



Evaluation Report on Classroom Outcomes *2018-19 school year*

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Overview

Hartford Performs' mission is to connect all Hartford Public School students to quality arts experiences that advance student learning and deepen engagement in community. The organization does this by providing educational arts experiences directly to students and by preparing teachers and teaching artists to use arts-integration strategies in the classroom.

Hartford Performs was created in 2009-2010 at the request of the Hartford Public Schools and Hartford Board of Education, in partnership with the region's arts community, to aggregate and focus Greater Hartford's considerable arts resources on the educational needs of Hartford students. The goal was to ensure that all Hartford students would have equal access to the arts in ways that would propel students' learning and development. As a separate nonprofit organization, Hartford Performs is uniquely positioned to bring carefully vetted private-sector resources into the school district, while maximizing some of the public-sector dollars dedicated to arts education.

The subjects of this report are Hartford Performs' student programs and its professional-learning programs for Hartford Public School educators during the 2018-19 school year.

Hartford Performs has evaluated its programming since its inception, sometimes using internal resources and sometimes contracting with independent evaluators. In addition to staff-driven reports, previous evaluation reports have been prepared by Evaluation Services ("Classroom Outcomes Evaluation 2015-16 through 2017-18" and "Classroom Outcomes Evaluation 2014-15, 2015-16") and by Public Consulting Group ("Summary of Impact over the First Three Years (2010-2013)").

Program Information – Student Programs

During the 2018-19 school year, Hartford Performs provided arts-based educational programs to all 30 of Hartford Public Schools’ PreK-Grade 8 neighborhood and magnet schools. The list of participating schools may be found in Appendix 3. According to enrollment numbers reported by each school at the time Hartford Performs booked their programs for the 2018-19 school year, enrollment totaled 13,101.

Each Hartford Performs program paired an academic subject (English, math, science or social studies) with an art form (dance, music, theater or visual arts). All programs aligned with both National Core Arts Standards and appropriate standards for the other curriculum area (i.e. Common Core State Standards for English Language Arts or Math, Next Generation Science Standards, Connecticut Elementary and Secondary Social Studies Framework, National Health Education Standards or SHAPE America National Standards for Physical Education). Programs spanned the arts-integration continuum, from access (experiential), to alignment (participatory), and integration (students demonstrate understanding by creating). All schools selected and participated in multiple offerings.

A total of 316 program titles by 138 arts providers were offered. (Arts providers included both independent teaching artists and cultural organizations.) Of these program titles, 193 titles by 99 arts providers were selected by teachers for their students.

Most programs were selected by multiple teams of teachers, resulting in 795 programs being booked. Of these, 760 (95.6%) were completed during the school year. Based on the number of classrooms served and the length of each program, this calculates to just over 3,000 program hours being delivered to Hartford Public School students during the 2018-19 school year. On average, Hartford Performs served 10-12 classrooms, or about 200 students, each day of the school year.

As shown in Table 1a, students had opportunities to use the arts as a vehicle to explore multiple curricular areas. About 28% of programs selected focused on English, 16% on science, 11% on math and 10% on social studies. Just over one-third (34%) of programs selected by teachers addressed two or more curricular areas.

Table 1a: Number of programs booked and completed by curriculum area

Curriculum area	Programs Booked		Programs Completed**	
	N = 795	%*	N = 760	%*
English	222	28%	233	31%
Math	91	11%	89	12%
Science	130	16%	125	16%
Social Studies	82	10%	80	11%
Multi Discipline	270	34%	233	31%

*May not total to 100% because of rounding.

**Some programs were substituted or added during the year.

As Table 1b illustrates, programs selected used a variety of art forms. Theater is consistently the most frequently selected art form, accounting for about a third (34%) of programs selected in 2018-19. About 29% of programs used visual art to convey the subject matter, 24% used music, and 14% used dance.

Table 1b: Number of programs booked and completed by art form

Art form	Programs Booked		Programs Completed**	
	N = 795	%*	N = 760	%*
Dance	108	14%	104	14%
Music	189	24%	190	25%
Theater	268	34%	276	36%
Visual Arts	230	29%	190	25%

*May not total to 100% because of rounding.

**Some programs were substituted or added during the year.

Programs were of short duration, ranging from one session to five sessions. Program delivery took a variety of formats, including in-school workshops and performances, artist residencies, off-site workshops and tours, and a combination of elements. While a majority (60%) of programs took place in the school building in 2018-19, 40% included an off-site component, held at the region’s museums, historic homes and performance venues.

As shown in Table 2, programs were selected by teachers for a variety of reasons. (Teachers could choose multiple responses for this question.)

- Almost one-third of responding teachers said they selected the program because it fit with specific lessons they had planned or to help their students develop academic or other skills.
- Some 41% said the topic of the program was of interest to them and/or their students.
- A significant percentage (39%) said they had experienced the program before.
- For the first time this year, some schools invited their students to help select their Hartford Performs programs. Some 2% of survey respondents that student choice had factored into their program-selection decisions.

Table 2: Percentage of responding teachers who identified the following as reasons for program selection (N = 240)

<i>This program was selected because...</i>	%*
The topic interested me.	41%
The topic interested my students.	41%
I’ve experienced it before.	39%
I expected it to help my students develop academic skills (such as active listening, vocabulary development or others).	31%
I expected it to help my students develop other key skills (such as collaboration, art appreciation, or others).	31%
It fit with specific lessons I planned.	29%
I liked the particular Arts Provider.	25%
My students requested this program (by voting).	2%
Other	14%

*Respondents could select multiple answers.

Several teachers expanded on the objectives and instructional considerations that motivated their program selection. Some comments include:

“We wanted children to understand that Science exists in their everyday lives. We also wanted to teach them about the action of objects or themselves such as moving and walking.”

“We were working on story telling, sequencing, and key details as well as social skills such as being a good friend. The program touches on all of these.”

“We wanted the students to explore mood in another medium besides text. This arts experience allowed the students to do that.”

“Student learning objectives included modeling molecules, matter changes, and molecule interactions in order to explain a [phenomenon]. Because these concepts can be abstract and difficult to comprehend, I was motivated to select this arts experience due to the ability to make the topic more tangible for students, the kinesthetic inclusion, and the focus on collaboration.”

“We chose this workshop because many of the 6th grade students not only struggle with writing but many lack the desire to write. So by choosing this performance we were hoping it would encourage some students to take the risk to write even though it is something that is difficult.”

“We have a large population of [English Learner] and bilingual children in our kindergarten classes this year and this was a perfect way to celebrate them.”

Hartford Performs provided funding sufficient for each grade level to receive at least two programs during the school year. Teachers may receive more than two programs for their students by selecting programs that are lower in price or that are provided at no cost to Hartford Performs. As illustrated in Table 3, 141 grade levels (59%) received more than two programs. In 7 cases (3%), largely due to school personnel changes or scheduling difficulties, students received only one program or no programs for the year.

Table 3: Number of programs received by grade levels

Number of grade-level programs received (N = 693)	Number of grade levels receiving this many programs (N = 240)	%
7 programs	3	1%
6 programs	7	3%
5 programs	9	4%
4 programs	36	15%
3 programs	86	36%
2 programs	92	38%
1 program	5	2%
0 programs	2	1%

Appendix 4 details the number of programs received by each grade level at each school.

Questions and Data Collection – Student Programs

This evaluation was developed to assess outcomes for students as a result of these arts-integration programs. The two key questions the evaluation was designed to answer were:

1. **How and to what extent are programs helping students?** Are the programs supporting learning in the specified content areas? Are they enhancing the development of other skills, such as active listening, creative thinking and expression, problem solving, critical evaluation, collaboration and social skills? Are they affecting engagement, and especially attendance?
2. **Are the programs being delivered as expected?** Are programs delivered as described in the program descriptions prepared by the artists? Are teachers receiving the content they expected?

To answer these questions, program data from Hartford Performs' online student program catalogue were analyzed and surveys were administered to teachers throughout the 2018-19 school year.

One group of surveys, "Program Response Forms," were sent to teachers to complete shortly following each program. Some 240 of these were collected, for a response rate of 31.5%. These asked teachers for their impressions about program logistics and delivery, as well as the effects the programs had on students. (See Appendix 5 for Program Response Forms submitted by school and Appendix 7 for Program Response Form questions.)

The second group of surveys, "Lesson Plan Surveys," called for the teachers to report how they used Hartford Performs programs in their larger curriculum. Some 177 Lesson Plan Surveys were completed during the 2018-19 school year, for a response rate of 60%. (See Appendix 6 for Lesson Plan Surveys submitted by school and Appendix 8 for Lesson Plan Survey questions.)

Taken together, these responses comprise substantial and broadly representative feedback from Hartford Public School educators. Combined, they provide rich and extensive data to inform ongoing Hartford Performs practices.

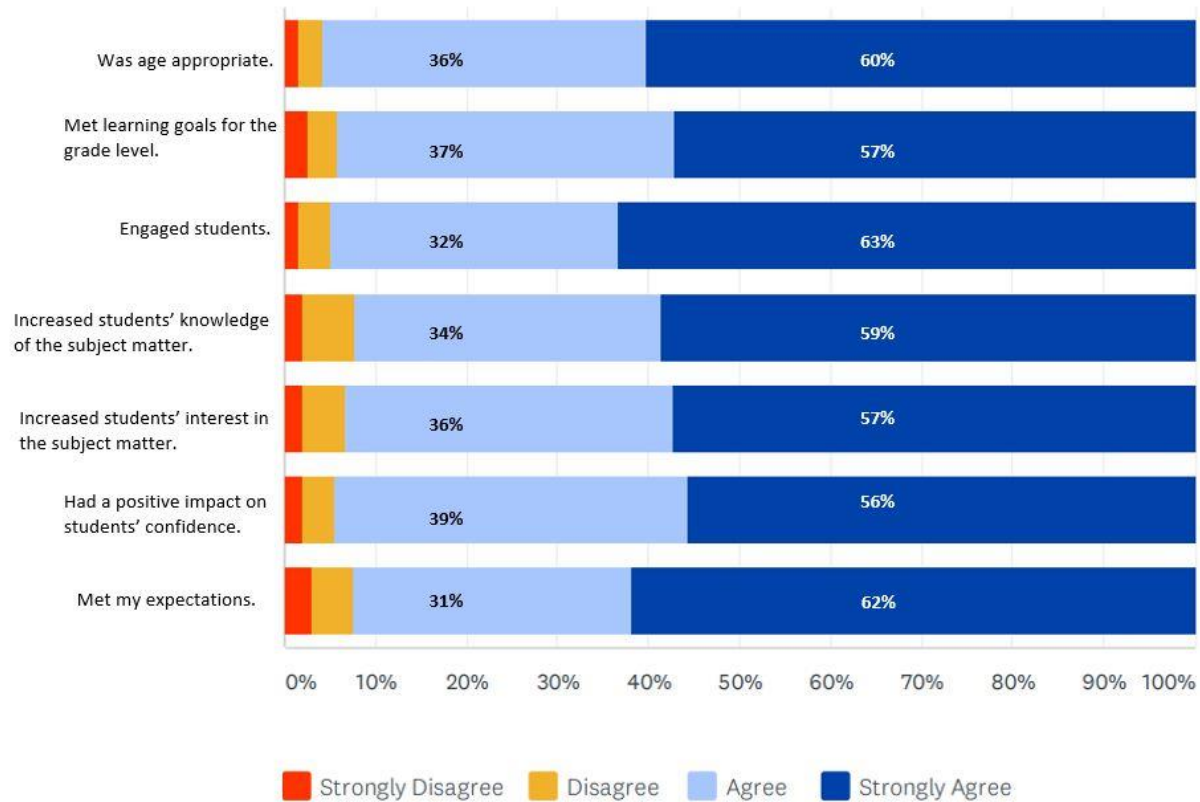
Key Findings – Student Programs

Results of 2018-19 data analysis showed that Hartford Performs programs continued to contribute in important ways to desired student outcomes. Findings also showed that Hartford Performs programs are being delivered as expected. Key findings are presented below and additional discussion and details are provided in the remainder of this section of the report.

- A total of 92% or more of the teacher respondents concurred that Hartford Performs positively contributed to every key program outcome. This included increasing students' interest in and knowledge about the subject matter, meeting learning goals for the grade level, engaging students and having a positive impact on students' confidence.
- Nearly two-thirds (65%) reported that the Hartford Performs program had a major (16%), moderate (32%) or minor (17%) impact on student attendance.
- More than 90% of responding teachers agreed/strongly agreed that the program they selected for their students was age appropriate (96%), met their expectations (92%), and that the program was described accurately in the online catalogue (95%). Among teachers who completed the longer-form Lesson Plan Survey, the number was even higher: some 98% of responding teachers said the program addressed their objectives.
- The vast majority of responding teachers agreed/strongly agreed that the Hartford Performs program they experienced helped participating students in all of the areas the program was designed to address.
 - A total of 93% agreed/strongly agreed the program helped students develop/enhance vocabulary and express themselves verbally. In addition, 97% agreed/strongly agreed the program helped students express themselves artistically, and 79% that it helped students express themselves in writing.
 - More than 90% agreed/strongly agreed the program helped students develop active-listening skills (96%), critical-evaluation skills (92%), and problem-solving skills (91%).
 - Some 94% agreed/strongly agreed the program helped students develop/enhance social skills and work collaboratively with other students.
 - A total of 98% agreed/strongly agreed the program helped students try new things, and 97% that the program helped students think creatively.
 - Some 91% agreed/strongly agreed the program helped students retain information.
- Teachers' satisfaction rate with the overall experience was high, with 95% of responding teachers reporting that their students' experience was "excellent" or "good," and 93% saying that they would select the same program again.
- While most Hartford Performs programs were identified as strong, 22% of responding teachers indicated that there were some areas of the program that could be strengthened.
- A substantial percentage of responding teachers said the program either was incorporated into their larger lesson plans or informed their teaching practice going forward. Two-thirds (66%) of teachers who completed the Lesson Plan Survey said that they provided specific instructional experiences directly related to the program afterwards. In addition, 43% of teachers completing the Program Response Form said that they would do something differently in their classroom as a result of the program.

Figure 1 shows teachers' responses about how Hartford Performs programs contributed to student learning in a variety of ways.

Figure 1: Percent of respondents who agreed/disagreed that Hartford Performs programs contributed to student learning (N = 239)



Additional teacher comments on this question included the following:

"[The teaching artist] was able to differentiate his program based on the students' needs and abilities. The content was the same, but the approach was varied."

"My students gained more than I could have ever provided with this experience."

"This was an excellent followup to our reading of 'Night' by Elie Wiesel."

"Students had the opportunity to work in small groups and demonstrate positive interactions in a cooperative learning setting."

"The program showed how dance was used to provide story telling which is a huge component of the literacy block... Also having the dancers talk about how they used movement to interpret stories was hugely beneficial for students who are more introverted."

Beginning in the 2017-18 school year, Hartford Performs began asking teachers if they told students ahead of time that the Hartford Performs program was taking place and, if so, if the program had an effect on attendance. Last year, a total of 60% of responding teachers said the program affected attendance. This year, the total rose to 65%. Table 4 shows a comparison between the two years.

Table 4: Percentage of respondents who said the program had an effect on student attendance.

Perceived effect on attendance	2018-19 school year (N = 115)	2017-18 school year (N = 154)*
Major effect	16%	21%
Moderate effect	32%	28%
Minor effect	17%	10%
No effect	35%	40%

*May not total to 100% because of rounding.

Interestingly, fewer than half (47%) of responding teachers in the 2018-19 school year did not tell students in advance that the Hartford Performs program would be taking place. Given the positive effects seen when students were informed, this may be a strategy worth exploring in the future.

Teachers' comments about their Hartford Performs program's effect on attendance in the 2018-19 school year include the following:

"Some of my students who are frequently absent/tardy were at school on time!"

"Students were very excited for the presentation. I had 100% attendance."

"I think more students showed up to school on the day the program was scheduled because they were looking forward to 'building stuff' instead of having the traditional math class."

"Students always have a good experience with Hartford Performs programs, so they definitely wanted to be there the day of our program."

"Students were eager to come to class on the day of the workshop. While attendance is not an issue in this grade and students are typically on time, there was a positive energy before class that isn't always present."

As see in Figure 1 above, more than 90% of responding teachers reported that the program they selected met their expectations. Among the 98% of respondents to the Lesson Plan Survey who said that they program had met their objectives, teachers offered the following descriptions of the ways in which that was true.

"Students not only were able to visually see and hear the patterns created through the music, but actually used hands on in collaborating and playing various instruments. It reinforced the idea that math is used in everyday life in many different occupations not just in the classroom."

“Students used this experience as part of their colonial research used to create historically accurate historical fiction narratives set in colonial times. By engaging in this arts experience, students understood how dialogue, dress, music, and roles were different for men and women during the colonial times. This improved their ability to write a more historically accurate narrative.”

“It allowed students to create a three-dimensional shape in a way and size that they had never seen before. It was awesome to hear students discuss which vertices to put together to create the massive shape.”

“Students were able to use their close reading skills (literacy) when considering the Islamic art examples. They then used their geometry (math) skills to make their own Islamic art inspired creations.”

“[The teaching artist] taught the students how to stop and think, and diffuse their anger.”

“Students became water molecules. As they moved through the water cycle, they were better able to understand how molecules work as a liquid, solid and a gas.”

“This program was also a benefit to classroom management.”

Table 5 illustrates teacher responses to the question of the ways in which the Hartford Performs programs they experienced helped participating students.

Table 5: Percent of responding teachers who agreed/strongly agreed that Hartford Performs programs helped students in ways they were designed to address (N = 240)

<i>The program helped participating students...</i>	Number who agree or strongly agree	%
Develop/enhance vocabulary.	215	93%
Express themselves verbally.	190	93%
Express themselves artistically.	215	97%
Express themselves in writing.	99	79%
Develop/enhance their active listening skills.	227	96%
Develop/enhance their critical evaluation skills.	168	92%
Develop/enhance their problem-solving skills.	163	91%
Develop/enhance social skills.	203	94%
Work collaboratively with other students.	195	94%
Try new things.	225	98%
Think creatively.	224	97%
With retention of information.	200	91%

When asked to elaborate on their answers to the above questions, teachers provided a number of specific examples of how Hartford Performs programs helped students build skills. A number of teachers

voiced appreciation for the fact that the program provided a new way of presenting content they were already teaching.

“Arts being integrated with math is a unique way to foster engagement.”

“Taking the students outside of the school building and allowing them to have a different experience was very beneficial to them. They got to enjoy a play about a topic they had been learning about in Social Studies class. It was great for them to be able to make connections between what they learned and what was being presented in front of them.”

“The hands on experience was most beneficial to students. They were able to learn science concepts in an engaging way.”

“Hartford Performs does great work with aligning the curriculum to the arts. Many times, students do not realize that academic subjects are involved in a lot of the activities they enjoy. For instance, the use of the drums requires mathematical thinking to play at the right time.”

While several teachers commented on specific academic aspects of the programs, others called out the value of the social skills being developed.

“Interactive story telling helps recall the events and therefore develop comprehension skills.”

“The [teaching artists] performing parts of the story and incorporating students into these performances deepened their comprehension of the text and increased their curiosity and interest in reading the text.”

“Each student was able to make his/her own African Wrap doll using creativity, problem solving, personal choice, collaboration. All students were able to make a connection to their dolls and make them meaningful to their own experiences. Students were able to collaborate towards a common goal but have their own individual products to express their thinking.”

A common theme among respondents was that the program helped students participate more actively in class or find their voice.

“The students at this age level have a difficult time socially at times. They get shy or don’t want to participate in things that could embarrass them. The [teaching artists] were able to bring a good number out of their shell and get them participating in the activities.”

“One girl who normally needs support from adults decided to be a participant in the play and she did such a great job. It was amazing to see her acting, laughing, and smiling, like a girl her age should!”

“It gave the kids, even those who are less confident and outgoing, a chance to show their skills. It also gave the bolder kids the chance to shine in a way that they aren’t always acknowledged.”

“The aspect that I found most valuable was that students gave each other the ideas that they used to continue writing. Students were happy to participate in completing the final product.”

“Any time kids start out afraid to try in the beginning of class and end up with a successful project in one class is of great value in building confidence.”

Teachers also said that it was beneficial for their students to experience something entirely new, or to celebrate their own cultures.

“For many of my students, it was the first time they experienced many types of music and dance.”

“[It was valuable for my students to have] the chance to experience music, arts and languages of other Latin American countries including the ones that many of them were from.”

“Hartford Performs has been a wonderful way for my students to get the experiences they would not have. It helps for them to have real life experiences they can make connections to in academics.”

“It’s a rare experience as a teacher to see students in awe of their school experience.”

As shown in Table 6, 95% of responding teachers described their students’ overall experience with the program as “excellent” or “good.” When asked to elaborate on how they measured their students’ experience, most teachers cited a combination of observation during the program and direct feedback from students afterward in the form of exit tickets, question-and-answer sessions and spontaneous feedback. A number also noted student work completed during or as a result of the program.

Table 6: Teacher ratings of students’ overall experience with the program (N = 239)

	N	%*
Poor	4	2%
Fair	10	4%
Good	61	26%
Excellent	164	69%

*May not total to 100% because of rounding.

Teachers who responded to the survey also indicated a high level of satisfaction with how the teaching artists they selected worked with them and their students. As seen in Figure 2, teachers almost

universally found scheduling easy, that the programs were delivered as promised, that the teaching artists were professional, prepared and able to manage the classroom.

Figure 2: Percent of responding teachers who agreed/disagreed with the following statements about their experience with their Hartford Performs program (N = 240)

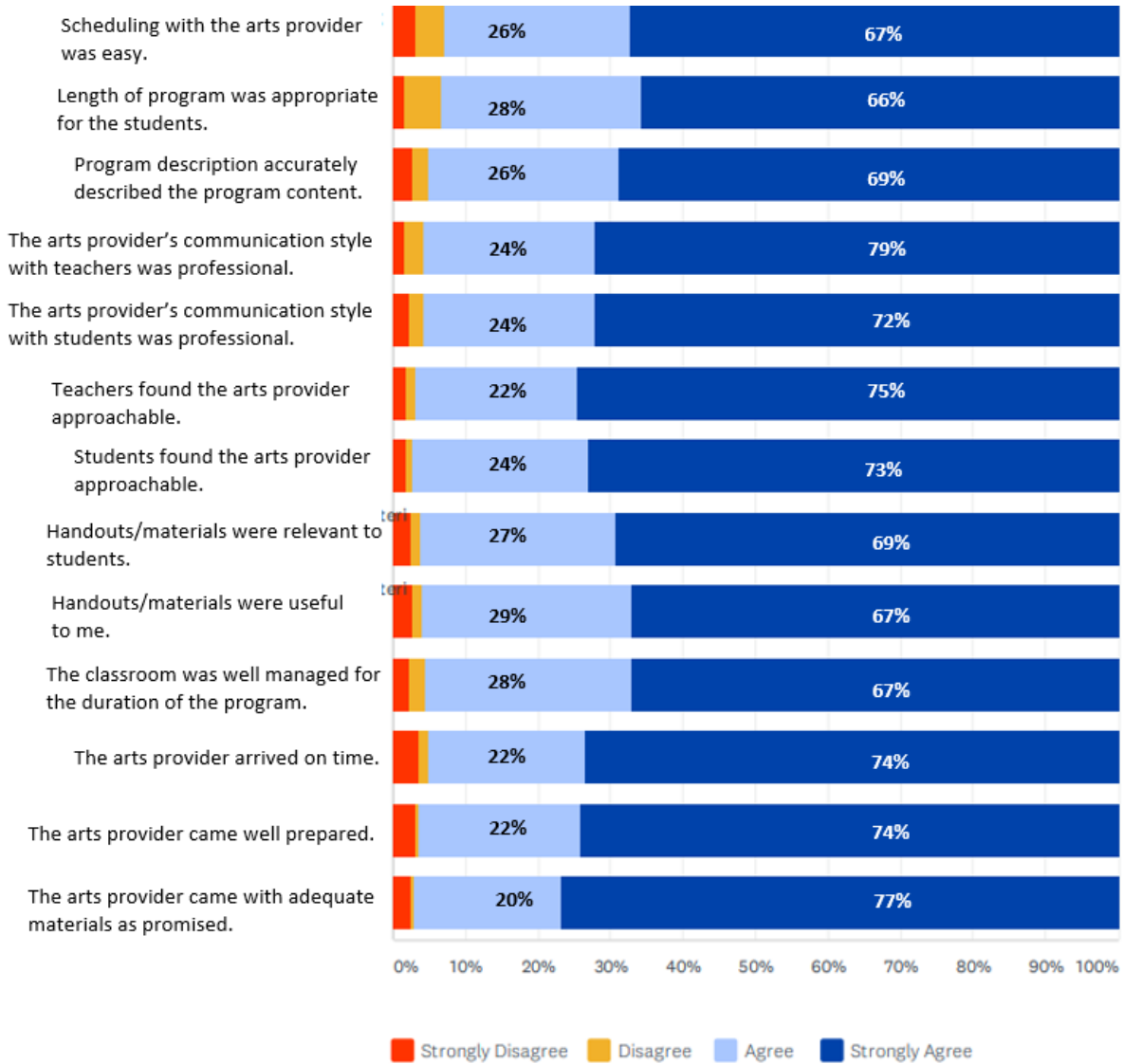
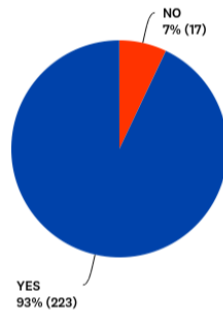


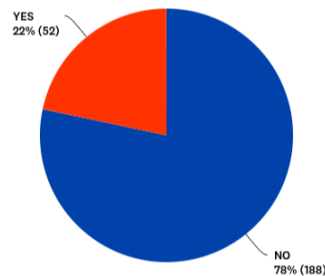
Figure 3 illustrates that 93% of responding teachers would select the program again. When those who answered no to this question (N=17) were asked for their reasons, the most common responses were that the program hadn't engaged students enough or the curriculum ties weren't what they expected.

Figure 3: Teachers who said they would select the same program again. (N = 240)



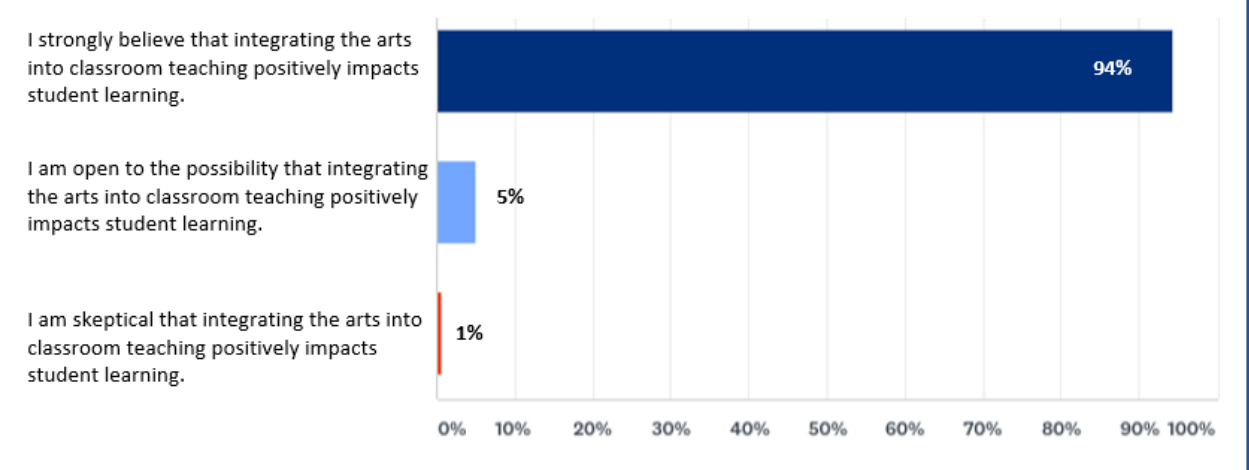
As seen in Figure 4, fewer than one-quarter (22%) of responding teachers said that there were areas of the program they experienced that could be strengthened. Each of these respondents (N=52) made specific suggestions for strengthening the program. Similar to the question about whether they would select the program again, the most common suggestions for improvement were about ways to engage students more and ways to tie to curriculum better. Others mentioned the need for more time, additional supplies or handouts.

Figure 4: Teachers who said there were areas of the program that could be strengthened. (N = 240)



Hartford Public School teachers who experience Hartford Performs programs report that they find value in integrating the arts into their classroom activities. As indicated in Figure 5, 94% of responding teachers agree that they “strongly believe that integrating arts into classroom teaching positively impacts student learning.” It is interesting to note that, while the response to this question has been markedly positive in each year’s survey, the percentage of teachers who say they strongly believe that arts integration benefits student learning has risen over the last few years, from 89% in the 2016-17 school year, to 92% in 2017-18, to 94% in 2018-19.

Figure 5: Teacher views on whether integrating arts positively impacts student learning (N = 140)



In addition, a significant percentage of teacher respondents (43%) said they would do something differently in their classroom directly as a result of experiencing the program. Each of the 103 teachers who said they would do something differently provided specific actions they would take or have already taken. Their responses included the following:

“When I start my Brazil unit, I can pull from the students’ experiences with this program as it relates to Brazil’s culture and history... It will be a starting point of reference for them.”

“I will incorporate the performing arts techniques (tableau, etc.) used by [the teaching artist] into literature circles to help students deepen their understanding of characters and events.”

“We are already using some of the skills for the warm-up part of our PE classes.”

“[We will] reference this real world application when studying these concepts.”

“Now that my students have another avenue of expression added to their storytelling repertoire, in the future, I will allow them to use music as a way to express their stories.”

“I would try to work in some of these activities on my own. That way I can help build community within the classroom.”

“[The teaching artist] demonstrated different ways to create facial features which I have now adopted into my lessons.”

While educators may select and use programs the way they see fit, Hartford Performs encourages teachers to use programs to extend learning, including making plans about what they will do before, during and after participating in the program. The Lesson Plan Survey provides specific information

about how teachers connected the program to the larger curriculum. As teachers complete the survey, they provide internal directions, feedback for evaluation and an enduring record for their own and other teachers' use as they continue to extend the lesson or engage the program in a future year.

As shown in Table 7, the vast majority of teachers who completed the Lesson Plan Survey reported that they had provided some introduction to the program, and extended the work afterwards. A total of 75% of respondents introduced students to the content of the arts experience before the program occurred; 68% made students aware of the learning objective; and 44% provided an introduction to the format of the program. Two-thirds (66%) of responding teachers said that, following the arts experience, they provided specific instruction directly related to the program to extend the learning or tie it to other curricula.

Table 7: Percent of teachers who reported connecting their Hartford Performs program to larger lessons.

	N	%
Informed their students in advance about the arts experience.	163	92%
Introduced students in advance to:		
Content	122	75%
Learning Objective	111	68%
Format	71	44%
Provided differentiation during the program.	44	25%
Provided directly related instructional experiences after the programming.	116	66%

Teachers provided examples of what content they provided to students in advance of the program, and how they explained what the learning objectives would be. While some of the introductions described were fairly basic (e.g., “[T]old the students that the program would help support all the reading strategies that we already [are] using in the classroom”), many were highly specific, particularly regarding content. Examples include the following:

“We were studying [Martin Luther King, Jr.] and his help in ending segregation. I integrated [the program] into this unit.”

“The students were introduced to shapes and their attributes before the [program]. The Hartford Performs experience allowed them to witness concepts such as three dimensional, two dimensional, and area during an active experience.”

“I explained to the students ... how this experience will help them with their cell analogy project, as well as give them tools and techniques for revising their concussions model.”

One-quarter (25%) of responding teachers said they provided differentiation or scaffolding during the program. Most respondents (75%) indicated that all instructional activities were conducted by the teaching artist during the program.

For those who did provide scaffolding or differentiation (N=43), a variety of supports were reported. These included providing translation for English learners, modeling activities, repeating directions, using highly skilled students to demonstrate for others, assisting students with special needs, posting a word wall with the vocabulary for the program, and making connections to what the students were studying elsewhere.

Teachers also used the Lesson Plan Survey to explain how they used the program to extend the learning, tie it to the curriculum, identify areas to build upon, or use teachable moments after their class's Hartford Performs experience. Some teachers described assignments students completed based on the program, or discussions they had with students after the experience. Others talked about specific practices they continued to use, or how the program fit into a larger, already planned unit. What follows are a few examples of how teachers extended the learning.

"After the trip students worked over the next couple of weeks with their guided reading group to research an animal and [write] animal riddles for the rest of the class to solve."

"After the arts experience we drew upon our experience in creative writing pieces. As we learned more about figurative language, I asked them to write more poetry to demonstrate their knowledge. This was significantly easier for students to accomplish because of the techniques they learned from [the teaching artist] about writing poetry."

"We extended the concept of close observation and collage to create mosaic images of natural themes, such as birds building nests, laying eggs, and feeding chicks."

"Students followed up by doing a compare and contrast to [the play] and what we know of segregation from studying [Martin Luther King, Jr]."

"As we continue to work on syllables, students use their hands to pretend to open and close the mouth of a puppet during instruction. This is a great use of movement in learning."

The rich descriptions and examples collected from the Lesson Plan Surveys continue to clarify how and why thoughtful preparation for, participation in, and extension of the Hartford Performs programming matters.

Issues for Further Consideration – Student Programs

In addition to the overwhelmingly positive feedback provided regarding Hartford Performs programs and teaching artists, teacher respondents helped to identify some challenges and made suggestions regarding ways to strengthen some program experiences. Hartford Performs actively monitors specific program, school, and teaching artist experiences, and staff uses the information throughout the school year to address concerns and support program quality. Individual situations are addressed promptly with individual teachers and teaching artists, and teaching artists are given one-on-one support to help them make adjustments and improve their offerings. Broader thematic issues, such as the need for more programs at certain grade levels, or the need for greater racial diversity among the teaching artist roster, are dealt with more systematically as Hartford Performs works with the local arts community to develop new programming each year.

Going forward, Hartford Performs plans to include in its evaluation feedback from sources other than teachers. While being sensitive to pressures on class time and student privacy, staff is developing mechanisms to capture data from students and family members, such as those who serve as chaperones or who are invited to participate in programs in the classroom.

Conclusions – Student Programs

This evaluation was designed to answer two key questions. Survey-based results provided very detailed answers to each.

1. How and to what extent are the programs helping students?

Feedback from teacher respondents provide a wealth of evidence that Hartford Performs programming is making a positive difference for students. This includes having a positive impact on students' interest in and knowledge of subject matter, engaging students, meeting learning goals, and having a positive impact on their confidence. Teachers confirmed that Hartford Performs programs helped participating students achieve the targeted outcomes and could provide specific examples of students' accomplishments. A substantial majority of teachers reported that Hartford Performs programs affected attendance. The vast majority of teacher respondents confirmed that Hartford Performs programs helped students: try new things, think creatively, retain information, develop/enhance vocabulary, and express themselves. In addition, they said that these experiences helped students develop or enhance key skills, including active listening, critical evaluation and problem solving. Plus, they helped students with their social skills and fostered an ability for students to work collaboratively with each other.

2. Are the programs being delivered as expected?

Teacher respondents overwhelmingly reported that the length and content of programs were age appropriate, that the catalogue accurately described program content, and that teaching artists were professional and approachable with both teachers and students. They also said that scheduling was easy and that materials provided were helpful and adequate. The vast majority of teacher respondents concurred that Hartford Performs met their expectations and their objectives.

Program Information – Professional Learning

Hartford Performs has experimented with a number of professional-learning formats since launching the program in 2010. The challenge of any professional-learning effort is to get the learning to “stick” – that is, to have educators implement the techniques presented and use them consistently in their classrooms to propel student success.

Best practice in the field is to provide several iterative experiences that give teachers a chance to practice what they learn over a period of several months or more. Following this model, for the last three school years, Hartford Performs has provided a series of sequential learning opportunities, all focused on using arts techniques to enhance early literacy (English-language skills for PreK-Grade 2 students). This approach was selected as a strategy to help the Hartford Public School district reach its goal of increasing by 22 percentage points the number of students reading proficiently by the end of 3rd grade by 2022.

For the 2018-19 school year, Hartford Performs’ professional-learning program for Hartford Public Schools was designed to help early literacy teachers heighten student engagement in their “read alouds” (reading books aloud to young students in preparation for the students reading themselves), as well as to help teachers create arts-based activities related to the book that the students could work on independently in small groups. In addition to helping students acquire skills, part of the goal was to support Hartford Public Schools’ relatively new district-wide practice of having groups of students work together at “stations” or “centers” while the teacher works with a few students at a time on “Guided Reading.” Hartford Performs designed two related professional-learning strands, each of which had multiple, successive touch points, plus a culminating event that documented the implementation so it could be shared broadly.

In the first strand, Hartford Performs provided Hartford’s district-wide literacy coaches with three workshops to integrate various arts techniques into early literacy lessons. Local teaching artists guided the literacy coaches in using movement, soundscapes, visual arts (on December 5, 2018), drama/tableau¹ (on February 19, 2019) and puppetry (on March 6, 2019) during read alouds, and then how those activities could be adapted to stations. The workshops focused on specific books being used in Hartford Public School classrooms, and the literacy coaches received worksheets and supplies to help implement the strategies. The literacy coaches then helped classroom teachers at their assigned schools to use the strategies with students. At the end of the school year, the coaches came together to share examples of what they had implemented and then discuss ways to make the lessons and tools available to early literacy teachers throughout the district.

In all, 9 literacy coaches participated in this series, although the number varied from workshop to workshop. Table 8 shows the number of literacy coaches who participated in each workshop, and the final debriefing session.

¹ Tableau is a drama technique in which a scene is depicted by silent and motionless participants. It is a frozen picture that tells a story. The plural of “tableau” is tableaux.”

Table 8: Number of literacy coaches participating in each professional-learning workshop

Workshop date and art forms	N
December 5, 2018: Movement, soundscapes, visual arts	9
February 19, 2019: Drama/Tableau	8
March 6, 2019: Puppetry	6
May 31, 2019: Debriefing/sharing session	8

In the second strand, Hartford Performs contracted with local teaching artists to serve as “creative coaches” in one grade level at each of three schools: Betances Early Reading Lab (Kindergarten), Kinsella Magnet School of Performing Arts (Kindergarten), and Fred D. Wish Museum School (Grade 1). Each teaching team worked with their assigned teaching artist over five sessions between February and May 2019, with the teaching artist first demonstrating a strategy and then gradually coaching the teachers to adapt and use the strategy on their own. The strategies were used in both read alouds and as station activities. The Betances team (3 teachers) focused on puppetry; the Kinsella team (3 teachers) focused on drama/tableau; and the Wish team (2 teachers) focused on music.

Questions and Data Collection – Professional Learning

This evaluation was designed to assess outcomes resulting from Hartford Performs' 2018-19 professional-learning program. The key questions the evaluation was formulated to answer were:

- 1. How and to what degree are educators implementing arts-integration techniques in the classroom as a result of participating in Hartford Performs' professional-learning programs?**
- 2. What student outcomes are resulting from the teachers' use of arts techniques in literacy lessons?**

To answer these questions, Hartford Performs staff analyzed:

- survey data collected from literacy coaches who participated in the workshops;
- observation notes captured during the workshops, classroom sessions and debriefing meetings;
- post-program interviews with participating literacy coaches, teachers and teaching artists;
- work produced by the literacy coaches and teachers as a result of their professional-learning efforts with Hartford Performs.

The combination of this data comprises substantial information about how teachers responded to Hartford Performs' professional-learning program and the resulting impact on students.

Key Findings – Literacy Coach Strand of Professional Learning

Results of the data analysis indicate that all of the participants in the literacy coach strand implemented arts-integration techniques during literacy instruction and saw noticeable positive results in students.

To get a baseline regarding the use of arts integration in Hartford Public Schools’ literacy classes, the literacy coaches were asked at each session to what degree they saw arts strategies being used across the district to support literacy. They also were asked which arts strategies they have seen integrated into Hartford Public Schools’ K-5 literacy curriculum.

As shown in Figure 6, the literacy coaches universally responded at each session that they had not witnessed arts strategies being used to support literacy goals to any great extent. When asked to elaborate, one respondent said she had seen arts strategies used “*only [in] a few classrooms,*” and another said their use was “*very limited – mainly limited to drawing.*”

Figure 6: Degree to which respondents said they see arts strategies being used to support literacy at Hartford Public Schools.

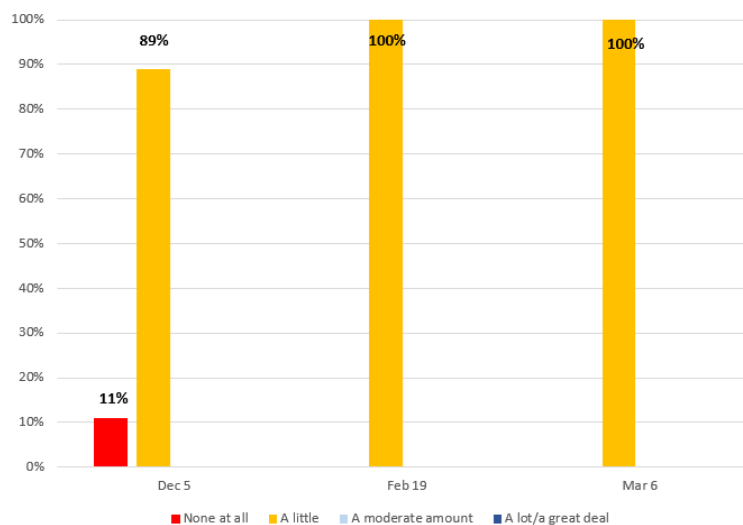


Table 9 illustrates that, at the first workshop, several of the literacy coaches indicated that they weren’t familiar with the strategies, had not looked for them, and/or had not seen them.

By the third workshop, however, every respondent named at least one, and often several strategies being used in their schools. By far the strategy that participants had seen being use the most in literacy lessons was “drawing pictures to demonstrate knowledge of character, setting, plot, etc.,” followed by “using props and toys for retell.” By the third workshop, 100% of respondents reported that they had seen these two strategies used to support literacy. Other arts strategies witnessed by the literacy coaches included “acting to show emotions, setting, and characters in a story,” “using sound or music to demonstrate mood, pattern, or beginning, middle, and end,” “creating tableau (frozen picture that tells a story),” and “acting as a character to brainstorm dialogue.”

Table 9: Arts strategies that literacy coaches reported seeing integrated into the K-5 literacy curriculum.

	Dec 5 (N = 9)	Feb 19 (N = 8)	Mar 6 (N = 6)
Drawing pictures to demonstrate knowledge of a character, setting, plot, etc.	6	5	6
Using props and toys for retell.	5	4	6
Acting to show emotions, settings, and characters in a story.	4	2	2
Acting as a character to brainstorm dialogue.	3	2	1
Creating tableau (frozen picture that tells a story).	2	1	1
Using sound or music to demonstrate mood, pattern, or beginning, middle and end.	0	1	1
Other	2	0	0
I have not looked for the use of arts strategies specifically.	3	2	0
I have not seen arts strategies being used with the literacy curriculum.	2	0	0
I am not familiar with using arts strategies for literacy.	1	0	0

At the conclusion of each workshop, the literacy coaches were asked a variety of questions about what they had learned, how that learning might inform their practice, how prepared they felt to use the workshop techniques, what more they might need to feel prepared, whether they intended to implement what they had learned, and what might keep them from implementing it.

When asked about what new learning they were taking away from each workshop, most of the literacy coaches named either the art technique or how that technique would support a specific literacy skill. Some learnings included:

“I like the idea of connecting the sequencing of a story and/or character emotions [with] tableaux.”

“[I learned] how to use a Tableau with students to act out emotions and also beginning, middle, and end of a story.”

“I ... see how puppets can be used for inferencing if the puppet is speaking as if they were the ... character.”

“[I learned] how puppets can help students take on both the narrator role as well as character roles in order to retell the story.”

Some of the literacy coaches also commented on their interest in using the skills both with a full class and then in centers/stations. For instance:

“I loved the connections between whole group activities to center based activities to share with Kinder teachers.”

"[I learned] how to take the whole group arts strategies and bring them into a station, but still addressing necessary literacy skills."

Comments about what benefits the literacy coaches thought the arts strategies might have for students include the following:

"[Tableau would be] good to use on a class that isn't gelling, and getting them to work together."

"[Tableau is] good for kids with special needs. Kids without language can pick up on vocabulary from the cues."

"[Tableau] builds imagination and independent thinking. It helps develop students' capacity to think through different scenarios."

"[Using puppets] gives shy kids an opportunity to be a part of [the story]. [When I was using the puppet, I felt like] no one was looking at me so I could get more involved."

"This [activity] takes the light off students and puts it on the puppets. That will help [English Learner] students speak in front of other students."

Most of the literacy coaches outlined specific ways they planned to use the information from the workshops to support their teachers during literacy lessons. Some examples include:

"Helping [Kindergarten] teachers increase engagement around read-alouds, then we will move to incorporating it into [centers]. (baby steps!)"

"Model [tableaux] with a teacher, specifically one who is struggling with engagement and classroom management."

"Specifically, I'm going to work with a kindergarten teacher to set up a puppet center for [English Learner] students focused on retell of a story and/or controlled acting out of vocabulary."

To gauge their degree of readiness to implement the strategies learned during the workshop, the literacy coaches were then asked about their confidence levels in applying what they had learned. As seen in Table 10, while there was some apprehension at the conclusion of each workshop, the vast majority of literacy coaches either agreed or strongly agreed that they felt prepared to implement what they had learned. The clear majority of participants also said that they recognized how a whole-group activity could extend into a center activity while the teacher was leading other students in Guided Reading.

Table 10: Number of participants who agreed or strongly agreed that they were confident to implement what they had learned at the workshop.

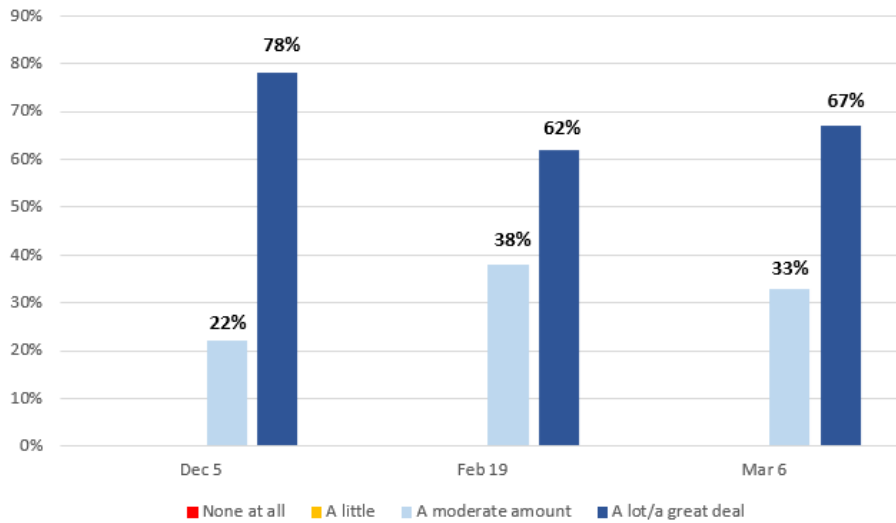
	Dec 5 (N = 9)	Feb 19 (N = 8)	Mar 6 (N = 6)
I am comfortable supporting teachers in integrating arts strategies into their ELA instruction.	7	7	6
I have a large repertoire of strategies to support teachers with integrating the arts into ELA instruction.	5	4	6
I feel confident that I can adapt what I learned in the workshop to fit different classroom settings.	9	8	6
I recognize how a whole-group activity can extend into a guided reading center activity.	9	7	6
I feel confident that I have at least one activity to share with kindergarten teachers at my schools.	9	8	6
I feel confident modeling for teachers how to lead a rainstorm soundscape with students around a specific text.	7	NA	NA
I feel confident modeling for teachers a movement and/or acting activity with students around a specific text.	8	NA	NA
I feel confident leading students in creating a tableau.	NA	8	NA
I feel confident using tableau with specific text to demonstrate beginning, middle and end.	NA	8	NA
I feel confident using tableau with a specific text to demonstrate character emotions.	NA	8	NA
I feel confident leading students in how to properly use at least one type of puppet.	NA	NA	6
I feel confident using puppets to act out the sequence of events in a story.	NA	NA	6
I feel confident brainstorming dialogue with a puppet.	NA	NA	6

Further, Hartford Performs asked the literacy coaches what learning they still needed around the topic covered in the workshop. Most answers, particularly from the first session, were some variation on *“more ideas and strategies.”* A few noted that they wanted more practice or wanted to explore how the strategy might work with older students.

When asked what might prevent them from sharing, modeling or promoting the use of an arts strategy with their schools, by far the most frequent answers were lack of time and the number of competing priorities. As one of the literacy coaches stated, what might prevent her from helping teachers to implement the strategies in the classroom was *“the loads of initiatives we are working on rolling out this year! There doesn’t seem to be time for all of it and the time with the teachers feels limited.”*

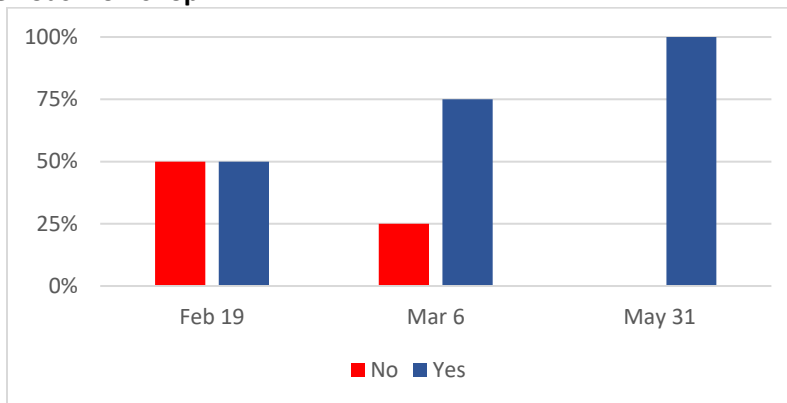
Finally, Hartford Performs asked the literacy coaches to what degree they were inclined to share, model or promote the use of arts strategies in the literacy curriculum at the schools they serve. Universally, participants answered *“a lot,” “a great deal,”* or *“a moderate amount,”* as shown in Figure 7. Those who answered either *“a lot”* or *“a great deal”* were in the clear majority after each workshop.

Figure 7: Extent to which literacy coaches were inclined to share, model or promote the use of arts strategies in the literacy curriculum with their schools.



At the February and March workshops (the second and third in the series), and again at the wrap-up meeting in May, the literacy coaches were asked if they had, in fact, shared or modeled an arts strategy from one of the previous workshops. As seen in Figure 8, only 25% of respondents had implemented what they had learned by February. This number grew to 50% by March, and to 100% by May.

Figure 8: Percentage of literacy coaches who reported modeling an arts strategy for a kindergarten team since the previous workshop.



Virtually every arts strategy presented at the workshops was tried in the classroom by at least one literacy coach, according to survey responses and comments made at the final share day. Techniques modeled and shared included creating tableau; creating visual art to demonstrate knowledge of character, setting and plot; acting to show emotions, settings and characters in a story; using props and toys for retell; acting as a character to brainstorm dialogue; and using puppets for sequencing and

inferencing. The literacy coaches described how the strategies worked in Kindergarten classes at several schools: Betances Early Reading Lab, Kinsella, Annie Fisher STEM, Wish, M.D. Fox, Breakthrough North and West Middle. Many provided photos or videos of the strategies being used by students. Comments from literacy coaches included the following:

“Teachers were way outside of their comfort zone for puppets and tableau. They were more comfortable with visual art.” (She had them do collages illustrating the characters in the book.)

“[I worked with the teacher to] introduce [puppetry] as a whole-group activity and then as a station. At first, the para helped with the station, then students did it on their own.”

“Students were introduced to a different puppet each day during the read aloud. Then they picked the puppet they wanted to use in their centers.”

“[I helped one teacher use puppets] to support story structure, problem and solution. In pairs, each student played one character, then switched roles.”

One literacy coach also described how she used tableau and pantomime at a family engagement night to help parents understand how their children were learning during their classes, and to engage parents in arts-based activities they could do with their children at home to encourage reading.

When asked about student reactions to the use of these arts strategies in literacy classes, the literacy coaches responded enthusiastically about how well the techniques supported reading goals as well as social interaction among the students:

“Students had great concentration and engagement. Students were using the author’s words to retell the story!”

“[One] teacher turned [the arts activity] into a writing piece: I can talk about what happens in the story and draw what the character looks like.”

“[English Learner] students were really comfortable quickly with these strategies.”

“Students were successful at retelling the story with little to no guidance with the puppets. The puppets helped them to develop characters’ feelings and actions in the story.”

“[I saw] improved engagement in the centers. Prior to the puppets, students had just been doing silent reading and often lost focus. They weren’t really engaged with the books. With the puppets, they acted out the story, did character voice, and improved their fluency.”

“Every student was engaged in the activity. There was no wandering.”

“Students who rarely participate were eager to sit on the carpet with their peers and join the conversation. Students who, prior to this lesson, struggled to identify how a

character was feeling, was able to connect with the [character] on a different level and produced the strongest retell they every had! The correlation between student learning and the puppets was one we had never seen from many of the students. It was amazing to see their learning come to life and the confidence these students now had.”

One of the literacy coaches also reported feedback that one of her teachers had received from students' parents:

“Some of the parents shared with her how their child retold the whole story using the puppet! [An] unanticipated outcome is the impact it had on the home-school connection, that having a concrete object, the ... puppet, and a highly engaging lesson, students remembered more from school and were eager to share their learning with their families.”

Key Findings – Creative Coaching Strand of Professional Learning

In the creative coaching model, a teaching artist worked one-on-one over several sessions with teachers in one grade level at each of three schools. The results varied from teaching artist to teaching artist and from teacher to teacher and are more difficult to generalize. However, most of the participating teachers implemented the arts-integration techniques during their literacy lessons and saw positive results in their students.

Wish school experienced the least success from the perspective of the teachers being prepared to integrate arts activities into their own lessons. While the teaching artist modeled several lessons, he didn't guide the teachers in creating arts/literacy lessons that they could carry out independently. Still, the participating teachers reported that their students benefited from having the teaching artist be part of their literacy instruction. *"We saw some definite improvement in students' ability to retell stories. With their increased engagement, their attention to details seemed to be much improved. Also, they seemed to be able to make stronger inferences because they were relying not only on the text and pictures from the text, but the puppets, actions and voices, to support their interpretations of characters... We saw this impacting our [English Learner] students in particular."*

These teachers indicated that, because they *"saw wide applications to [English Language Arts],"* they would like more guidance and support in integrating these strategies into their teaching practice. *"We would really like some more thoughtful planning time, where we get to look at the scope and sequence of the curriculum and plan for how to make these strategies a more regular part of our practice... While we are excited to try some of these practices, having a thought partner to work through the details and bring their own advanced knowledge of the artistic strategies to the table would be incredibly helpful and something we would share with other teachers."*

At Betances Early Reading Lab, all three teachers learned how to use puppets during their read alouds and then integrated them into station activities to foster engagement and help students with sequencing, inferencing and emotions. The teaching artist assigned to the school noted that she *"used a different technique in each classroom to see what would work best."*

After implementing the strategy on their own, one teacher remarked that making and using puppets was *"simpler than I thought"* and *"some students were speaking up more."* Another said, *"all students engaged and wanted to participate."* In fact, both the teaching artist and the teachers remarked on increased engagement by students as a result of integrating puppets into a read aloud.

One of the Betances teachers' arts-integration presentation was particularly strong. As a result of the coaching she received from the teaching artist, she made a simple puppet using a paper plate and puppet eyes. After reviewing learning targets (identifying character, setting, problem and solution) with her students, she used the puppet to narrate the story, adding props as she went and prompting students to pantomime actions or voice the characters' emotions. Later, in centers, the students made their own puppets as visual aides to help them retell the story to each other. On completion of the lesson, the teacher reflected:

"The students were so excited to see the ... puppet! Their heads perked up when I put it on my hand and they were immediately more focused and engaged. I also found that

they retold the story with more detail when using their puppets, including character voices and feelings.”

The teaching artist who served as the creative coach at Betances commented:

“Throughout the storybook reading the students as a group response/repeat were invited to vocalize characters’ lines using the different voices for each after the teacher prompted them to practice these expressions through words. They also acted out different emotions heard in the story collectively, so they were fully engaged in the learning process.”

The complete activity for Betances Early Reading Lab is summarized in Appendix 1.

The three Kindergarten teachers at Kinsella school integrated tableaux into their literacy lessons. Using the same book in all three classes, one class created several tableaux to illustrate scenes from the beginning of the book; one the same with the middle of the book; and the third with the end of the story. Each of the teachers at this school were highly successful at implementing their lesson on their own. All students in each class participated, sometimes as actors, sometimes as audience members. Students were observed making thoughtful remarks about what they saw in other students’ tableaux, pointing out the use of various drama skills or the emotions being portrayed by their peers.

At the conclusion of the project, all three classrooms got together to present the story in the form of tableaux to a school assembly. About the process, the teachers remarked:

“Students did a wonderful job retaining key event details. Students were able to sequence the events in order. Students showed growth in understanding how to create a tableau and the essential components that are needed. They had a deeper understanding of the story and the relationship among the characters because they were using tableau to act it out.”

The teaching artist who served as these teachers’ creative coach commented:

“The teachers grew in their knowledge and facilitation of tableau, and the students’ focus and specificity on stage grew after each session. The students were engaged throughout the process, and I saw the teachers enjoying the creative decision-making process of how best to support their students learning through theatre.”

The complete activity for the Kinsella project is summarized in Appendix 2.

Issues for Further Consideration – Professional Learning

Both of the participating educator groups – the literacy coaches and the classroom teachers who worked with the creative coaches – saw clear benefits to students in using arts strategies to enhance literacy lessons. They also expressed a strong desire to continue to use and develop their own abilities to use the strategies. Along with Hartford Performs’ staff, they identified several ideas to improve these facets of Hartford Performs’ professional-learning program going forward. The most notable of these include:

- Using the same models, expand these programs to target other student groups, especially Grades 3-5 and English Learners.
- Hold the professional-learning sessions earlier in the school year to allow more time for implementation and assessment of results.
- Document all activities and lessons, and make them available to all Hartford Public School teachers through the school district’s “Guidebook.”
- Infuse these techniques in district-wide professional-learning sessions.
- Make these activities easy for teachers to implement by documenting specific techniques for specific books.
- Articulate concrete, explicit learning targets for these activities, and clearly explain in detail to teachers how to put them into practice.
- Give teachers clear rubrics to assess the impact of these strategies on student learning and development.
- Give teaching teams time to observe each other using the techniques.
- Cultivate a group of teacher leaders to encourage and help their peers implement arts strategies as part of their literacy lessons.
- Develop a larger pool of experienced local teaching artists who can deliver professional learning, and match them carefully with groups of educators.
- Before the creative coaching sessions, hold a workshop on the arts-integration technique for all of the school’s educators. This will provide a baseline understanding across the school and help the teachers who receive the creative coaching to share their new knowledge and skills with their peers.
- Enlist the schools’ certified arts teachers to lead class activities to create the materials (such as puppets or pieces of music) needed to integrate into the literacy lessons.

Conclusions – Professional Learning

This evaluation was designed to answer two key questions. Data analyzed provide evidence of answers for each during the first year of implementation for each strand of this program.

1. **How and to what degree are educators implementing arts-integration techniques in the classroom as a result of participating in Hartford Performs’ professional-learning programs?**

While hesitant at first to engage in strategies that were new to them, most participants found that they both could and wanted to implement the arts-integration techniques they learned. They clearly recognized the value the techniques would have in the classroom and found ways to work the activities naturally into their lessons in ways that supported their academic goals. They also enjoyed the activities and the fresh approaches they brought to their teaching practice. Participants clearly articulated the supports they need to use these strategies regularly. Most important, based on reactions they saw in their students, the literacy coaches and teachers voiced a strong desire to continue learning and practicing arts-integration techniques to build student literacy.

2. **What student outcomes are resulting from the teachers’ use of arts techniques in literacy lessons?**

Teachers and literacy coaches who used these arts-integration strategies in their classrooms saw a host of positive results. They reported improved student engagement and confidence, demonstrated literacy skill acquisition, deeper understanding of text, a new entry point into content for English Learners, more productive social interactions among students, and even better classroom management.

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Kindergartners use puppetry to identify characters in *A House for Hermit Crab* by Eric Carle

A House for Hermit Crab



Puppetry is a form of theatre that involves the manipulation of puppets – inanimate objects, often resembling some type of human or animal figure, that are animated or manipulated by a puppeteer.

In the classroom puppetry is tool that invites attention to storytelling through an imaginative practice that can aide in retelling stories, learning vocabulary, and development of conversational skills as seen here in our Kindergarten lesson of “A House for Hermit Crab.” Students learn to see through the eyes of the puppet to operate it most effectively, so this art form directly practices empathy. It also allows students to gain a deeper understanding of how the character is acting or feeling, as well as incorporate their own background knowledge into the retell.

Event 1



Event 2



Event 3



Event 4



Event 1: The teacher introduces the target and reads the story, *A House for Hermit Crab*. Students are working on the target of: I can identify the characters, setting, problem and solution. The teacher uses a puppet during the read aloud to voice the hermit crab in the story and cut outs for the rest of the characters. The teacher stops throughout the story to review the characters, setting, problem and solution, as well as to act out the scenes in the story using the puppets and discuss with students the characters’ movements and feelings.

Event 2: The students and teacher work together to identify the characters and setting for the class anchor chart.

Event 3: Students create their puppets. The hermit crab is made of half a paper plate, a strip of paper (for the arm band) and “finger eyes.” The remaining characters are cutouts that the students will move on and off of the hermit crabs shell.

Event 4: Students work in partners to act out the story with their puppets, concentrating on the order in which the characters appeared, as well as the feeling of the characters. Students use the finger eyes “see through the eyes” of the puppet.

Literacy Objectives / Learning Targets

(Based on the CCSS)
Students can identify characters, setting, problem and solution in *A House for Hermit Crab*.

CCSS.ELA-LITERACY.RL.K.3

With prompting and support, identify characters, settings, and major events in a story.

Arts Objectives / Learning Targets

(Based on the National Core Arts Standards:

Theatre)

Students can create a Hermit Crab puppet and retell the sequence of characters Hermit Crab meets in *A House for Hermit Crab*.

TH:Cr1.1.K.b. With prompting and support, use nonrepresentational materials to create props, puppets, and costume pieces for dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

TH:Pr4.1.K.a. With prompting and support, identify characters and setting in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama).

Teacher Reflections (teachers and teaching artist)

Classroom Teacher: The students were so excited to see the hermit crab puppet! Their heads perked up when I put it on my hand and they were immediately more focused and engaged. I also found they retold the story with more detail when using their puppets, including character voices and feelings. - Megan Laurito

Teaching Artist: The teacher's method of introducing the story with a puppet invited a hum of curiosity, interest and pleasant surprise from the students as they watched the teacher's hand transform into the character. Throughout the storybook reading the students as a group response/repeat were invited to vocalize the characters' lines using different voices for each after the teacher prompted them to practice these expressions through words. They also acted out different emotions heard in the story collectively, so they were fully engaged in the learning process. After the read aloud their memories were impressive when asked to identify the characters and the setting. Ms. Laurito put the characters in a chart. The group participation worked very well along with the initial spark created with the introduction of the puppet. The students then got to retell the story using puppets.

Kindergartners create tableaux to retell *Abuelo and the Three Bears* by Jerry Tello

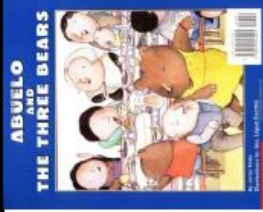


Tableau is a theater technique of telling a story in frozen pictures. Students use their body position and facial expression to portray a specific part of a story.

After the book *Abuelo and the Three Bears* was read aloud to students, the story was broken up into scenes that show the beginning, middle, and end. Students created tableaux to retell the story they came up with a frozen image of a character or object in each scene as a group. Students illustrated key details while depicting the scenes of the story in sequence.

Preparing for Acting



Students participated in focus activities such as focusing on a partner or focus on your finger while the teacher tries to distract. Focus and concentration are key skills to acting and creating a good tableau.

Event 1



Event 2



Event 3



Event 1: Ms. Elizabeth introduced tableau to the students and taught the different aspects that are needed in a tableau, such as; point of focus, high medium low levels and emotions.

Event 2: Teachers created groups for each sequential part of the story and worked with students to create tableaux that included all essential parts. When students were not in a tableau they were audience members and looked for high levels, low levels and medium levels.

Event 3: Ms. Elizabeth came into classrooms and gave feedback on the progression of the tableaux. Discussing how to concentrate and cooperate as a team to create the story.

Final Presentation: Teachers created a presentation of the tableaux in sequence from each classroom to share during the Spring Town Hall Meeting for PK - 2. Formal presentations are not necessary to the process, but they are a great way to share learning with the school community.

Literacy Objectives / Learning Targets	Teacher Reflections (teachers and teaching artist)
<p>(Based on the CCSS)</p> <p>Students can retell stories in sequential order and retain the key events.</p> <p>CCSS.ELA-LITERACY.RL.K.2 With prompting and support, retell familiar stories, including key details.</p> <p>CCSS.ELA-LITERACY.RL.K.3 With prompting and support, identify characters, settings, and major events in a story.</p> <p>Arts Objectives / Learning Targets (Based on the National Core Arts Standards: Theatre)</p> <p>Students will create poses/gestures in a tableau that fit various characters and events from <i>Abuleo and the Three Bears</i>.</p> <p>TH:PR.4.1.K.a. With prompting and support, identify characters and setting in dramatic play or a guided drama experience (e.g., process drama, story drama, creative drama, tableau).</p>	<p>Teachers: Students did a wonderful job retaining key event details. Students were able to sequence the events in order. Students enjoyed the story and were eager to participate in creating tableaux. Students showed growth in understanding how to create a tableau and the essential components that are needed. They had a deeper understanding of the story and the relationship among the characters because they were using tableau to act it out.</p> <p>Teaching Artist: It was valuable to get a sense of the teachers' style and experience teaching theatre skills. Through coaching and co-teaching, the teachers grew in their knowledge and facilitation of tableau, and the students focus and specificity on stage grew after each session. The students were engaged throughout the process, and I saw the teachers enjoying the creative decision-making process of how best to support their students learning through theatre.</p>
<p>Student Reflections</p> <p>"I loved to make a movie." AK "It was fun to act like a bear." DP "I liked to act out the parts and show how I was feeling. It was a lot of fun." KW "I like to be frozen and freeze for the story." LB</p>	

Appendix 3: Schools participating in Hartford Performs programming during the 2018-19 school year

School name	Grades served	Enrollment reported at time of program booking
Alfred E. Burr Elementary School	PK - 8	613
Betances STEM Magnet School	5 - 8	307
Breakthrough Magnet School North	PK - 5	308
Breakthrough Magnet School South	PK - 8	350
Burns Latino Studies Academy	PK - 8	422
Capital Preparatory Magnet School	PK - 8	355
Dr. James H. Naylor/CCSU Leadership Academy	PK - 8	572
Dr. Joseph S. Renzulli Gifted & Talented Academy	4 - 8	127
Dr. Michael D. Fox School	PK - 8	626
Dwight Bellizzi School	PK - 8	638
E. B. Kennelly School	PK - 8	643
Environmental Sciences Magnet School at Mary Hooker	PK - 8	607
Expeditionary Learning Academy at Moylan School (ELAMS)	K - 5	542
Fred D. Wish Museum School	PK - 8	509
Global Communications Academy	K - 8	482
Hartford Pre-Kindergarten Magnet School	PK	160
María C. Colón Sánchez Elementary	PK - 5	431
Martin Luther King, Jr. Middle School	6 - 8	191
McDonough Middle School	6 - 8	312
Montessori Magnet School at Annie Fisher	PK - 8	302
Montessori Magnet School at L. W. Batchelder	PK - 6	382
Noah Webster MicroSociety Magnet School	PK - 8	628
Parkville Community School	PK - 5	476
R. J. Kinsella Magnet School of Performing Arts	PK - 8	678
Ramon E. Betances Early Reading Lab	PK - 4	398
Rawson STEAM School	PK - 5	396
S.A.N.D. School	K - 8	418
STEM Magnet School at Annie Fisher	K - 8	364
Thirman L. Milner School	PK - 8	354
West Middle School	PK - 8	510

Appendix 4: Number of programs completed by grade level at each school

School name	PK	K	1	2	3	4	5	6	7	8	Other*
Alfred E. Burr Elementary	2	2	3	2	4	3	3	4	2	2	3
Betances STEM Magnet	NA	NA	NA	NA	NA	NA	6	4	2	5	4
Breakthrough Magnet North	2	3	3	2	2	3	3	NA	NA	NA	3
Breakthrough Magnet South	5	5	3	3	3	3	4	4	2	2	4
Burns Latino Studies	3	3	4	0	2	4	2	2	2	2	7
Capital Prep	3	2	3	2	4	3	3	3	1	2	4
Dr. James H. Naylor	2	3	2	4	2	2	2	2	2	2	5
Dr. Joseph S. Renzulli	NA	NA	NA	NA	NA	7	7	2	2	2	3
Dr. Michael D. Fox	3	2	3	4	4	2	4	4	2	2	5
Dwight Bellizzi	3	2	6	4	3	4	6	0	6	3	5
E. B. Kennelly	3	3	3	4	2	3	3	6	2	2	4
ESM @ Mary Hooker	2	2	5	4	3	2	3	3	2	2	5
ELAMS	NA	3	4	2	3	5	3	NA	NA	NA	5
Fred D. Wish	2	4	3	4	4	3	5	3	2	2	4
Global Commuications	NA	4	3	4	4	3	3	3	2	1	3
Hartford Pre-K	3	NA	NA	NA	NA	NA	NA	NA	NA	NA	NA
María C. Colón Sánchez	2	3	4	3	3	3	2	NA	NA	NA	5
Martin Luther King, Jr.	NA	NA	NA	NA	NA	NA	NA	2	4	2	5
McDonough Middle	NA	NA	NA	NA	NA	NA	NA	4	2	4	4
Montessori @ Annie Fisher	2	2	4	4	4	3	3	3	3	3	4
Montessori @ Batchelder	2	2	3	3	3	3	3	3	NA	NA	4
Noah Webster	3	3	2	5	3	6	3	2	1	1	5
Parkville	2	2	2	2	3	1	2	NA	NA	NA	4
Kinsella	3	7	2	3	3	2	3	4	2	2	5
Betances Early Reading Lab	3	3	2	2	3	NA	NA	NA	NA	NA	NA
Rawson STEAM	2	3	2	4	3	4	3	NA	NA	NA	3
S.A.N.D.	NA	3	3	2	2	3	6	2	2	2	4
STEM @ Annie Fisher	NA	3	2	2	3	2	2	2	2	2	4
Thirman L. Milner	2	3	3	2	3	3	2	2	2	5	4
West Middle	3	4	2	4	3	4	3	5	3	2	5

*In addition to grade-level programs, programming was also provided to Music, Visual Art and Physical Education classes.

Appendix 5: Number of Program Response Forms submitted by each school

School name	N = 240
Alfred E. Burr Elementary School	15
Betances STEM Magnet School	3
Breakthrough Magnet School North	8
Breakthrough Magnet School South	7
Burns Latino Studies Academy	7
Capital Preparatory Magnet School	7
Dr. James H. Naylor/CCSU Leadership Academy	9
Dr. Joseph S. Renzulli Gifted & Talented Academy	3
Dr. Michael D. Fox School	10
Dwight Bellizzi School	12
E. B. Kennelly School	21
Environmental Sciences Magnet School at Mary Hooker	18
Expeditionary Learning Academy at Moylan School (ELAMS)	12
Fred D. Wish Museum School	9
Global Communications Academy	6
Hartford Pre-Kindergarten Magnet School	5
María C. Colón Sánchez Elementary	7
Martin Luther King, Jr. Middle School	3
McDonough Middle School	5
Montessori Magnet School at Annie Fisher	4
Montessori Magnet School at L. W. Batchelder	2
Noah Webster MicroSociety Magnet School	6
Parkville Community School	11
R. J. Kinsella Magnet School of Performing Arts	10
Ramon E. Betances Early Reading Lab	4
Rawson STEAM School	2
S.A.N.D. School	6
STEM Magnet School at Annie Fisher	6
Thirman L. Milner School	12
West Middle School	10

Appendix 6: Number of Lesson Plan Surveys submitted by each school

School name	N = 177
Alfred E. Burr Elementary School	4
Betances STEM Magnet School	6
Breakthrough Magnet School North	4
Breakthrough Magnet School South	4
Burns Latino Studies Academy	3
Capital Preparatory Magnet School	7
Dr. James H. Naylor/CCSU Leadership Academy	7
Dr. Joseph S. Renzulli Gifted & Talented Academy	5
Dr. Michael D. Fox School	12
Dwight Bellizzi School	4
E. B. Kennelly School	12
Environmental Sciences Magnet School at Mary Hooker	9
Expeditionary Learning Academy at Moylan School (ELAMS)	8
Fred D. Wish Museum School	4
Global Communications Academy	3
Hartford Pre-Kindergarten Magnet School	2
María C. Colón Sánchez Elementary	10
Martin Luther King, Jr. Middle School	3
McDonough Middle School	4
Montessori Magnet School at Annie Fisher	7
Montessori Magnet School at L. W. Batchelder	1
Noah Webster MicroSociety Magnet School	2
Parkville Community School	10
R. J. Kinsella Magnet School of Performing Arts	7
Ramon E. Betances Early Reading Lab	3
Rawson STEAM School	8
S.A.N.D. School	8
STEM Magnet School at Annie Fisher	2
Thirman L. Milner School	8
West Middle School	10

Appendix 7: Program Response Form Questions

1. What is the name of your school?

Answered via check-off list of 30 participating schools.

2. Have you participated in Hartford Performs programs in the past?

- This was my first year participating in Hartford Performs programs with my students.
- I have participated in Hartford Performs programs with my students in the past.

3. Name of the Program.

Answered via open response.

4. Name of the Arts Provider.

Answered via open response.

5. What grade level(s) did you teach this year? (Mark all that apply.)

Answered via check-off list of 10 participating grades.

6. What subject are you teaching the students who are participating in this program?

- Visual or Performing Arts (including Dance, Drama/Theater, Music, Visual Arts)
- Physical Education
- Other subjects (including English/Language Arts, Foreign Language, Math, Science, Social Studies)

7. Why did you select the program? (Mark all that apply.)

- I've experienced it before.
- It fit with specific lessons I planned.
- The topic interested me.
- The topic interested my students.
- I expected it to help my students develop academic skills (such as active listening, vocabulary development or others).
- I expected it to help my students develop other key skills (such as collaboration, art appreciation, or others).
- I liked the particular Arts Provider.
- My students requested this program (by voting).
- Other (please specify).

8. Please indicate how much you disagree or agree with the following statements about your experience with this Hartford Performs program this year.

Scale: Strongly disagree, Disagree, Agree, Strongly Agree, N/A.

- Scheduling with the provider was easy.
- Length of the program was appropriate for the selected students.
- The program description in the database accurately described the program content.
- The Arts Provider's communication style with **teachers** was professional.
- The Arts Provider's communication style with **students** was professional.
- Teachers found the Arts Provider approachable.
- Students found the Arts Provider approachable.
- Handouts/materials provided by the Arts Provider were relevant to students.
- Handouts/materials provided by the Arts Provider were useful to me.

- The classroom was well managed for the duration of the program.
 - The Arts Provider arrived on time.
 - The Arts Provider came well prepared.
 - The Arts Provider came with adequate materials as promised.
- Please elaborate on any of the above selections. (Answered via open response.)

9. Please indicate how much you disagree or agree with the following statements about the contribution of this Hartford Performs program to student learning. *The Program...*

Scale: Strongly disagree, Disagree, Agree, Strongly Agree.

- was age appropriate.
- met learning goals for the grade level.
- engaged students.
- increased students' knowledge of the subject matter.
- increased students' interest in the subject matter.
- had a positive impact on students' confidence.
- met my expectations.

Please elaborate on any of the above selections. (Answered via open response.)

10. Did you or your school tell students/promote (e.g., through Facebook or on school calendars) that this Hartford Performs program was taking place ahead of time?

- No
- Yes

11. What effect do you think this program had on student attendance?

- No effect
- Minor effect
- Moderate effect
- Major effect

Use this space to clarify what effect the program had on student attendance (e.g., why or whether you think more or fewer students showed up to school on the day they were scheduled to participate in the program.) (Answered via open response.)

12. Please indicate how much you disagree or agree with the following statements. *The Program helped participating students...*

Scale: Strongly disagree, Disagree, Agree, Strongly Agree, N/A.

- develop/enhance their active listening skills.
- with retention of information.
- develop/enhance vocabulary.
- think creatively.
- express themselves in writing.
- express themselves verbally.
- express themselves artistically.
- develop/enhance their problem-solving skills.
- develop/enhance their critical evaluation skills.
- develop/enhance social skills.
- work collaboratively with other students.
- try new things.

13. Please provide any additional comments or feedback regarding your responses to the questions above about students' academic, artistic, or other skill development.

Answered via open response.

14. How would you rate your students' overall experience with this program?

- Poor
- Fair
- Good
- Excellent

Use this space to elaborate on how you measured your students' overall experience with this program (e.g. exit ticket, verbal feedback, observation of students, student participation, etc.)
(Answered via open response.)

15. What aspects of the program did you find to be the most valuable for your students?

Answered via open response.

16. Were there areas of the program that could be strengthened?

- No
- Yes

17. What area(s) of the program could have been strengthened?

Answered via open response.

18. Would you select this program again?

- No
- Yes

19. Why wouldn't you select this program again?

Answered via open response.

20. Now that you have participated in this program, will you do anything differently in your classroom?

- No
- Yes

21. What will you do differently in your classroom?

Answered via open response.

22. Please provide any additional comments about this Hartford Performs program or your work with Hartford Performs that you would like to share.

Answered via open response.

23. Date you are completing this survey.

- School year 2018-19

Appendix 8: Lesson Plan Survey Questions

1. What is the name of your school?

Answered via check-off list of 30 participating schools.

2. Lesson Plan Summary completed by (example: 2nd Grade team or PE team or Visual Arts team):

Answered via open response.

3. Have you participated in Hartford Performs programs in the past?

- This was our first year participating in Hartford Performs programs with my students.
- We have participated in Hartford Performs programs with my students in the past.

4. What subject(s) did you teach this year? (Mark all that apply.)

- | | | |
|---|--|---|
| <input type="radio"/> Dance | <input type="radio"/> Math | <input type="radio"/> Science |
| <input type="radio"/> Drama/Theatre | <input type="radio"/> Media Specialist/Librarian | <input type="radio"/> Social Studies |
| <input type="radio"/> English/Language Arts | <input type="radio"/> Music | <input type="radio"/> Special Education |
| <input type="radio"/> Foreign Language | <input type="radio"/> Physical Education | <input type="radio"/> Visual Arts |

5. How many Hartford Performs programs have you experienced?

- | | | |
|---------------------------|---------------------------|---------------------------------|
| <input type="radio"/> 0 | <input type="radio"/> 3-5 | <input type="radio"/> 8 or more |
| <input type="radio"/> 1-2 | <input type="radio"/> 6-7 | |

6. What grade level(s) participated in the program you are sharing about in this summary? (Mark all that apply.)

Answered via check-off list of 10 participating grades.

7. What subject are you teaching students who are participating in this program?

- Visual or Performing Arts (including Dance, Drama/Theater, Music, Visual Arts)
- Physical Education
- All other subjects (including English/Language Arts, Math, Science, Social Studies)

8. Name of the Program.

Answered via open response.

9. Name of the Arts Provider.

Answered via open response.

10. List the objectives and instructional considerations that motivated your selection of this arts experience.

Answered via open response.

11. Did this arts experience address your objectives?

- No
- Yes
- Other (please specify) (Answered via open response.)

12. Please describe how the arts experience helped to address your objectives.

Answered via open response.

13. Describe the specific activities you undertook to prepare yourself and your students PRIOR TO the arts experience. This can include module, focus, theme, or unit of study students were engaged in before the program.

Answered via open response.

14. Did you inform your students in advance about the arts experience?

- No
- Yes

15. Did you introduce your students to the arts experience's... (Mark all that apply.)

- Learning objective
- Content
- Format
- NONE of the above

16. Please explain how you introduced the learning objectives, content, and/or format of the learning experience to your students.

Answered via open response.

17. DURING the arts experience, did you provide any specific instructional experiences, differentiation, or vocabulary opportunities?

- NO, all instructional activities were conducted by the Arts Provider during the arts experience.
- YES

18. Please describe how you provided instruction or differentiation options DURING the arts experience.

Answered via open response.

19. AFTER the arts experience, did you provide any specific instructional experiences directly related to the arts programming to extend the learning or tie it to other curricula?

- No
- Yes

20. Please describe how you extended the learning, tied it into the curriculum, identified ideas to build upon, or utilized teachable moments, etc. AFTER the arts experience. If you have student work (pictures, writings samples, posters, reflections) that you would be willing to share with Hartford Performs, please email or call Emily Waniewski at ewaniewski@hartfordperforms.org or 860-249-8672.

Answered via open response.

21. Did you collect feedback from your students on their experience or opinion of the program?

Example: A survey, poll, discussion, written or verbal reflection, etc.

- Yes
- No

22. The feedback I collected from my students about this arts experience was...

- Mostly **negative**
- Mixed

- Mostly **positive**
- Other (please specify) (Answered via open response.)

23. Describe the strengths and weaknesses of the lesson plan YOU created as a teaching tool.

Answered via open response.

24. Would you do anything differently to improve YOUR lesson plan?

- No
- Yes

25. Please describe how you would improve your lesson plan.

Answered via open response.

26. Do you have any suggestions, comments or requests for the Arts Provider who provided your arts or cultural experience?

- No
- Yes (your answers will be shared anonymously with the provider)

27. Please tell us your suggestions, comments or requests for the Arts Provider here.

Answered via open response.

28. Which of the following statements do you agree with the most?

- I strongly believe that integrating arts into classroom teaching positively impacts student learning.
- I am open to the possibility that integrating arts into classroom teaching can positively impact student learning.
- I am skeptical that integrating arts into classroom teaching can positively impact student learning.

29. Are there any areas of your curriculum that you wish were addressed by a Hartford Performs program?

- No
- Yes

30. To address your additional curriculum needs, please indicate how important it would be for Hartford Performs to add programs in each of the following areas.

Scale: Not important, Somewhat important, Very important.

- | | | |
|------------|----------------------|------------------|
| ○ Art | ○ Math | ○ Science |
| ○ Dance | ○ Music | ○ Social Studies |
| ○ Literacy | ○ Physical Education | ○ Theater |

Please add any other specifics related to the answer/s you selected above, for example: Literacy – reading comprehension of 2nd grade; or to add any other requests not listed. (Answered via open response.)

31. Please provide any other additional comments about this Hartford Performs program or working with Hartford Performs in general.

Answered via open response.

32. A copy of your completed Lesson Plan Summary will be emailed to your team to keep for your records. Please type the best email this summary should be sent to.

Answered via open response.

33. School Year you are completing this survey.

- School Year 2018-19

Appendix 9: Literacy Coach Survey Questions

1. Your Name

Answered via open response.

2. Schools you work with directly (check all that apply)

Answered via check-off list of 30 participating schools.

3. What arts strategies have you seen integrated into the K-5 literacy curriculum in your schools. Check all that apply.

- Acting as a character to brainstorm dialogue.
- Using props and toys for retell.
- Drawing pictures to demonstrate knowledge of character, setting, plot, etc.
- Creating a tableau (frozen picture that tells a story).
- Acting to show emotions, setting, and characters in a story.
- Using sound or music to demonstrate mood, pattern, or beginning, middle, and end.
- I am not familiar with using arts strategies for literacy.
- I have not looked for the use of arts strategies specifically.
- I have not seen arts strategies being used with the literacy curriculum.
- Other (please specify). (Answered via open response.)

4. To what degree do you see arts strategies being used across the district for literacy?

- None at all
- A little
- A moderate amount
- A lot
- A great deal
- Other (please specify) (Answered via open response.)

5. Have you shared or modeled an arts strategy for a kindergarten team since the last workshop?

- Yes
- No

6. What arts strategies have you shared or modeled? (Check all that apply.)

- Acting as a character to brainstorm dialogue.
- Using props and toys for retell.
- Drawing pictures to demonstrate knowledge of character, setting, plot, etc.
- Creating a tableau (frozen picture that tells a story).
- Acting to show emotions, setting, and characters in a story.
- Using sound or music to demonstrate mood, pattern, or beginning, middle, and end.
- Created a soundscape to a text.
- Using a scarf or movement to teach vocabulary.
- Other (please specify) (Answered via open response.)

7. How likely do you think your kindergarten team or a teacher will use an arts strategy in the future?

- Very likely
- Likely
- Neither likely nor unlikely
- Unlikely
- Very Unlikely

Please explain. (Answered via open response.)

8. After today's workshop, to what degree are you inclined to share, model or promote the use of arts strategies in the literacy curriculum with your schools?

- None at all
- A little
- A moderate amount
- A lot
- A great deal

9. Which of the following statements do you agree with the most?

- I strongly believe that integrating arts into classroom teaching positively impacts student learning.
- I am open to the possibility that integrating arts into classroom teaching can positively impact student learning.
- I am skeptical that integrating arts into classroom teaching can positively impact student learning.

10. Please indicate how much you disagree/agree with the following statements, based on the outcomes of this workshop session.

Scale: Strongly Disagree, Disagree, Agree, Strongly Agree.

- I feel confident modeling for teachers how to lead a rainstorm soundscape with students around a specific text. (December workshop only)
- I feel confident modeling for teachers a movement and/or acting activity with students around a specific text. (December workshop only)
- I feel confident leading students in creating a tableau. (February workshop only)
- I feel confident using tableau with a specific text to demonstrate beginning, middle, and end. (February workshop only)
- I feel confident using tableau with a specific text to demonstrate character emotions. (February workshop only)
- I feel confident leading students in how to properly use at least 1 type of puppet. (March workshop only)
- I feel confident using puppets to act out the sequence of events in a story. (March workshop only)
- I feel confident brainstorming dialogue with a puppet. (March workshop only)
- I am comfortable supporting teachers in integrating arts strategies into their ELA instruction.
- I have a large repertoire of strategies to support teachers with integrating the arts into ELA instruction.
- I feel confident that I can adapt what I learned in the workshop to fit different classroom settings.
- I recognize how a whole group activity can extend into a guided reading center activity.
- I feel confident that I have at least one activity to share with kindergarten teachers at my schools.

11. What new learning are you taking away from today's session?

Answered via open response.

12. How will you use today's learning to inform your practice?

Answered via open response.

13. What learning do you still need around the topic covered today?

Answered via open response.

14. What might prevent you from sharing, modeling or promoting the use of an arts strategy with your schools?

Answered via open response.

15. Would you like to observe one of the Creative Coaches sessions at Betances ERL, Wish Museum School or Kinsella?

- Yes
- No
- Other (please specify) (Answered via open response)

16. Please indicate how much you agree/disagree with the following statements.

Scale: Strongly Disagree, Disagree, Agree, Strongly Agree.

- The workshop was well organized.
- The main points were well covered and clear.
- The strategies taught in this workshop were clear.
- The content of the facilitator's handout is useful.
- The facilitator demonstrated comprehensive knowledge of the subject matter.
- The content and skills covered in this workshop were clear.
- I will use some or all of the content taught today.
- I will use some or all of the activities/strategies taught today.

17. Additional comments or suggestions.

Answered via open response.

Appendix 10: Observation Protocol for Literacy Coach Workshops

Program title:
 Date and time:
 Facilitator name:
 Location:
 Participant names:
 Observer name:

Introductions and check in

Coach Practice	# of Participants (circle one)	Description / Examples
Share artifacts, documentation, etc. from previous sessions.	None Some Most N/A	
Physically participates in activities.	None Some Most N/A	
Verbally participates in activities.	None Some Most N/A	
Active listening.	None Some Most N/A	

Complete the next two tables for each activity modeled/practiced

Coach Practice	# of Participants (circle one)	Description / Examples
Physically participates “as a student” in activities.	None Some Most N/A	
Verbally participates “as a student” in activities.	None Some Most N/A	
Active listening.	None Some Most N/A	

Guided Listening	Description/Example	
Coach asks clarifying questions about specific activities.	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Coach asks troubleshooting questions specific to their teachers/students/classroom.	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Coach mentions modifications they would make in classroom.	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Reflection Questions		
<p><i>Specific to workshop topic:</i></p> <ul style="list-style-type: none"> • What is the purpose of using [musical sound/theater techniques/puppetry] to engage students with texts and active listening? • What is the purpose of using [movement/dramatic play/puppetry] to engage students with reading and/or writing? • What is the purpose of using theater techniques to engage students with texts and create mental images? • What is it like to be the puppet? What is easy? What is fun? What is harder? 		

<ul style="list-style-type: none">• What was it like to make the puppet in one of your hands the focus of your movements?• What was it like to work together to [tell the story]?• What was it like to speak as your character?• Did you discover anything new about the story while acting it out?• Share ideas for station management/success for this activity.	
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Appendix 11: Observation Protocol for Literacy Coaches Final Share Day

Interview Facilitator name:

Date and Time:

Location:

Participant names:

Observer name:

The observer recorded each participant's verbal responses to the following questions.

- 1. Have you tried or shared a skill or strategy that you learned in the Arts Integration workshops? If so, what have you done?**
- 2. Did student reactions surprise you?**
- 3. Where does this support learning in ELA? Where else could it support learning in ELA?**
- 4. What successes have you had when trying out these strategies?**
- 5. What would you shift for next time? What challenges or struggles have you or teachers encountered when trying to implement the strategies?**
- 6. What additional resources or supports would you need to share strategies with teachers?**
- 7. How has the Arts Integration professional-learning workshop series impacted your practice this year? What, if anything, will carry over to next year?**
- 8. Other feedback or suggestions.**

Appendix 12: Creative Coaching Reflection Questions

Administered via in-person or over-the-phone interviews with each Creative Coach.

- 1. What part(s) of working with the kindergarten team were particularly effective and why?**
- 2. What arts skills/concepts did you see teachers gain in using [music/puppetry/tableau] during a read aloud or the literacy block?**
- 3. What is the likelihood that teachers will continue to use these strategies in the future?**
- 4. What other supports would you consider giving them, or do you think they still need?**
- 5. What would you like to keep the same?**
- 6. What would you do differently?**
- 7. What were the successes and challenges about the project as a whole?**
- 8. Please give us your overall feedback about the project structure.**
- 9. What did you do as a coach that was particularly effective in building teachers' confidence in using this arts strategy?**
- 10. What tools, strategies, resources or past trainings did you find most useful for this project?**
- 11. What additional training or resources would be helpful going forward in providing professional learning with classroom teachers?**

Appendix 13: Group Interview Protocol for Creative Coach Co-Teaching Sessions

Administered via in-person interview with teachers participating in Creative Coaching sessions.

School:

Grade:

Teachers participating:

Facilitator:

Date and time:

Observer:

The observer recorded each participant's verbal responses to the following questions.

- 1. What parts of the lesson were particularly effective and why?**
- 2. What concepts did you see the students gain through this lesson?**
- 3. How did this lesson demonstrate arts integration?**
 - **What did students learn about the art form?**
 - **What reading comprehension/literacy skills did they gain?**
 - **How did the learning in each subject extend to the learning in the other?**
 - **How does this work support school or district literacy goals?**
- 4. What student responses surprised you?**
- 5. What did you learn from co-teaching this activity that will be helpful to you when you try it on your own?**
- 6. What additional resources, coaching, or supports would you need to try it on your own?**
- 7. What questions, comments or concerns do you have about leading on your own?**

Appendix 14: Observation Protocol for Creative Coaching Co-Teaching Program Sessions

Program title:
 Teacher name:
 Creative Coach name:
 Location:
 Date and time:
 Observer name:
 Number of students:
 Number of observers:

Teacher Practice	# of Participants (circle one)	Description/Examples
Share artifacts, documentation, etc. from previous session.	None Some Most N/A	
Review of prior knowledge with students from previous session to build upon skills.	None Some Most N/A	
Skill demonstration/training. Physically and verbally leads an activity.	None Some Most N/A	
Uses and reinforces artistic terms related to the activity (e.g. tableau, frozen cues).	None Some Most N/A	
Uses and reinforces literacy terms, skills, vocabulary, content (character, sequence, etc.).	None Some Most N/A	
Active listening and observing as teaching artist coaches students.	None Some Most N/A	

Guided Listening	Description/Example	
Teacher asks clarifying questions about specific activities.	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Teacher asks troubleshooting questions specific to their classroom.	<input type="checkbox"/> YES	<input type="checkbox"/> NO
Teacher mentions modifications they would make in class.	<input type="checkbox"/> YES	<input type="checkbox"/> NO