0</b>	<b>57.6%</b>	<b>17.6</b>	<b>2.3</b>

**Table 1:** This table displays the number of residencies, the total number of participating students, and the gender make-up for each of the four ASAP disciplines. It also shows the average number of classes per discipline and the average number of absences per child.

*Instruments.* The evaluation methods included videotaped observation of residency sessions, surveys of students' prior experiences in the arts (see Appendix A), attendance data, and in-depth interviews of the artists after completing their residencies. The videotape recordings later became subject to expert investigation of the students' artistic development by two members of the evaluation team as well as by an outside specialist in each discipline.

*Training and Planning.* In order to train the teaching artists and plan the evaluation, each of the identified artists was asked to attend an afternoon seminar led by the evaluation team. This seminar introduced the artists to the evaluation process and contributed to the development of the evaluation rubric. Together with the artist, the evaluation team identified at least three key Visual Arts and Performing Arts (VAPA) standards that each ten-week residency aimed to address (see Appendix B for a copy of the three core VAPA standards for each residency). This was the first experience for many of the artists to align their work with the standards and thus, these were fairly modest goals for each of the

<sup>2</sup> These numbers reflect the number of students in the study and not the number of students enrolled in the ASAP program. Some students and/or parents of students opted not to participate in the study and were excluded from these analyses.

<sup>3</sup> It should be noted that these numbers were based on the attendance data that we, as the evaluation team, had access. An additional two to three classes may have been taught near the end of the residencies in some cases and possibly students could have incurred additional absences during these times but these numbers reflect a fairly accurate summary of the trends for each of the disciplines.

programs. The artists, evaluators, and videographers developed a plan for observing and video recording in order to assess student knowledge of the selected standards.

*Coding the data.* Coding schemes for the video-based data were based on the emphases of the ASAP residencies, recommendations from an outside expert in the field, and from observations in the field. Using the information provided by the teaching artists, the evaluators worked with four outside experts in Dance, Theatre, Music, or Visual Arts. Outside artists were professional artists who held a Masters degree in their respective fields of expertise and had between 8-15 years of teaching experience with youth in Los Angeles County. None of the artists had any prior experience working for or with the LA's BEST program. Together with the outside artists, the evaluation team viewed the videotape and looked over the information provided by the ASAP teaching artists. The goal of these meetings was to search for commonalities in ASAP programs by discipline so that we could create scales with which to evaluate the ASAP program as a whole. Despite the independence that ASAP teaching artists have in teaching and planning their programs, there was an incredible amount of consistency amongst the residencies within a particular discipline, particularly within visual arts and dance.

Using the common evaluation scales, data were coded and checked for inter-rater reliability and then analyzed using SPSS statistical software. Descriptive statistics were used to provide summary information and profiles of the LA's BEST ASAP participants. In order to examine whether the difference between pretest and posttest scores were significant, paired sample t-tests were also performed. A paired sample t-test is used to determine whether there is a significant difference between the average values of the same measure taken at two different times – in this case at the beginning and end of the arts experience. Both measurements were obtained for each participant in the sample, and the test is based on the paired differences between these two values. In addition, correlation analyses were conducted to examine the relationship between attendance and arts learning and arts learning and prior arts experience.

*Debriefing Interviews with ASAP Teaching Artists.* A final meeting was arranged either individually or as a focus group with the participating teaching artists. As part of this process, we asked the artists to report on how their submitted lesson plans differed from the actual course of the ten-weeks. We also asked the artists to identify (1) the intended learning goals of the residencies, (2) the core VAPA standards that were focused on during the residency, (3) how often they taught or touched upon the VAPA standards that they identified at the start of the residency during the planning stages, and (4) how well did they think that their students were able to meet these goals. This information was aimed at triangulating with other information sources, including our observations and the insights of our expert artists.

## **DISCUSSION OF KEY FINDINGS**

The primary goal of the evaluation was to say something about the ASAP program as a whole, yet use a flexible methodology that could be adapted to each of the ASAP residencies. The videotape/expert rater methodology was a successful way to achieve these goals, generating findings for each of the disciplines and allowing residency-level differences to emerge as well. There were several questions guiding our inquiry but at the heart of the evaluation was the goal of documenting and analyzing student learning in the arts during the ten-week programs. In addition, the evaluation sought to better understand any general differences in the qualities and depth of arts learning among the different disciplines, the impact of student attendance on arts learning, and to describe the prior arts experiences that ASAP youth might have had before entering the ASAP program.

Artists' rubrics and feedback from an outside expert, along with field observations, guided the creation of a unified set of learning for each of the disciplines. All of the criteria were formulated to be in

line with the VAPA standards for each discipline. Presented here is a brief overview of the findings in each of the disciplines, followed by a summary of the findings related to the impact of student attendance and prior arts experience on arts learning. In general, the programs offered high quality instruction and subsequently contributed to student learning in the ASAP experiences, which is captured by the very significant gain scores in at least one domain in each discipline. Arts learning was also significantly negatively correlated ( $p < .05$ ) with age and grade level. Further analyses revealed that the younger classes, grades K-2, made more significant pre- to post-test gains than their older counterparts in grades 3-5. Not surprisingly, the higher initial pre-test scores of students in the upper grades can at least partially explain this phenomenon – or put another way, very early gains on our arts learning scales are achieved more easily than gains at the more proficient ends of the scales.

### *On Attendance*

Two-thirds of the ASAP participants had two or fewer absences and 80% had three or fewer absences. This suggests that, in general, the ASAP program was well attended. We found that having one or two absences ( $n = 219$ ) had a minimal and non-significant impact on arts learning outcomes. In fact these students were able to meet all or mostly all of the program's goals. With three or more absences ( $n = 54$ ), the data suggest that students were only able to meet 50% of the program's goals, and with six or more absences ( $n = 24$ ) the data suggests that these students were generally unable to meet any of the program's goals. Not surprisingly, the data suggest that attendance plays a strong role in individual learning in the arts.

### *On Prior Experience in the Arts*

Students self-reported numerous prior experiences in the arts both at school and at home. We broadly surveyed the kids for past experiences at home, at school, and after-school and then converted this information into a 7-point scale (seven representing the greatest amount of prior arts experience). As we discuss below, there were no significant correlations between prior arts experience and either arts learning or program attendance ( $p > .05$  on all measures). Based on this information, our recommendation would be that students' should not be chosen to participate in the ASAP program based on their prior experience in the arts because it's not predictive of the learning outcomes. It seems that every student has something to learn from the program.

In the upcoming sections of the report we take a closer look at each of the four disciplines and the particular effects that the programs had on student learning. The following table (Table 2) summarizes the program effects for each of the disciplines. For definitions and how these scales relate to standards-based learning in each of the disciplines, please refer to Table 3 through Table 6 appearing in the remaining sections of this report. Table 2 should be interpreted somewhat cautiously in its representation of evidence of significant learning across all of the residencies within each of the disciplines. While such findings are important evidence for learning, there exist other indicators of learning at the level of individual residencies that are not reflected in such a large overview. Generally, one should interpret these findings as a good indication of what the ASAP program does as a whole and not what any particular residency will necessarily accomplish within a 10-week period. At the same time, there is ample evidence that residencies contribute to substantially more arts learning than what we were able to capture in this evaluation.



**Table 2: Summary of Scaled Program Effects on Arts Learning**

Discipline		Mean Sci. Score	(± sd.)	N	Sig.	
<b>Dance</b>	Dance memorized number in sync/group cohesion	Pre-Test Post-Test	0.67 0.91	(0.393) (0.194)	88 88	**
	Use of range and space	Pre-Test Post-Test	0.82 0.93	(0.388) (0.254)	88 88	*
	Exertion of energy/force/accents	Pre-Test Post-Test	0.65 0.89	(0.48) (0.307)	88 88	**
	Respected use of space/ boundaries in group	Pre-Test Post-Test	0.89 0.95	(0.319) (0.209)	88 88	*
	Ability to start, stop, and change movement	Pre-Test Post-Test	0.539 0.76	(0.274) (0.251)	89 89	**
<b>Music</b>	Pitch Accuracy	Pre-Test Post-Test	.476 .58	(.406) (.373)	63 63	(m)
	Rhythmic Intentionality	Pre-Test Post-Test	.44 .62	(.416) (.425)	42 42	**
	Instrumental Facility/Performance	Pre-Test Post-Test	.57 .67	(.450) (.408)	42 42	
	Understanding Musical Elements (i.e., notation, orchestration, texture)	Pre-Test Post-Test	.52 .51	(.469) (.451)	44 44	
<b>Visual Arts</b>	Use of Design Space	Pre-Test Post-Test	.618 .92	(.283) (.143)	55 55	**
	Differentiation of Shapes	Pre-Test Post-Test	.62 .68	(.163) (.119)	55 55	**
	Contour Fusion	Pre-Test Post-Test	.58 .70	(.215) (.178)	55 55	**
	Proportional Placement	Pre-Test Post-Test	.54 .67	(.198) (.157)	55 55	**
	Feature Set of Faces	Pre-Test Post-Test	.661 .85	(.176) (.168)	55 55	**
	Proportional Scaling	Pre-Test Post-Test	.6909 .7515	(.141) (.160)	55 55	(m)
<b>Theatre</b>	Portraying Character Through Gesture	Pre-Test Post-Test	.464 .60	(.446) (.451)	56 56	(m)
	Portraying Character Through Facial Emotion	Pre-Test Post-Test	.71 .60	(.457) (.495)	52 52	
	Stage Presence	Pre-Test Post-Test	.20 .85	(.389) (.329)	56 56	**
	Teamwork	Pre-Test Post-Test	.14 .73	(.353) (.447)	56 56	**
	Diction and Volume	Pre-Test Post-Test	.537 .83	(.501) (.381)	41 41	**

\*\* = p &lt; .01, \* = p &lt; .05, (m) = marginal significance

### On the ASAP Dance Program

At the outset, ASAP Dance instructors identified a range of learning goals, particularly emphasizing the memorization and performance of basic locomotor skills and axial movements through folk/traditional dance. Most of the dance instructors felt that dance was a general pathway towards health and well-being, increased focus and expression, and working positively in a group with others. The four dance residencies varied, ranging both in the type of dance being taught (e.g., Traditional African Dance, Salsa, Mamba, Hip Hop, Break dancing and Jazz) and the methods of teaching. Some programs emphasized memorizing a range of traditional Latin American dances while others emphasized improvisation and creating original dance sequences (choreography). However, the core of these four programs shared many common elements that became the focal point of the evaluation.

Using the information provided from the ASAP dance instructors and guidance of the outside professional artist, we identified five common criteria that each of the four dance residencies seemed to be emphasizing. Before continuing, it should be noted that from our observations dance had a profound influence on the after-school learning culture, causing teachers and administrators to stop, watch, and be drawn in by the children's dancing. It came then as no surprise to find that across all of the residencies, students demonstrated significant gains on all of the following five scales: (1) Ability to dance a memorized number in sync with the group; (2) Use of a range of space; (3) Exertion of force, energy, and use of accents; (4) Respectful use of space; and (5) Demonstrate the ability to start, stop, and change direction. Table three defines the five evaluation scales and aligns them with the VAPA standards.

There are a number of things that we can say about the ASAP Dance Program as a whole. All of the scales used in the evaluation showed positive (and significant) gains from pre- to post-test scores (see Figure 1). First, the programs emphasized the ability to memorize a sequence and dance the sequence in sync with the larger group. Gain scores demonstrated a very significant growth in this area ( $p < .01$ ). Second, students also demonstrated an increased use of range and space in their dancing ( $p < .05$ ). Third, the students learned to use and exert energy, force, and accent their movements ( $p < .01$ ). Students also significantly learned to respect the space and boundaries in a group ( $p < .05$ ). And finally, students learned how to stop, start, and change movements within the context of dance ( $p < .01$ ). According to the teaching artists, as well as the outside expert in the field, children were getting exposure to a wide variety of different dances, learning skills that would be important in a professional dance setting, generally learning how to focus, and learning to work together as an entire group instead of as an individual—skills that are hopefully transferred across settings into other areas of the child's life.

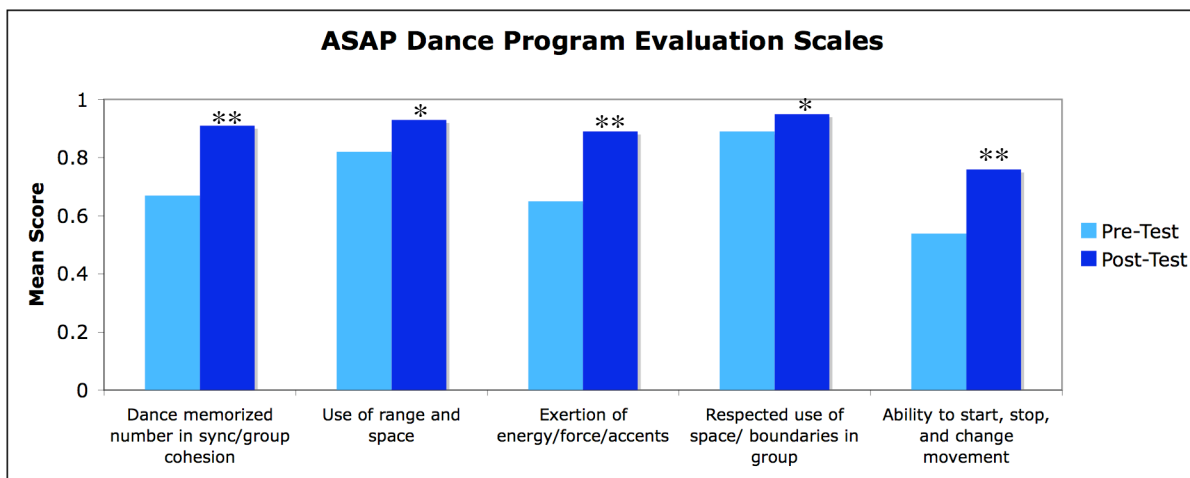


Figure 1: Graph of the ASAP Dance Program Evaluation Scales. All scales demonstrate positive gain scores from the pre- to post-test measures. \*\* =  $p < .01$ , \* =  $p < .05$ , (m) = marginal significance

*What did ASAP artists have to say about the impacts of Dance?*

The ASAP teaching artists confirm the findings of this evaluation with several anecdotal stories and their overall impression of the program's impacts. Several of the dance instructors reported having kids that seemed to bloom from their experience in dance. For instance, one teaching artist recalled a student in the kindergarten group who did not appear to be visibly enjoying himself in class. However, "in the culminating event, he just bloomed and his mom came over to me and said he practiced all the time." The teaching artist was visibly proud and smiling as she recalled this event, pleased about the impact that dance could have on someone. Speaking about the effects of dance on the whole group, another teaching artist said that her class learned to work as a team, learned to respond to cues, and learned to listen to the music. "Most important thing in African dance is the drumming... Kids who gave me a hard time were the best by the end and responded to the drum the best. The evolution was very nice." Another artist described that the students in the program stepped up admirably to the challenges presented to them. "I treated the older ones like professionals," the artist recalls. "They were working like professionals."

*What did the outside artist have to say about the ASAP Dance Program?*

The outside artist in dance has a decade of experience in various types of dance including Hip Hop, Jazz, Ballet, Modern, Release technique, Post-modern dance, and Caputto. When viewing the videotape she immediately noted that the children in the dance residencies "...had a strong ability to learn and do movement quickly ... for professional dancers this is a vital skill because with audition you only get a chance to do it once." Confirming some of the findings from the quantitative portion of the evaluation, the outside artist noted, "There was a marked awareness of the space around [the kids] as well as space that belongs to others. They were dancing as a group as opposed to doing their own thing." Providing some evidence that dance leads to increased cultural awareness, the outside artists remarked that "the kids seemed to appreciate the difference between cultures and connected different cultures to their own." While viewing the two residencies that seemed focused on improvisation, the outside artist remarked that the "students seemed noticeably more comfortable creating their own movement. They came away with improvisation and choreography skills." The outside artist concluded that overall there was "significant rhythmic development. Without the teacher, they were listening for musical cues. Classes seemed to emphasize phrasing and as a result, the phrasing was spot on – and the kids were able to switch rhythms based on this understanding." This was an impressive list of improvements demonstrated in each of the ASAP dance residencies.

**DANCE**

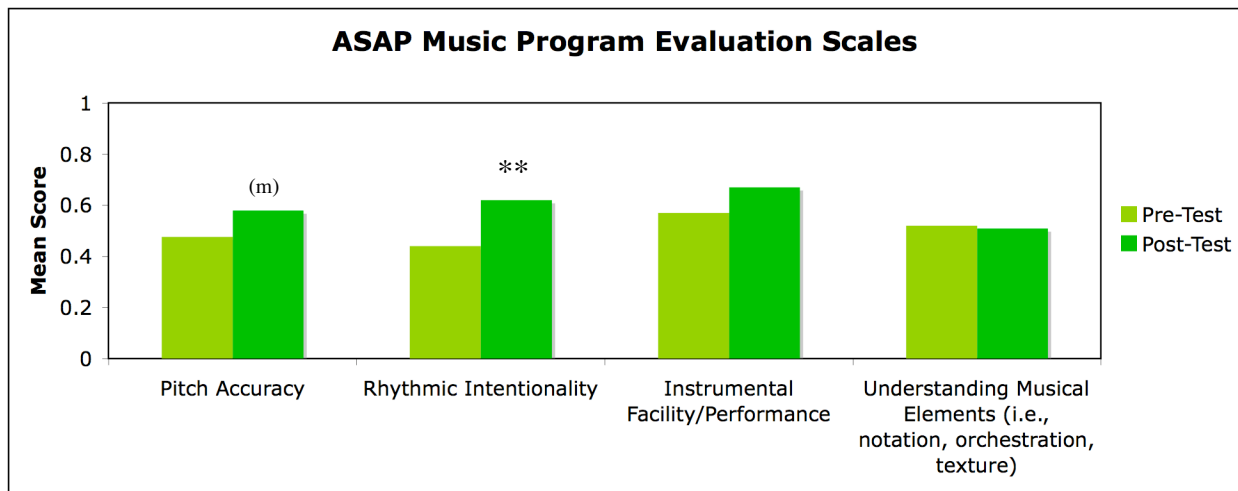
Evaluation Scales	Dance VAPA Standards			Evaluator's Definition			
	Grade	Standard #	Text of Standard	Dance Residency A	Dance Residency B	Dance Residency C	Dance Residency D
(1) Ability to dance a memorized number in sync or with group cohesion	6	2.7	<p><i>Communication of Meaning in Dance Through Dance Performance</i></p> <p>Revise, memorize, and rehearse dance studies for the purpose of performing for others.</p>	All dance residencies had an opportunity for the students to dance memorized patterns and sequences in sync with the whole class. Students were measured against the group. Being in sync was defined as those students who did not stall and did not markedly stand out against the group's sense of cohesion.			
(2) Use of a range of space	3	2.3	<p><i>Application of Choreographic Principles and Processes to Creating Dance</i></p> <p>Create a wide variety of shapes and movements, using different levels in space.</p>	All dance residencies offered an opportunity for the students to use a wide range of space within the context of the dance routine. When it called for transitions (e.g., high to low level changes), then participation levels were active in this "range of motion."			
(3) Exertion of energy/force with well-articulated accents	4	1.3	<p><i>Comprehension and Analysis of Dance Elements</i></p> <p>Demonstrate increased range and use of space, time, and force/energy concepts (e.g., pulse/accents. melt/collapse, weak/strong).</p>	Exertion of energy and force was defined as the deliberate and emphatic use of the limbs while dancing. Accents, in this sense, were energy concepts and were referred to as "subtitles of movements."			
(4) Respected use of space and boundaries in a group	4	5.3	<p><i>Connections and Applications Across Disciplines</i></p> <p>Demonstrate recognition of personal space and respect for the personal space of others.</p>	All dance residencies offered opportunities for students to increase their personal awareness and become cognizant of space/boundaries in relation to others in the group.			
(5) Demonstrate the ability to start, stop, and change movement	3	1.2	<p><i>Development of Motor Skills and Technical Expertise</i></p> <p>Demonstrate the ability to start, change, and stop movement.</p>	All dance residencies provided multiple opportunities for the students to start, stop, and change movement patterns within the context of the particular dances.			

**Table 3:** Summary of the five evaluation scales for dance, including the parallel VAPA standards.

**On the ASAP Music Program**

The ASAP music programs were very diverse, ranging from music theory and sight singing to keyboarding and percussion playing. As part of this evaluation, we were privileged to observe three residencies that focused on playing electronic keyboards, creating and playing in a band, and a sight singing/music theory course. The residencies emphasized singing with accuracy within a developmentally appropriate range, playing rhythmic and melodic ostinatos on classroom instruments, and learning how to read and write music. The general standards-based musicianship skills that the ASAP music programs emphasized (in one way or another) included pitch accuracy, rhythmic intentionality, instrumental facility or performance ability, and the increased understanding of musical elements (i.e., notation, orchestration, and texture) (see Table 4 for definitions and alignments with the VAPA standards).

There were positive upward trends for most (three out of the four music scales), suggesting that there was a good deal of learning happening but this was unevenly spread across the three residencies. An overall analysis of the music programs found significant gain scores ( $p < .01$ ) for the second criterion, rhythmic intentionality, and marginal gains ( $p = .074$ ) for pitch accuracy (see Figure 2). Based on the qualitative observations, these modest gains for the music program could be explained in a couple of ways. First, we know based on earlier observations that the ASAP music program was difficult to characterize in any general way. This probably had a suppressing effect on average gain scores since the rubrics were not finely aimed. One practical implication of this finding for program improvement could be prescribing a subset of program goals for music residencies, which would enable the ASAP program to better articulate program goals as a whole. In turn, these goals could then be adapted by the music instructors based on the context of their music program and make it easier for future evaluation efforts to scale learning. Second, these modest gains could also be a function of the high number of absences in the music residencies as compared to the other disciplines. Similarly, this finding may also suggest that the 10-week period is an insufficient amount of time to see substantial gains in music and that if the students had an extended experience, the gains might be more substantial.



**Figure 2:** Graph of the ASAP Music Program Evaluation Scales. Three scales demonstrate positive gain scores from the pre- to post-test measures but only one scale (rhythmic intentionality) shows significant growth. \*\* =  $p < .01$ , \* =  $p < .05$ , (m) = marginal significance

*What did the ASAP Music Instructors have to say about program impacts?*

Teaching artists as well as the outside expert in this area felt that these experiences in music contributed to children's ability to perform in front of an audience and increased their general interest in learning more about music in the future – performance and display being keys to learning in the opinion of Elliot Eisner, an expert in the field of arts education (2002). One of the teaching artists recalled how one of his students, the bass player in his band, really took off and “could go anywhere. His mom will enroll him in more music classes.” This class might prove a first step into a lifetime of music for this young boy. Another teaching artist recounted, “Some kids wanted to play other instruments after choosing their instruments,” which seems a natural part of early exploration.

*What did the outside artist have to say about the impact of the ASAP Music Program?*

The outside teaching artist in Music is a professional composer, conductor, and performer of various instruments. Also a teacher of music to students in this age range, the outside artist found that the participants' zeal for the activities and energy levels in musical performance indicate that the teaching artists were providing “these kids with memorable, hands-on musical knowledge that should pave the way for continued interests in music performance.” Though areas of music that were being taught varied greatly between the residencies, the outside artist observed an overall shift in student mentality over the course of the residencies from “fun time involving music” to active music-making. “Kids were clearly demonstrating that they understand the various elements of performing music, including scales, meter, and how their part fits into a whole. An especially exciting part of one of the residencies is how the teacher had kids perform on drum sets and guitars [another residency substituted guitars and percussion instruments for keyboards]—it involves an advanced amount of coordination, memory and focus, and the kids were executing it very well and seemed to enjoy themselves.”

Those residencies that did not involve learning new instruments included ear training and singing. The outside artist observed of one of the residencies, “in the performance aspect, it was clear that in the beginning of the residency, students were merely matching the pitches heard on the piano, while at the end of the residency, they were able to sing entire diatonic scales without much prompting from the piano. This demonstrates that the students gained a firm understanding not only of what scales *look* and *sound* like, but what it takes to *sing* them accurately.” On the whole the outside expert said that “each residency was very different with regards to what was taught and the teaching styles...I would say that [the best residencies] balanced ear training and performance opportunities, providing the best introduction to music for these age levels.”

The lack of clear student growth across the music program data is related, in part, to the lack of uniformity across all residencies. Making evaluation additionally difficult, students at the start of the program in some residencies were already performing at a high level, particularly in music theory, creating a ceiling effect on parts of the data. As the outside artist noted, “The level of focus of [the music theory] classes was remarkably high even during the first visit... Students displayed attentiveness and eagerness to participate that is more often exhibited by more mature age groups.” As an example of the ceiling effect on our measures, when an instructor was calling on students during the first observation to provide answers to difficult theory-based questions, all of the responses were correct. Findings like these are difficult to interpret but may be a function of exceptional teaching, of the students' prior knowledge of the arts, or of a number of other explanatory factors that are outside the scope of this evaluation to investigate. The music program as a whole warrants further investigation in future evaluations since we know that learning is happening that is unsubstantiated in these findings.

## MUSIC

Evaluation Scale	Music VAPA Standards			Evaluator's Definition		
	Grade	Standard #	Text of Standard	Music Residency A	Music Residency B	Music Residency C
(1) Pitch Accuracy	3	2.1	<p><i>Apply vocal and instrumental skills</i></p> <p>Sing with accuracy in a developmentally appropriate age range.</p>	Students in all residencies were given an opportunity to match a pitch played on the piano either vocally or through gesture.		
(2) Rhythmic Intentionality	3	2.3	<p><i>Apply vocal and instrumental skills</i></p> <p>Play rhythmic and melodic ostinatos on classroom instruments.</p>	Students in Residencies A & B were asked to play a rhythm in a steady tempo on various instruments.	Students in Residency C verbally distinguished between quarter and half notes.	
(3) Instrumental Facility Performance	4	2.2	<p><i>Apply Vocal and Instrumental Skills</i></p> <p>Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos, by oneself and with others.</p>	Students performed on a variety of instruments and/or voice, playing complex rhythms, chords, or melodies specific to their instrument.	Not applicable -- There was no melodic/instrumental portion of this residency.	
(4) Understanding Musical Elements (i.e., notation, orchestration, texture)	3	1.1	<p><i>Read and Notate Music</i></p> <p>Read, Write, and Perform simple rhythmic patterns using eight notes, quarter notes, half notes, whole notes, and rests.</p>	Students in Residency A were asked to play their instrument as part of a more complex texture, consisting of other instruments playing different rhythms and pitches.	Students in Residency B aurally identified chords by name and emotional association.	Students in Residency C were asked to notate music, including grasping the concept of ledger lines, staves, and key signatures.

**Table 4:** Summary of the four evaluation scales for music, including the parallel VAPA standards.

## On the ASAP Visual Arts Program

The evaluation of the ASAP visual arts residencies centered on drawing portraits (either self-portraits or portraits of neighboring students). But during the entire 10-week period, the residencies exposed children to a wide variety of media honing their beginning skills in the use of tools and processes, identifying the elements of art, using the arts as a symbolic and expressive language, and exposing children to a wide variety of artists, cultures, and time periods in the arts. One of the residencies worked with children to explore how symbols have been used in various cultures and encouraged kids to create their own signs and symbols for use in their drawings and sculptures. Another residency introduced Frida Kahlo as an example of an artist that periodically used self-portraits as an expressive medium.

The visual arts programs were evaluated based on a visual arts concept assignment in portraiture - an emphasis shared by all of the visual arts programs. Unlike other the other arts fields, a rubric already existed to evaluate visual arts concepts and learning (Tobias, 2001). The Tobias *Test for the Visual Arts* was developed to allow the children to show, by means of a drawing assignment, their growth in the areas of the use of scale, proportion, composition, contour differentiation, and attention to detail. In the visual arts, the videotape data were less able to speak to the growth in visual arts learning and therefore our primary emphasis of the evaluation was on the drawings themselves. However, it should be noted that the videotapes revealed a general increase in focus and studio habits (although we did not measure this at the individual level).

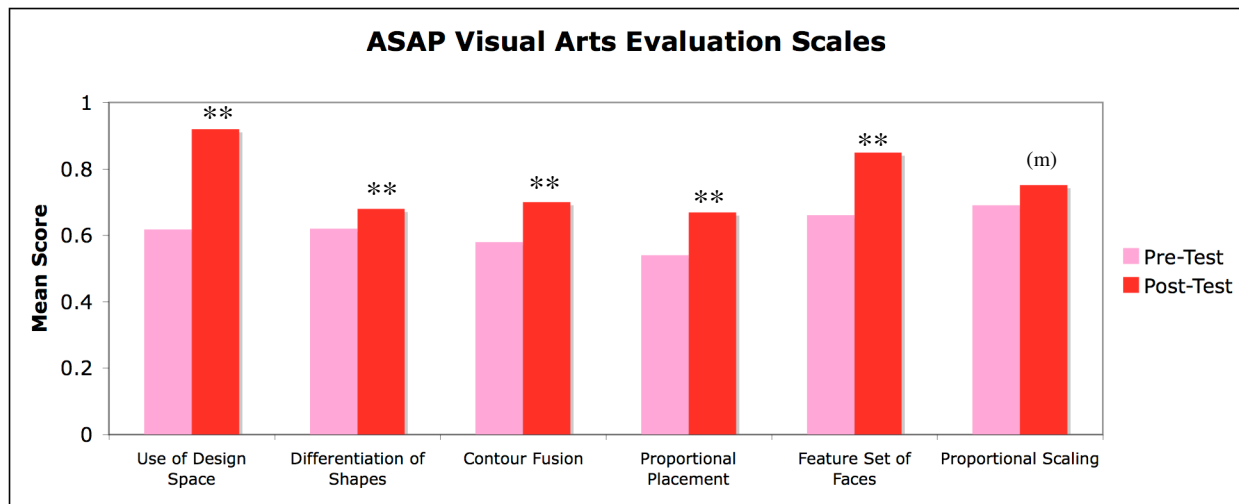
Using applicable scales from Tobias' *Test for the Visual Arts*, students made significant gains in each of the following areas: (1) use of design space ( $p < .01$ ); (2) ability to differentiate shapes in drawing ( $p < .01$ ); (3) use of contour fusion ( $p < .01$ ); (4) proportional placement ( $p < .01$ ); (5) increased attention to detail ( $p < .01$ ); and (6) use of proportional scaling ( $p = .05$ ) (See Table 5 for definitions and alignments with the VAPA standards). In Figure 3, we see that students made positive gains in all of five of these areas from the start of the program – a significant achievement. We also see that students started the evaluation with a modest amount of knowledge about how to draw portraiture, a finding confirmed by the surveys and informal interviews. Students enrolled in the visual arts classes tended to have some prior experience in drawing portraits taught to them either by their classroom teacher or during a visual arts class during the school day. Arguably, the types of skills and concepts taught in the visual arts, such as attention to detail and rendering complex shapes, are also important to other subject areas as well, including mathematics.

### *What did artists have to say about the ASAP Visual Arts Program?*

The outside artist in visual arts is a professional sculptor and teacher with an MA in Art Education. The artist's own observations reflected the findings from the pre- and post-test data, noticing "a definite improvement in skill level, anchoring of the figure, attention to detail and use of space." Upon viewing the before and after videotapes of the residencies, the artist considered how the test findings and improvements in the students' skill levels matched the environment of the classrooms. "The tone in the classrooms changed from before to after. They had a more serious tone, which indicated that [the students] had more respect and were more earnest" about the subject. The outside artist went on to describe how "the drawings become more animated and have less hesitancy" throughout the course of the residency, indicating "a greater comfort level with the topic." Additionally, the outside artist commented on how the students' final works "reflected more confidence and had a stronger mark." Some of the teaching artists in the program had similar comments, observing that the program inspired children to look differently at their own artwork as well as that of professional artists. One artist recalled an example of a student who wouldn't speak at the beginning of the residency, but who was ultimately able to "feel comfortable looking into artwork" and talk about her own drawings. In a general remark, the outside artist



was “impressed with the work given the timeframe of the program,” understanding “the challenge in teaching the subject to young students.”



**Figure 3:** Graph of the ASAP Visual Arts Program Evaluation Scales. All five scales demonstrate positive gain scores from the pre- to post-test measures for all measures and all scales showed highly significant growth from the pre- to post-tests except for proportional scaling, which demonstrated marginal gains. \*\* =  $p < .01$ , \* =  $p < .05$ , (m) = marginal significance

## Visual Arts

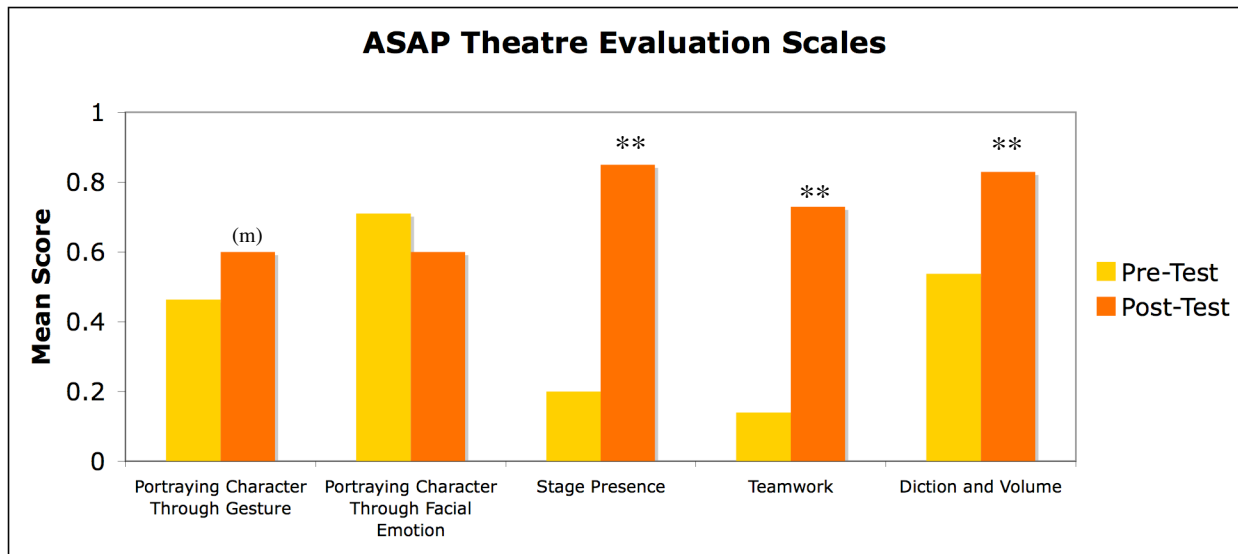
Evaluation Scale	Visual Arts VAPA Standards			Evaluator's Definition	
	Grade	Standard #	Text of Standard	Visual Arts Residency A	Visual Arts Residency B
(1) Use of Design Space	4	2.6	<p><i>Communication and Expression Through Original Works of Art</i></p> <p>Use the interaction between positive and negative space expressively in a work of art.</p>	Students showed an awareness of the entire space and a plan to use it indicated a progression in concept attainment.	
(2) Differentiation of Shapes	2	2.3	<p><i>Communication and Expression Through Original Works of Art</i></p> <p>Depict the illusion of depth (space) in a work of art, using overlapping shapes, relative size, and placement within the picture.</p>	Students had an increasing differentiation of shapes used to indicate various features indicated a growing away from a hierarchical schema to one that uses memory of their external selves/immediate perception, or at least more refined hierarchical schema.	
(3) Contour Fusion	5	2.2	<p><i>Communication and Expression Through Original Works of Art</i></p> <p>Create gesture and contour observational drawings.</p>	Students showed a movement from a schema where each "object", (i.e., ear/face, nose/nostrils) was delineated separately, to a complex contour line that incorporated the pairs in unbroken lines indicated a higher conceptual self.	
(4) Proportional Placement	4	2.5	<p><i>Communication and Expression Through Original Works of Art</i></p> <p>Use accurate proportions to create an expressive portrait or a figure drawing or painting.</p>	The ability to show that the movement of the represented features such as eyes/nose/lips from a wide and high placement in the shape of the face to the more "realistic" placement indicated a greater degree of acute, immediate memory of their external to the self.	
(5) Feature Set of Faces	4	2.2	<p><i>Skills, processes, materials, and tools</i></p> <p>Use the conventions of facial and figure proportions in a figure study.</p>	Students that used a more complete feature set in the face indicated that an increasing observation powers focused on the outer world rather than the inner; also indicated a richer descriptive ability.	
(6) Proportional Scaling	4	2.2	<p><i>Skills, processes, materials, and tools</i></p> <p>Use the conventions of facial and figure proportions in a figure study.</p>	Students showed that the movement of the represented features such as eyes/nose/lips from a wide and high placement in the shape of the face to the more "realistic" placement indicated a greater degree of acute, immediate memory of their external selves.	

**Table 5:** Summary of the six evaluation scales for visual arts, including the parallel VAPA standards.

**On the ASAP Theatre Program**

The ASAP Theatre Program aimed to introduce students to the vocabulary of theatre, provide them performance opportunities, and used theatre games to cultivate a sense of confidence, focus and attention, and improvisational skills. Respectively, individual residencies introduced students to the language of Shakespeare in a rendition of Romeo and Juliet, worked on improvising scenes from well-known children's stories, and acted out scenes from Aesop's fables. While on the surface the theatre program consisted of very different approaches to theatre, there was a great deal of overlap in core theatre arts concepts being taught in these residencies. This helped to guide the construction of the evaluation scales for this discipline.

The results of the paired t-tests included the following for each of the scales: (1) Portraying character through gesture ( $p = .058$ , marginal gains); (2) Portraying character through facial emotion (non-significant,  $p > .05$ ); (3) Stage presence ( $p < .01$ ); (4) Teamwork ( $p < .01$ ); (5) Diction and Volume ( $p < .01$ ) (see Table 6 for definitions and alignment with the VAPA standards). Of the five identified core concepts, participants in the theatre arts program demonstrated significant gains in three of these areas (i.e., stage presence, teamwork, and diction and volume) and marginal gains in a fourth area (i.e., portraying character) (see Figure 4). If one looks at absolute gains from the pre to the post-test, theatre's contribution to sense of teamwork and sense of audience (or stage presence) demonstrate some of the largest gains across the ASAP programs. The outside artist immediately noted the dramatic difference from the pre- to the post-test gains, even without seeing the results of the statistical tests. These areas of growth also seem to be particularly important as we consider the large number of English Language Learners among the participants in the ASAP program. In addition, these findings seem to support the observations of the teaching artists and the outside expert in this discipline. Teaching artists and the outside expert concurred that theatre arts participants seemed to be learning crucial listening skills, gaining self-confidence, and acquiring a greater understanding of themselves and others through program participation.



**Figure 4:** Graph of the ASAP Theatre Program Evaluation Scales. Four out of five scales demonstrate positive gain scores from the pre- to post-test measures. Three scales show significant growth from the pre- to post-tests and one scale, portraying character through gesture, demonstrated marginal gains. \*\* =  $p < .01$ , \* =  $p < .05$ , (m) = marginal significance

*What did ASAP artists have to say about the impacts of Theatre?*

Since Theatre is a discipline that focuses on stage presence and vocal projection, it comes as no surprise that the teaching artists were able to notice significant gains in students' self-belief throughout their residencies. Artists observed that students who "would curl into a ball" or "run away or hide behind the curtain" during introductory theatre activities had learned to speak clearly, "express themselves physically" onstage, and "use their imaginations" by the time of their final performances. Across the board, the teaching artists also noticed that the students were making strides with regard to their listening skills and attentiveness. One artist went as far as to say that "the kids that had focus problems and learning disabilities took away the most and got the best outcome in my class. [For example], Dylan could not focus for more than 5 min; by the end, he got all of the answers correct on his test." Some artists attributed this phenomenon to students' listening to other actors' lines in order to know when to react to cues and deliver their own lines. On the whole, students appeared to have come away with positive experiences from the Theatre residencies, and many students expressed disappointment in the fact that Theatre was only offered every other year. "The most important thing they learn is confidence," one artist notes, "that they've accomplished something very difficult. 'I learned Shakespeare; I can do anything now.'"

*What did the outside artist have to say about the ASAP Theatre program?*

The VAPA-trained outside artist in Theatre acquired her first acting experience when she was at a similar age to the students in the ASAP program. Having performed and taught Theatre for 17 years, including eight years of teaching Shakespeare to young children, she is very familiar with the components and challenges of introductory Theatre activities. Like the ASAP artists, she observed "huge improvements in focus" and that the students ultimately felt "more self-confident and comfortable on stage. The older kids showed clarity in diction, and the younger kids had improvement in focus and concentration" as well as a "vast improvement in vocabulary of movement." As a testament to these gains, the artist expressed that she "really loved the fact that [the actors] clearly had ownership over the story" they were portraying onstage. The artist also observed that the skills that were developed in some of the residencies, such as the "handling of heightened language" (i.e. Shakespearean verse), would give these students a leg up in High School courses. In general, the artist noted that the gains in the actors' skills were attributed to the strength of the teaching. "Clearly all of the artists are experienced in working with kids," she said. "One would assume that it's a given but it's not always. They have a lesson plan and a methodology that has been *established*. Each one of the artists were so different and approaches were very different," yet all were effective in achieving their residency objectives.

**THEATRE**

Evaluation Scale	VAPA Standards			Evaluator's Definition		
	Grade	Standard #	Text of Standard	Theatre Residency A	Theatre Residency B	Theatre Residency C
(1) Portraying Character Through Gesture and Action	4	2.1	<i>Development of Theatrical Skills</i> Demonstrate the emotional traits of a character through gesture and action.	How well actors use pantomime, consistency of gesture, and physicality to express emotions or illuminate action.		
(2) Portraying Character Through Facial Emotion	6	2.2	<i>Creation/Invention in Theatre</i> Use effective vocal expression, gesture, facial expression, and timing to create character.	How well actors use facial expressions to express emotions.		
(3) Stage Presence	5	2.2	<i>Development of Theatrical Skills</i> Demonstrate the use of blocking (stage areas, levels, and actor's position, such as full front, quarter, profile, and full back) in dramatizations.	How well actors understand their role in the play as demonstrated by timing of lines, sense of stage (i.e., being turned towards the audience), and interaction with other players.		
(4) Teamwork	4	5.3	<i>Careers and Career-Related Skills</i> Exhibit team identity and commitment to purpose when participating in theatrical experiences.	How well individuals participate in group activities (e.g., well-timed lines, taking pantomimed or verbal cues and making sense of them, following directions, etc.)		
(5) Diction and Volume	3	5.2	<i>Careers and Career-Related Skills</i> Demonstrate projection, vocal variety, diction, gesture, and confidence in an oral presentation.	Speech is loud and audible with clear articulation of lines.		

**Table 6:** Summary of the five evaluation scales for theatre, including the parallel VAPA standards.

## CONCLUSIONS AND RECOMMENDATIONS

What does this all mean for the ASAP Program? In sum, the ASAP program as a whole seems to be contributing significantly to children's artistic development across all of the art forms. This is reflected by the very significant gain scores found in each of the disciplines and confirmed through our observations and the interviews with both the teaching artists and an outside expert in each of the disciplines. We identified a number conclusions in the discussion presented above, which we recap as follows:

1. The LA's BEST After School Arts Program provides students with high quality learning experiences in the arts that lead to standards-based learning in the arts.
2. Age and grade level were significantly negatively correlated with learning in the arts, suggesting that younger students (grades K-2) had the largest gains in arts learning.
3. Although students report that they have had a number of experiences in the arts in addition to the ASAP experiences, prior experience in the arts was not correlated with the outcomes of this study.
4. Attendance was positively correlated with arts learning, suggesting that attendance plays a strong role in the program's outcomes.
5. More specifically, the ASAP Dance program had a significant impact on the students' ability to dance a memorized number in sync with the larger group, to use an increased range of space, to exert energy and force and accents in dance movement, to respect the space and boundaries of others in the group, and the ability to start, stop, and change movements using musical cues.
6. The ASAP Music program had a significant impact on the students' use of rhythmic intentionality in making music and had a marginal impact on the students' ability to match musical pitches or notes.
7. The ASAP Visual Arts program had significant impacts on students' use of design space, ability to differentiate shapes, use of contour fusion, proportional placement, increased details of facial features, and a marginal impact on the students' use of proportional scaling.
8. The ASAP Theatre program had a marginally significant impact on the students' ability to portray character through gesture and had a significant impact on the students' stage presence, ability to work as a team, and the diction and volume of speech.

Based on this evaluation of student learning in the arts, our observations and findings suggest that the program is significantly contributing to the artistic development of youth in the After-School Arts Program (ASAP). The ten-week program brings high quality teaching to youth, encourages many to move toward active engagement, and provides them with new skills. But how might the ASAP Program continue to improve upon its mission to offer high quality arts programming to students? Here are some suggestions that were gathered from the teaching artists, outside artists that helped with the evaluation, and from the evaluation's field supervisors.

- a) Identify pathways and provide support for youth that want to continue to learn more about the arts after the conclusion of the ASAP program.

- b) Provide additional support for residencies that encounter problems at the school sites. Teaching Artists reported that there was often a lack of support from LA's BEST staff that negatively impacted the outcomes of their residencies. This occurred at about half of the school sites, and a few sites seemed to be consistently resistant to the presence of the ASAP program.
- c) Recruit more dance instructors into the program to increase the total number of dance residencies. At the time of the evaluation, dance was one of the smallest ASAP programs but was found to be a very effective way to engage youth and gather support from LA's BEST staff, parents, and school faculty.
- d) Continue to hold organizational and professional meetings with ASAP Teaching Artists. The teaching artists all reported that they enjoyed the group meetings as it provided them with a sense of community within the program. Otherwise, artists have felt isolated at their particular sites without being networked to other teaching artists that might be facing some of the same challenges and issues.
- e) Bring in an outside expert in each discipline, preferably someone with experience with the California Visual and Performing Arts (VAPA) standards, for ongoing professional development seminars with the teaching artists. ASAP Teaching Artists reported enjoying learning more about the VAPA standards and reflecting on their practice through the structure of the evaluation. Ongoing professional development seminars could continue to familiarize ASAP Teaching Artists with the VAPA standards, address issues related to classroom management, provide collegial support, and stimulate new instructional ideas for improved practice.
- f) Consider servicing school sites with more than one ASAP program in a school year. This would be beneficial for several reasons, including lowering the expected resistance that Teaching Artists encounter at new school sites, ensure a dedicated space at the school sites, provide a greater number of LA's BEST students the opportunity to participate in the ASAP program, and provide stable programming to youth that may not be familiar with the ASAP program.
- g) Further investigate how students come to participate in the ASAP program. Currently, youth seem to be selected/nominated to participate in the ASAP program based on merit by the LA's BEST staff. Being part of the ASAP program is seen as a privilege for students by most LA's BEST staff and consequently, this weighs heavily on staff as they decide who will participate in the program. These practices may or may not be in line with the larger mission for LA's BEST and should be further investigated.
- h) Articulate program goals for each of the four disciplines to facilitate program cohesion and identity. These goals should provide enough flexibility so that they could be adapted by each of the instructors to fit the context of the different residencies.
- i) Consider extending the length of residencies, perhaps to 15 or 20 weeks, and particularly music residencies, on a provisional basis to see if this impacts the learning outcomes (as it should). The data suggest that youth could use additional time to accomplish standards-based learning in the arts in many areas. In addition, there are several areas of the standards that are not being taught by the Teaching Artists, presumably because there isn't enough time in the 10-week framework.

### Future assessments within ASAP?

We were invited by LA's BEST ASAP staff to give some thought to possibilities for future inquiry within the program. The program may wish to ask additional questions as it moves forward. The following possibilities emerged from our discussions:

- 1) The Year One investigation of non-arts outcomes of the ASAP program, particularly developments related to children's motivation, produced positive but weak indications. There may be a great deal more to learn about questions of ASAP impact if the residencies were extended (i.e. increasing the dosage). Our expectation is that additional studies across longer ASAP-like residencies will show patterns of development similar to what we found in the Year One evaluation. In future evaluation studies, ASAP could test alternative instructional or organizational models for the program at a small number of sites, such as offering more than one residency at a school site or extending the length of some residencies to see if this significantly increases the effects of the program.
- 2) Recently, a study at Guggenheim (Kennedy, 2006) suggested that Arts Education benefited the development of literacy skills. Since there are a substantial number of English Language Learners enrolled in the LA's BEST program, this may present an interesting assessment opportunity to look at non-arts academic outcomes. We found that all of the residencies studied were devoted in part to learning outside the arts – language and writing skills, culture, and history. If specific residencies were designed to integrate an art form with a particular academic skill, such residencies could be assessed for the development both artistic and academic skills.<sup>4</sup> Writing and language skills and historical, scientific, or cultural knowledge might show measurable change in 10- week experiences aimed at such outcomes.
- 3) Although ASAP teaching artists feel that the success of their program is dependent on cooperation from the LA's BEST site staff, little is known about how school site staff perceive ASAP residencies and the barriers that they may encounter in the recruitment and planning stages. Future inquiry could conduct focus groups with LA's BEST site staff to better understand the dynamics of hosting the ASAP program from the perspective of site staff. Online surveys could also prove helpful for site staff to fill out to report on the outcomes of the residencies and voice questions and concerns to ASAP staff.

For more information about this evaluation and its findings please contact either Kylie Pepler or James Catterall by email or phone.

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<sup>4</sup> In our experience, artists in residence teaching children in school or after school place great emphasis on instruction and practice in the arts, and treat ancillary skills in a minor way. Only some artists are interested in the balanced integration of arts and academics. This balance is of course up to the artist and the purposes of the program(s) they serve.



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**Appendix A:** Copy of the Student Survey on Prior Arts Experiences

**My name is** \_\_\_\_\_.

1. I have participated in an <b>LA's BEST after-school arts program</b> before.	<b>YES</b>	<b>NO</b>
2. After school, I go to <b>private lessons</b> in music, dance, theatre, or art.	<b>YES</b>	<b>NO</b>
3. My classroom <b>teacher</b> does <b>art</b> in the classroom.	<b>YES</b>	<b>NO</b>
4. My classroom <b>teacher</b> teaches us <b>music, dance, or theatre</b> .	<b>YES</b>	<b>NO</b>
5. During school, I go to <b>music, dance, theatre, or art class</b> .	<b>YES</b>	<b>NO</b>
6. At <b>home</b> , I do art, music, theatre, or dance with my family or friends.	<b>YES</b>	<b>NO</b>
7. I have taken <b>art, music, dance, or theatre</b> lessons before.	<b>YES</b>	<b>NO</b>

**Appendix B:** Core VAPA standards identified by the teaching artists for each of the residencies. These standards guided the evaluation design, discussions with the outside teaching artists, and the final analyses.

Residency	Session/ Grade Level	VAPA Standard 1			VAPA Standard 2			VAPA Standard 3		
		Grade	Std. #	Text of Standard	Grade	Std. #	Text of Standard	Grade	Std. #	Text of Standard
Dance Residency A	Grades K-5	4	2.7	Demonstrate additional partner and group skills (e.g., imitating, leading/following, mirroring, calling/responding, echoing).	4	2.1	Create, develop, and memorize set movement patterns and sequences.	4	5.2	Describe how dancing develops strength, flexibility, and endurance in accordance with physical education standards.
Dance Residency B	Grades K-2	4	3.4	Perform and identify folk/traditional and social dances from California history.	3	1.2	Demonstrate the ability to start, change, and stop movement.	3	1.1	Combine and perform basic locomotor skills, moving on a specific pathway (e.g., skip in circles, slide in zigzags, run in a variety of linear paths). Combine and perform locomotor and axial movements (e.g., walk and turn, stretch and slide).
	Grades 3-5	4	3.4	Perform and identify folk/traditional and social dances from California history.	3	3.3	Explain the function of dance in ceremonial and social community events in Native American cultures.	3	1.2	Demonstrate the ability to start, change, and stop movement.
Dance Residency C	Grades K-5	2	3.1	Describe commonalities among and differences between dances from various countries.	4	1.3	Demonstrate increased range and use of space, time, and force/energy concepts (e.g., pulse/accents, melt/collapse, weak/strong).	3	1.2	Demonstrate the ability to start, change, and stop movement.
Dance Residency D	Grades K-5	4	1.5	Describe a specific movement, using appropriate dance vocabulary.	3	2.8	Create, memorize, and perform original movement sequences with a partner or a small group.	3	2.4	Create a wide variety of shapes and movements, using different levels in space.
Theatre Residency A	Grades K-5	3	1.2	Identify who, what, where, when, and why (the five Ws) in a theatrical experience.	4	2.1	Demonstrate the emotional traits of a character through gesture and action.	2	2.1	Perform in group improvisational theatrical games that develop cooperative skills and concentration.
Theatre Residency B	Grades K-2	K	2.1	Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors).	1	2.1	Demonstrate skills in pantomime, tableau, and improvisation.	2	2.1	Perform in group improvisational theatrical games that develop cooperative skills and concentration.
	Grades 3-5	2	2.1	Perform in group improvisational theatrical games that develop cooperative skills and concentration.	4	2.1	Demonstrate the emotional traits of a character through gesture and action.	4	2.2	Retell or improvise stories from classroom literature in a variety of tones (gossipy, sorrowful, comic, frightened, joyful, sarcastic).
Theatre Residency C	Grades K-2	K	2.1	Perform imitative movements, rhythmical activities, and theatre games (freeze, statues, and mirrors).	1	2.2	Perform group pantomimes and improvisations to retell familiar stories.	2	2.1	Perform in group improvisational theatrical games that develop cooperative skills and concentration.
	Grades 3-5	3	1.2	Identify who, what, where, when, and why (the five Ws) in a theatrical experience.	4	5.3	Exhibit team identity and commitment to purpose when participating in theatrical experiences.	3	2.1	Participate in cooperative scriptwriting or improvisations that incorporate the five Ws.

Residency	Session/ Grade Level	VAPA Standard 1			VAPA Standard 2			VAPA Standard 3		
		Grade	Std. #	Text of Standard	Grade	Std. #	Text of Standard	Grade	Std. #	Text of Standard
Visual Art Residency A	Grades K-5	4	1.4	Describe the concept of proportion (in face, figure) as used in works of art.	5	2.7	Communicate values, opinions, or personal insights through an original work of art.	3	4.3	Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.
Visual Art Residency B	Grades K-5	4	2.1	Use shading (value) to transform a two-dimensional shape into what appears to be a three-dimensional form (e.g., circle to sphere).	4	2.5	Use accurate proportions to create an expressive portrait or a figure drawing or painting.	4	2.6	Use the interaction between positive and negative space expressively in a work of art.
Music Residency A	Grades K-5	3	2.1	Sing with accuracy in a developmentally appropriate range.	3	2.3	Sing with accuracy in a developmentally appropriate range.	5	2.2	Use classroom instruments to play melodies and accompaniments from a varied repertoire of music from diverse cultures, including rounds, descants, and ostinatos and two-part harmony, by oneself and with others.
Music Residency B	Grades K-5	3	1.6	Identify simple musical forms (e.g., AABA, AABB, round).	3	2.3	Sing with accuracy in a developmentally appropriate range.	3	4.3	Describe how specific musical elements communicate particular ideas or moods in music.
Music Residency C	Grades K-5	3	1.2	Read, write, and perform pentatonic patterns, using solfège.	5	1.1	Read, write, and perform simple melodic notation in treble clef in major and minor keys.	3	5.2	Identify what musicians and composers do to create music.