



Impact Planning, Evaluation & Audience Research

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Formative Evaluation: *Arts 101* program

Prepared for the
**Corcoran Gallery of Art
Washington, DC**

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APPENDICESSOME REMOVED FOR PROPRIETARY PURPOSES

SUMMARY OF FINDINGS

INTRODUCTION

The Corcoran Gallery of Art (the Corcoran) contracted with Randi Korn & Associates, Inc. (RK&A) to conduct a formative evaluation of its new program initiative, *Arts 101*. *Arts 101* is a partnership among the Corcoran, the Corcoran College of Art (the College), District of Columbia Public Schools (DCPS) and District of Columbia Public Charter Schools (DCPCS). *Arts 101* serves three primary audiences—middle school students, middle school teachers, and Master’s of Arts in Teaching (M.A.T.) students, as well as one secondary audience—families of middle school students participating in *Arts 101*. In the early stages of a program, it is prudent to examine the extent to which a program is implemented as intended as well as gauge the degree to which participant outcomes are being achieved. Formative evaluation allows practitioners and evaluators to focus on the program’s implementation, uncover strengths and challenges, and learn from formative data to improve the program. Formative evaluation creates a feedback loop to ignite ongoing reflection and improvement.

This formative evaluation study is the cornerstone of a hybrid planning and evaluation project, where the goals are to: create an impact statement that embodies the intended result of *Arts 101* on primary and secondary audiences, transform the impact statement into measurable audience outcomes, define a series of alignment steps that Corcoran staff should prioritize to work towards achieving impact, and reflect on the formative evaluation findings to collaboratively develop recommendations for *Arts 101*. The following summary presents key findings, organized by the evaluation objectives. During a facilitated workshop, these findings guided staff’s reflection to determine in what ways *Arts 101* may or may not be achieving its desired impact: “Students are empowered to think and act creatively in their lives, their learning, and their community.” Following this reflection workshop, RK&A and Corcoran staff collaboratively determined next steps and recommendations for the program moving forward (please see Appendix C).

The findings presented here are among the most salient. Please read the body of the report for a more comprehensive presentation of findings.

I: GAUGE THE EXTENT TO WHICH STUDENTS DEVELOP COMMUNICATION, ARTISTIC THINKING, AND CREATIVE PROBLEM SOLVING SKILLS

By providing opportunities for students to create original works of art, as well as look at and interpret works of art in the Gallery, *Arts 101* strives for three outcomes:

- ◆ Students develop their ability to communicate their ideas visually, in writing, and orally;
- ◆ Students develop artistic thinking skills that assist them in creating and interpreting works of art; and,
- ◆ Students demonstrate intellectual curiosity and experiment in creative problem solving.

Findings show that these skills are being introduced to students to varying degrees. For instance, all students created works of art to communicate their ideas, but observations and interviews indicate

students had limited chances to communicate their ideas in writing beyond completing worksheets. Oral communication was also limited and mostly in the form of discussions in front of works of art, though these discussions were inconsistent in terms of students' level of participation. In interviews, when asked to recall and discuss a memorable work of art, only a few were able to do so in a more highly developed way, such as the example below.

I forget what it's called, but it's the one where [there is] this man and this lady in the boat. And, the lady has this circle of roses on it. The man, he's getting covered up . . . and it looks like they're trying to find the way to freedom, and there's roses all over the place and blood dripping down, and [there's] a rainbow for hope. I like that one because it describes different meanings in different things.

Similarly, students seem to have had inconsistent exposure to the idea of artistic thinking skills and creative problem solving. Though students spent a great deal of time in the program working on their art projects, and most said it was their favorite part of the program, students rarely exhibited artistic thinking skills like brainstorming ideas, making notes, writing in journals or sketchbooks, and talking about the decisions they were making. Furthermore, while observations were limited to a few of the many *Arts 101* sessions, there was little indication that they were explicitly taught the kinds of habits of minds artists use in making art. The couple instances in which RK&A saw artistic thinking skills being taught or supported include when a M.A.T. student encouraged students to actively experiment as they made art and when a classroom teacher and the M.A.T. students facilitated a brainstorming session, questioning students about their intentions and how they planned to implement their ideas. Moreover, when looking at and discussing works of art in the Gallery, facilitators were inconsistent in their use of inquiry, which is recommended for developing observation and interpretation skills. The fact that the teaching of artistic thinking skills and problem solving were inconsistent and not transparent make it unlikely that students internalized these skills, and student interviews often validate that they struggled to think of art—their own or the work of others—as a process or problem to address.

2: GAUGE THE EXTENT TO WHICH STUDENTS UNDERSTAND THAT ART EXPRESSES AND SHAPES IDEAS THAT CAN BE USED TO ADDRESS SOCIAL ISSUES

Arts 101 strives for the two outcomes:

- ◆ Students gain awareness that art can be used to address social issues; and
- ◆ Students understand that art expresses and shapes ideas.

The program was relatively successful in achieving these outcomes, particularly in helping students see that art expresses ideas. *Arts 101* teaching teams seemed to intentionally provide opportunities for students to think about the ideas and backgrounds of the artists whose works they viewed at the Gallery. And, findings show that in interviews, most students talked about art in terms of the ideas it represents and demonstrated an understanding that this expression of ideas is intentional on the part of the artist. Further, teachers had students make art that expresses a personal idea or feeling that somehow represents who they are or what is important to them. Identity was also an important theme in all the schools (though more overt in some schools than in others). The idea of social change was not an explicit component of the program, however, *Arts 101* teams chose to show students works of art that expressed larger social issues, like race and stereotypes, issues that resonated with the students. Finally, interviews with parents, teachers, and M.A.T. students confirmed that the program was effective in helping students see the relationship between art and these larger ideas and issues.

3: EXPLORE STUDENTS' OVERALL THOUGHTS AND FEELINGS ABOUT MUSEUMS AND THE VISUAL ARTS

Arts 101 strives for the outcome:

- ◆ Students develop confidence in a museum setting.

The program was somewhat successful at helping students develop confidence in a museum setting. Most students reported having experience visiting museums and named museums of all kinds. About one-half of students said they entered the program with positive feelings toward museums and the program did not alter these feelings. On the other hand, other students said the program had helped them see that museums are not boring and some said the knowledge they gained in the program made them feel more comfortable being around art. Observations show that Corcoran staff helped make students feel welcome in the Gallery by setting their expectations for what their visit would encompass, and students appeared comfortable, with some students asking questions and engaging in discussion in the galleries. M.A.T. and staff interviews confirm that the program helped students gain interest and awareness about museums, and all the stakeholders interviewed commended the Gallery for exhibiting student work, something that would help students feel a true personal connection to the Corcoran.

4: GAUGE THE EXTENT TO WHICH STUDENTS SEE THE RELEVANCE OF VISUAL ARTS TO THEIR LIVES AND LEARNING

Arts 101 strives for the outcome:

- ◆ Students see how visual arts are important to their other learning (subject areas).

Findings suggest that students did not gain an appreciation of the visual arts for their other learning. A few students were able to articulate a connection between the work in the program and their work in school, but these connections were general or vague, such as noting that pictures of presidents can tell you about history. In interviews with other stakeholders, this idea did not emerge at all, indicating it was not top-of-mind. Further, observations did not reveal any concrete connections between program content and the student's school work.

5: DESCRIBE THE NATURE OF THE RELATIONSHIPS BETWEEN CLASSROOM TEACHERS AND CORCORAN COUNTERPARTS

Arts 101 strives for the outcome:

- ◆ Teachers actively participate in creative collaborations as a result of the *Arts 101* program.

Even though all stakeholders agreed that collaboration is essential to ensure intentional and integrated lessons, in reality, collaboration between classroom teachers and their Corcoran counterparts varied considerably. For example, in one school both the teacher and M.A.T. student described an equal partnership and specific examples of the division of work between them. On the other hand, in one school, the M.A.T. student took on the leadership role, while the classroom teacher provided support (i.e., reviewing the lesson plan that the M.A.T. student created and helping with classroom management); and, in a third example, the M.A.T. student took almost complete responsibility for implementing the program. The variation in collaboration leads to inconsistency in program implementation, which then has a negative impact on student outcomes. Findings reveal several explanations for the variation in collaboration, including:

- ◆ No clearly defined program roles or expectations for M.A.T. students and classroom teachers;
- ◆ A lack of understanding of *Arts 101* program goals among M.A.T. students and classroom teachers; and

- ◆ Diversity in M.A.T. students' interest in, availability for, and previous experience relating to facilitating *Arts 101* programs.

6: ASSESS CLASSROOM TEACHERS' LEVEL OF PROGRAM PARTICIPATION AND DESIRE TO PARTICIPATE

Art 101 strives for the outcome

- ◆ Teachers develop sustained relationships with their Corcoran counterparts and with each other.

While the idea of truly “sustained” relationships is hard to gauge within the brief time frame of the evaluation study, findings are indicative of teachers' level of program participation and desire to continue their participation. Teachers' desire to further their involvement with the program varied; one interviewee described a definite interest in helping to establish additional partnerships between the Gallery and other teachers; one interviewee expressed an interest in having the program offered to additional grades; and the remaining interviewee did not express a strong interest in expanding her current program role. Similarly, staff's desire for further teacher involvement also varied, with a few saying they were satisfied with the level of teachers' involvement, and a few others saying they would like slightly more to a great deal more involvement from teachers. The lack of consistency in terms of teachers' and staff's expectations moving forward likely will impede program improvement or growth. Barriers to teachers' further involvement included logistical barriers such as:

- ◆ scheduling the M.A.T. student to come an adequate number of times;
- ◆ accessibility to the Gallery for teachers (e.g., parking); and,
- ◆ teachers' curricular responsibilities as a DCPS teacher.

7: GAUGE M.A.T. STUDENTS' AND TEACHERS' PERCEPTIONS OF THE EFFECT ARTS 101 HAD ON THEIR TEACHING

Arts 101 strives for the two outcomes:

- ◆ M.A.T. students see theory put into practice in the DCPS classroom; and
- ◆ M.A.T. students improve their teaching skills.

Findings show that these outcomes were mostly met among the M.A.T. students who were interviewed. All M.A.T. students described gaining valuable, practical experience in the classroom, including classroom management and strategies for teaching about art, such as grouping students together to discuss interpretations of works of art as opposed to facilitating a discussion with the whole class. While a specific outcome related to affecting teachers' practice was not developed, findings demonstrate that there was also some effect. For example, a couple interviewees increased their level of comfort teaching with the Corcoran's collection or with implementing a more diverse range of art lessons.

8: EXPLORE M.A.T. STUDENTS' BELIEFS ABOUT HOW ARTS 101 MAY AFFECT THEIR FUTURE TEACHING CAREERS

Arts 101 strives for the outcomes:

- ◆ M.A.T. students are better informed to make career decisions; and
- ◆ M.A.T. students make strategic contacts for their career search.

Findings show that *Arts 101* was successful in helping interviewees make more informed decisions about their future careers as arts educators, including what grade level they might be interested in teaching. When discussing the effect of *Arts 101* on their future career, interviewees did not directly discuss the idea of creating strategic contacts; however, a couple interviewees did talk about building

relationships with classroom teachers, and one staff member said that there was at least one M.A.T. student from a previous year who still kept in touch with her *Arts 101* classroom teacher.

9: GAUGE FAMILIES' AWARENESS OF THE ARTS 101 PROGRAM

Arts 101 strives for the outcome:

- ◆ Families are aware of *Arts 101* in their child's middle school experience.

Findings show that there is a range of awareness among parents. From the modest sample of parent interviewees, the majority (three out of five) had little to no awareness of the program. And, not surprisingly, these parents' ability to provide feedback about their child's *Arts 101* experience was limited. A couple parent interviewees did articulate an awareness of the program but their feedback was quite general (e.g., their child enjoyed seeing works of art).

INTRODUCTION

The Corcoran Gallery of Art (the Corcoran) contracted with Randi Korn & Associates, Inc. (RK&A) to evaluate its new program initiative, *Arts 101*. *Arts 101* is a partnership among the Corcoran, the Corcoran College of Art (the College), District of Columbia Public Schools (DCPS) and District of Columbia Public Charter Schools (DCPCS). *Arts 101* serves three primary audiences—middle school students, middle school teachers, and Master’s of Arts in Teaching (M.A.T.) students, as well as one secondary audience—families of middle school students participating in *Arts 101*. The program also serves teachers at two different levels—professional development workshops and materials (Tier I) and a more in-depth school program (Tier II). While RK&A collected data related to both Tiers, the focus of this evaluation study was three schools in Tier II. Corcoran staff purposefully selected the three schools to represent a range of program experiences and commitment levels.

The objectives are to:

- ◆ Gauge the extent to which middle-school students in *Arts 101* develop the ability to communicate their ideas, artistic thinking skills in the creation and interpretation of works of art, and curiosity and willingness to experiment in creative problem solving.
- ◆ Gauge the extent to which middle school students in *Arts 101* develop an understanding that art shapes and expresses ideas and can be used to address social issues.
- ◆ Explore students’ overall thoughts and feelings about museums and the visual arts.
- ◆ Gauge the extent to which students see the relevance of visual arts to their lives and learning.
- ◆ Assess classroom teachers’ level of program participation and desire to participate.
- ◆ Describe the nature of the relationships between classroom teachers and Corcoran counterparts.
- ◆ Gauge M.A.T. students’ and teachers’ perceptions of the effect *Arts 101* had on their teaching.
- ◆ Explore M.A.T. students’ beliefs about how *Arts 101* may affect their future teaching careers.
- ◆ Gauge families’ awareness of the *Arts 101* program.

METHODOLOGY

RK&A used two methods to collect data about target audiences’ and stakeholders’ experiences with *Arts 101*—naturalistic observations and in-depth interviews.

OBSERVATIONS

Naturalistic observations provide an objective account of participants’ experiences in the program—rather than participants’ recollections. Observations provide detailed information about program participants’ behaviors and interactions in the program and suggest the range of participant experiences.

RK&A conducted naturalistic observations of students, teachers, and M.A.T. students participating in *Arts 101* activities. RK&A conducted six observations of *Arts 101* program activities for two participating District of Columbia Public Schools and one District of Columbia Public Charter School—once during program activities at the participating school and once during program activities at the

Corcoran. RK&A took detailed notes of participants' behaviors and conversations using an observation guide to focus the observation (see Appendix A).

IN-DEPTH INTERVIEWS

RK&A conducted in-depth interviews with a variety of audiences and stakeholders that participate in or facilitate *Arts 101*, including middle-school students and teachers, parents, M.A.T. students, and Corcoran staff. In-depth interviews are exploratory, producing detailed information about the nuances of participants' thoughts and opinions of their *Arts 101* program experiences. In-depth, one-on-one interviews also produce data rich in information because interviewees are encouraged to share with the interviewer the meanings they associate with *Arts 101* experiences. RK&A conducted these interviews via telephone or in-person depending on the type of audience.

Interview guides were designed for each audience (see Appendix B) and were intentionally open-ended to allow interviewees to discuss what they felt was meaningful; interviews were audio-recorded with interviewees' (and/or parents'/guardians') consent and transcribed to facilitate analysis.

TELEPHONE INTERVIEWS

RK&A conducted interviews via telephone with classroom teachers, M.A.T. students, and Corcoran staff. Project staff provided RK&A with contact information for classroom teachers, M.A.T. students, and Corcoran staff involved in *Arts 101*; and, RK&A scheduled and conducted interviews with all those who provided consent and were willing to participate.

ON-SITE INTERVIEWS

RK&A conducted interviews with middle school students participating in *Arts 101* following program activities at the school and Corcoran Gallery. Following each program observation, RK&A randomly selected and interviewed up to three students who had signed parent consent and provided their assent to participate.

DATA ANALYSIS AND REPORTING METHOD

Observations and interviews produce descriptive data that are analyzed qualitatively, meaning that the evaluator studies the data for meaningful patterns and, as patterns and trends emerge, groups similar responses. Trends and themes within the data are presented in thematic sections, and, within each section, findings are reported in descending order starting with the most-frequently occurring.

The data are presented in narrative. Interviewees' verbatim quotations (edited for clarity) are included and the interviewer's questions appear in parentheses. Interviewees' gender and age are included in brackets following quotations.

HUMAN SUBJECT PROTECTION

RK&A secured approval to conduct research with human subjects from an IRB (Ethical and Independent Review Services) and the District of Columbia Public Schools Office of Data and Accountability.

Per IRB and DCPS requirements, consent/assent was secured from all study participants, including parents of student participants. Consent included permission to audio-record interviews. All data generated from the study are confidential. Participants' names were stricken from all data and replaced with ID numbers. RK&A generated and maintains the ID numbers.

Study findings are organized around six sections as follows:

SECTIONS OF THE REPORT:

1. Program Observations
2. Student Interviews
3. Teacher Interviews
4. Parent Interviews
5. M.A.T. Student Interviews
6. Corcoran Staff Interviews

PRINCIPAL FINDINGS: PROGRAM OBSERVATIONS

INTRODUCTION

RK&A conducted six observations of *Arts 101* program activities—once at the school and once at the Corcoran for each of three District of Columbia Public Schools or District of Columbia Public Charter Schools. Project staff purposefully selected the three schools to represent a range of program experiences and commitment levels. For each classroom observation, RK&A observed the behaviors and interactions of students, the art teacher, and the M.A.T. student. For each gallery observation, RK&A observed students, teachers, chaperones, the M.A.T. student, and Corcoran staff involved in facilitating the gallery tour and art-making experience.

OBSERVATION CONTEXT

The *Arts 101* lessons RK&A observed primarily focused on the theme of identity, however, the implementation of lessons in the classroom varied considerably. For example, during one observation, students worked on an art project that tells a story of a poignant event that shaped their identity; and, during another observation, some students had a facilitated discussion about art careers and selling art work, while other students finished a painting project. On the other hand, gallery lessons followed a more prescribed format, and there was less variation among observations. For example, students typically toured the Gallery engaging in discussions about works of art, and then they participated in a related art-making activity. The selected works of art sometimes varied, as did the art-making activity, based on the class and lesson (again, typically centered on the theme of identity). Observation data is presented in narrative and by school to capture any nuanced differences.

SCHOOL ONE

CLASSROOM OBSERVATION

Twenty-one students—15 females and six males—were present the day of the classroom observation at School One. Students worked on one of two tasks—a painting project or a worksheet. Those students painting were completing an art project from a previous class period. The M.A.T. student circulated among students completing the worksheets prompting them to recall ideas from a previous class lesson about art careers and selling art works; following from the worksheet activity, the M.A.T. student led a discussion about strategies students would use to sell their works of art to a museum.

STUDENTS' OVERALL EXPERIENCE

Students were either engaged in painting or the discussion and worksheet activity. Students who were painting worked mostly alone, quietly, and diligently. Students participating in the discussion and worksheet were less engaged. They appeared mostly on task with the worksheet, but did not offer many responses and were slouching in their chairs. Possible observed barriers to student engagement were the fact that many questions asked of students were close-ended (“What words can you use to sell your artwork—they were on the quiz?”).

CREATING WORKS OF ART

During this observation, one-half of students were engaged in a painting project. These students worked on their own throughout the class period and had little to no interaction with the M.A.T.

student, classroom teacher, or each other. RK&A did not observe students brainstorming (i.e., discussing ideas with others and/or making lists or notes) or experimenting with art-making materials during the painting activity. Neither brainstorming nor experimentation was encouraged by the M.A.T. student or classroom teacher during the art-making process. It was also difficult to gauge whether students encountered any problems, as students worked quietly during the entirety of the observation; however, students did not show any non-verbal signs of frustration (e.g., gave up/stopped painting).

INTERPRETING WORKS OF ART

Interpreting works of art was not a focus of this lesson; the M.A.T. student briefly referenced a work of art by Albert Bierstadt, but it was not central to the lesson. Rather, the students completed a worksheet and had a discussion about art careers and strategies they would use to sell their works of art to a museum. During this discussion, the classroom teacher and M.A.T. student asked a series of close-ended questions, as well as a few open-ended questions to prompt students to think about this idea. For example, the M.A.T. student asked, in reference to Albert Bierstadt's *Mt. Corcoran*, "Who remembers what Albert Bierstadt first named his painting?"; "How did he sell it to the Corcoran?"; "What words can you use to sell your artwork? They were on the quiz." Students' responses were limited and the classroom teacher consistently chimed in, asking the M.A.T. student to spell vocabulary words or for students to repeat their responses; sometimes, she repeated students' responses. She also encouraged the M.A.T. student to use the "equity sticks" to call on students who had not yet responded. A few student responses were slightly more in-depth. For example, the classroom teacher asked, "Would you name a dark painting *Lightness*?" to which a student responded, "I would name a dark painting *Lightness* because some people interpret dark colors as lightness. People [contribute] different meanings or [there are] different opinions for different people."

GALLERY OBSERVATION

Twenty-one students were present the day of the gallery observation for School One. The students were divided into groups and the observer followed a group that had four females and three males. Corcoran staff presented information on Mr. Corcoran, the collection, and the building in a brief introduction. Corcoran staff also gave some quick reminders about using inside voices and not touching the works of art. The tour took students to 11 works of art, including Gilbert Stuart's *George Washington*, Joshua Johnson's *Grace Allison McCurdy and Her Daughters, Mary Jane and Letitia Grace*, Frederic Edwin Church's *Niagara*, Albert Bierstadt's *Mt. Corcoran*, Richard Norris Brooke's *A Pastoral Visit*, and Gary Simmons' *Duck Duck Noose*. Following the tour, students went to the art studio to complete a work of art focused on identity.

STUDENTS' OVERALL EXPERIENCE

Students appeared engaged in discussing the works of art; their level of engagement varied at different works of art. For example, their attention waned in front Frederic Edwin Church's *Niagara*, with some students turning their backs on the work of art during the discussion; on the other hand, students' curiosity piqued when they discussed works of art in the *30 Americans* exhibition, where they asked to make unscheduled stops at works of art such as Gary Simmons' *Duck Duck Noose*. Possible observed barriers to student engagement were logistical. For example, students arrived at the Corcoran promptly and were greeted by three Corcoran staff, however, the M.A.T. student arrived late and the classroom teacher was looking for her. The teachers and chaperones also were conducting side conversations that seemed to distract students from the introduction the Corcoran staff was giving about the Corcoran. Further, Corcoran staff and the classroom teacher were under different impressions about when the program ended (i.e., the program ended 15 minutes earlier than the classroom teacher expected). The studio art-making portion of the visit was shorter than expected as a result.

CREATING WORKS OF ART

Observation of students' art-making process was limited because this portion of the museum visit was cut short due to the logistical barriers described above. However, students were observed on task during the art-making process and worked diligently until they had to leave. RK&A did not observe students brainstorming (i.e., discussing ideas with others and/or making lists or notes) or experimenting with art-making materials during the art-making activity; however this was difficult to gauge.

DESCRIBING AND INTERPRETING WORKS OF ART

As mentioned above, students were more engaged at some works of art than others. The majority of the questions asked by classroom teachers, Corcoran staff, and the M.A.T. students about the works of art were close-ended. For example, Corcoran staff asked, when discussing Gilbert Stuart's *George Washington*, "Can someone tell me who this is?"; and, when discussing Richard Norris Brooke's *A Pastoral Visit*, Corcoran staff asked, "Is everybody related?"; and "Is anyone in the family missing?" On the other hand, Corcoran staff asked a few open-ended questions; for example, when discussing Albert Bierstadt's *Mt. Corcoran*, Corcoran staff asked, "What makes it peaceful?"; and, when discussing Joshua Johnson's *Grace Allison McCurdy and Her Daughters, Mary Jane and Letitia Grace*, Corcoran staff asked, "How do you know they are a family?" Students primarily responded to the questions asked and directly responded to Corcoran staff or their classroom teacher; discussion among students (i.e., students responding to each other's comments) was not encouraged. The depth of students' responses varied; for example, when asked, "Why would people want their portraits done?" a student responded, "[They] didn't have cameras." On the other hand, when looking at Aaron Douglas' *Into Bondage*, Corcoran staff asked, "How does the line, texture, and color affect your looking?" and students responded, "I think it is night time because of the light" and "[The lines] look like when someone yells out sound waves."

SCHOOL TWO

CLASSROOM OBSERVATION

Seven students—four males and three females—were present the day of the classroom observation at School Two. [Students] made a pencil drawing during a previous lesson of something that spoke to them, and the observed class period was dedicated to painting that drawing on canvas using acrylic paints. Before students began painting, the M.A.T. student reviewed the three primary colors—red, yellow, and blue. Students were given these three colors plus black and white to create new colors, as well as a cup of water to clean their brush and lighten the paint. During the observation, students sat two to a table, and the M.A.T. student circulated among the tables, talking with them and helping them mix paints as necessary. The classroom teacher also put music on in the background.

OVERALL EXPERIENCE

Students diligently worked on their painting projects throughout the class, rarely stopping other than to ask questions about technique and/or to participate in an interview (during which most continued to work on their paintings). RK&A did not observe any barriers to student engagement.

CREATING WORKS OF ART

Before beginning the painting process, the M.A.T. student asked students some introductory questions, such as "What are primary colors?" to which students responded, "Red, yellow, and blue." During the painting process, RK&A did not observe students brainstorming (i.e., discussing ideas with others and/or making lists or notes) but the M.A.T. student actively encouraged students to experiment with art-making materials by asking them to mix paints to make new colors. Overall, RK&A did not observe students encountering significant problems while creating their work of art. Students asked questions or

sought help mixing paints as necessary; for example, one student struggled to make gray paint, and the M.A.T. student helped him.

DESCRIBING AND INTERPRETING WORKS OF ART

The entire class period was devoted to art making so there are no findings related to describing and interpreting works of art.

GALLERY OBSERVATION

Eleven students—10 females and one male—were present the day of the gallery observation at School Two. Corcoran staff split students into two groups—one group of five students and another group of six, and the observer primarily followed the group of six, which included the M.A.T. student. During the tour, Corcoran staff stopped at Joshua Johnson’s *Grace Allison McCurdy and Her Daughters, Mary Jane and Letitia Grace*, Aaron Douglas’ *Into Bondage*, Robert Colescott’s *Crow in the Wheat Field*, and a Hank Willis Thomas’ *Basketball and Chain*. At each stop, Corcoran staff facilitated a conversation about the work of art. Following the tour, both groups went to the art studio to create their own work of art about identity using oil pastels and watercolors and creating fingerprints with paint.

OVERALL EXPERIENCE

RK&A observed students fully engaged throughout the tour and art-making process. During the gallery tour, students responded to questions and asked some of their own, engaging in conversations with Corcoran staff. During the art making in the studio, students worked intently, even while RK&A conducted interviews. The M.A.T student arrived late for the tour, and, although Corcoran staff encouraged her to participate, she was not an active facilitator of students’ experiences.

CREATING WORKS OF ART

As stated above, RK&A observed that students were engrossed in their art making projects. Even interviewees continued to diligently work on their art project while they participated; for example, one student apologized to the interviewer in advance in case he became too engrossed in his art making process. RK&A did not observe students brainstorming (i.e., discussing ideas with others and/or making lists or notes) or experimenting with art-making materials during the art-making activity; however, this was difficult to gauge, as two groups were working simultaneously, and they began the activity at different times (i.e., one group had more time than the other).

DESCRIBING AND INTERPRETING WORKS OF ART

As stated above, RK&A observed students engrossed in conversations in front of the works of art. Corcoran staff facilitated discussions with some open-ended questions. For example, when looking at Hank Willis Thomas’ *Basketball and Chain*, Corcoran staff asked, “What do you see?” and students responded, “He is a slave to his job in the NBA. Like when people say they are married to their job” and “Stereotypical. Black people are supposed to be good at sports, so no matter how good you are and high you achieve, you are still tied to [that].” Corcoran staff also asked some close-ended questions; for example, when discussing Aaron Douglas’ *Into Bondage*, Corcoran staff asked, “What is the figure in the center standing on?” to which students responded, “He is standing on bricks, stone, soap.” Students primarily responded to questions asked by Corcoran staff but also asked questions of their own. For example, when discussing Joshua Johnson’s *Grace Allison McCurdy and Her Daughters, Mary Jane and Letitia Grace*, a student asked, “Is this a slave family?” and Corcoran staff responded, “What do you think?” and the student said “No; they are wearing nice clothes.”

SCHOOL THREE

CLASSROOM OBSERVATION

Six students—four females and two males—were present the day of the classroom observation at School Three. Students worked on an ongoing project about identity; the project involved each student designing a set of scenes that represent a significant time in their life that defined their identity. The day of the observation students created the opening scene for their event or story. Before they began constructing the opening scene, students completed a worksheet activity that helped them brainstorm their ideas. Following the worksheet activity, the classroom teacher and M.A.T. student provided a brief introduction to some materials that the teachers had procured for them (e.g., audio-visual discs and a dancing magnet for one student). Following this introduction, students individually worked on their projects as the art teacher and M.A.T. student circulated, answering questions and providing suggestions.

OVERALL EXPERIENCE

RK&A observed that students were most engaged when working on their individual projects and least engaged when filling out the worksheets. During the worksheet exercise, most students were filling out the worksheet, although one or two students only partially completed it then stopped and waited for further instructions. The classroom teacher and M.A.T. student had to probe these students about blank spots on their worksheets to encourage them to finish. During the art making process, most students were engaged in working on their projects, although one student had off-topic conversations with a fellow student (who was still working on his project). RK&A did not observe any barriers that had the potential to affect students' engagement.

CREATING WORKS OF ART

As stated above, students were engaged in their individual projects except for one student who struggled to stay on task (e.g., conducted off-topic conversations with a classmate, asked to watch another student's video, etc.). The classroom teacher and M.A.T. student facilitated the brainstorming process for students; for example, one student created a wrestling ring to create his opening scene, and the teacher asked, "In that scene, based on what you've written [on the worksheet], you have a crowd, an audience, is that it? And, some kind of apparatus? How will you present that? You need cardboard to make the ring. What are you going to do for ropes?" The students responded, "[I am going to use] rubber bands." RK&A did not observe students encountering many problems; when students did have questions, the classroom teacher and M.A.T. student were regularly circulating, asking and answering questions to help students stay on task. With regard to students experimenting with materials, some were already chosen for students or their use was prompted by teacher's suggestions (e.g., one student was given a flexible magnet to play with and use to model dance moves in her video); other times, students searched the Internet for images to use to tell their story.

DESCRIBING AND INTERPRETING WORKS OF ART

The entire class period was devoted to art making so there are no findings related to describing and interpreting works of art.

GALLERY OBSERVATION

Five students—three females and two males—were present the day of the gallery observation for School Three. Students arrived at the Corcoran promptly and were greeted at the door by Corcoran staff. Their tour included stops at six works of art, including Joshua Johnson's *Grace Allison McCurdy and Her Daughters, Mary Jane and Letitia Grace*, Richard Norris Brooke's *A Pastoral Visit*, Aaron Douglas' *Into Bondage*, Kerry James Marshall's *Voyager*, Gordon Parks' *American Gothic*, and Hank Willis Thomas' video

installation, *Strange Fruit*. Following the tour, students went to the art studio to complete a project on identity.

OVERALL EXPERIENCE

Overall, RK&A observed that students were most engaged in looking at works of art and creating art in the studio and least engaged in discussing the works of art. When looking at works of art, RK&A observed that students paid attention but did not offer many responses. While a few students asked questions, these questions happened mostly towards the end of their time in the gallery, particularly in the *30 Americans* exhibition. In the studio, students were on task and engaged in creating works of art (i.e., RK&A observed very little unrelated conversations and students worked diligently until they had to leave).

CREATING WORKS OF ART

As students worked on the art project related to identity, RK&A observed that they were on task and worked diligently. RK&A did not observe students encountering any problems as they worked. RK&A did not observe students brainstorming (i.e., discussing ideas with others and/or making lists or notes) or experimenting with art-making materials during the art-making activity; however this was difficult to gauge, as they worked quietly and on individual projects (there was some occasional chatter).

DESCRIBING AND INTERPRETING WORKS OF ART

Corcoran staff facilitated the experience of looking at and discussing works of art using primarily close-ended questions. For example, when looking at Gordon Parks' *American Gothic*, Corcoran staff asked, "What does America stand for?"; and, when looking at Joshua Johnson's *Grace Allison McCurdy and Her Daughters, Mary Jane and Letitia Grace*, Corcoran staff asked, "Could you mistake this for a photo?" Corcoran staff asked a couple of open-ended questions; for example, when discussing Joshua Johnson's *Grace Allison McCurdy and Her Daughters, Mary Jane and Letitia Grace*, Corcoran staff asked a close-ended question followed by an open-ended question: "Are they rich people? How do you know that?" As stated previously, students' responses to questions were limited and brief. For example, Corcoran staff asked, "What is interesting about the way [the artist] signs his name?" and a student responded, "His name is in print, not cursive."

PRINCIPAL FINDINGS: STUDENT INTERVIEWS

INTRODUCTION

RK&A conducted in-depth interviews with 14 students from three schools who participated in *Arts 101*. Two-thirds of interviewees are female ($n = 9$), and interviewees' ages range from 12 to 14 years, with a median of 13. About two-thirds of interviewees ($n = 10$) said they had visited an art museum with their family at least once before participating in *Arts 101*.

OVERALL EXPERIENCE

All of the students interviewed described having had a positive overall experience in the program. Some students gave much more detail than others when describing the most engaging aspects of the program. Only some students identified least engaging aspects of the program.

MOST ENGAGING ASPECTS

When asked what they enjoyed most about the program they participated in on the day of the interview, many interviewees discussed more than one aspect of the program they enjoyed. More than one-half said they most enjoyed making art or various aspects of making art, including the kinds of materials they used and the chance to create what they want (see the first and second quotations below). A few interviewees related the hands-on art making to other program elements they liked, such as the chance to be creative, learn something new, or have their work displayed at the Corcoran (see the second and third quotations).

I like that I'm going to use the clay, and I like thinking about what I'm going to do. (Tell me why you like to use clay?) Because I can make [the work of art] how I want it, and it's in 3-D. [female 12]

I like that we can create our own movie. We can do what we want. We can make them [the scenes, characters] out of clay or construction paper. I like to be creative. (Why do you like to be creative?) [Because of the] different things that you can do. You can make people and houses and stuff out of different things. [female 14]

I mostly like how we had to base our own creations on . . . the Mona Lisa. And then, we got to paint [the work of art], and we could put it up in the Corcoran. . . . Really, I just like how we're learning new things that I didn't really learn about in [my] school. [female 13]

Some interviewees said they enjoyed seeing real artwork (see the first and second quotations below), and a couple described a specific work of art they enjoyed seeing. A couple said they appreciated the chance to share their thoughts with others during the program (see the second and third quotations). One interviewee expressed appreciation for learning that anyone can be an artist.

I like how we actually get to experience seeing the actual artworks and . . . how we actually get to do our own art. [female 12]

I like that we were able to come to the Corcoran and see different art and describe what we've seen. [female 13]

I liked looking at the pictures and being able to talk about how I felt about them. . . . (What did you like about talking about the pictures?) I liked talking about the pictures because I could hear how other people felt about it. [male 12]

LEAST ENGAGING ASPECTS

When asked what they enjoyed least about the program that day, nearly two-thirds of interviewees said nothing. A few discussed art with race-related content that they either did not enjoy or did not have enough time to look at (see the first and second quotations below). A couple said they did not like having to plan their projects in advance because it was boring or because they wanted to start making art (see the third quotation). One interviewee said that not making art during some parts of the program was least enjoyable.

What did I like least? There were a couple of pictures that I wanted to look at more. Like there was a [work of art] with KKK masks on it, and I wanted to look at that more because I wanted to know the history behind it. [male 12]

[What] I liked [least] was when I passed a room I did not want to see. (Can you describe that to me?) It's like a racial thing. It had chairs and KKK hats sitting on them with a rope. [female 13]

[I least liked] planning what we're going to do. (Why do you like that the least?) Because I just want to hurry up and make the movie and see how it looks. [female 14]

PERCEPTIONS OF MUSEUMS

Nearly all interviewees said they like to go to museums and named one or more museums that they especially enjoy. Some discussed specific aspects of museums that they find most interesting. About one-half said that the *Arts 101* program changed the way they think about museums, and all interviewees described positive changes in their perceptions of museums and/or art.

INTEREST IN MUSEUMS

When asked if they like to go to museums with family or friends, nearly all interviewees said they did, although a couple clarified that they find some museums boring. The remaining couple of interviewees said they do not really go to museums. The interviewees who said they like museums were asked to describe the museums they most enjoy. Responses varied widely, with students naming twelve different museums or types of museums. More than one-quarter each named the Newseum and the Air and Space Museum. About one-fifth each mentioned the National Museum of American History or art museums in general. Other museums or exhibitions named by one or two interviewees include: the National Museum of Natural History, the Wax Museum, the National Portrait Gallery, the African Art Museum, the Corcoran, the International Spy Museum, the Smithsonian, and the *Bodies* exhibition. When asked why they like certain museums, about one-fifth said they like learning something new (see the first quotation below). A few interviewees described specific aspects of each museum they like, such as exhibits they enjoy or the opportunity to see and touch objects (see the second and third quotations).

(Do you like to go to museums with your family and friends?) Yes, if they're interesting, like the Wax Museum. I like going there because I can learn more things. If it's boring, I don't like it. [female 14]

(Why do you like going to the Natural History Museum?) I like animals and how the Earth was created, and I like the Newseum because I like different things, and it has a 9/11 [exhibit]. [male 14]

(What do you like about those kinds of museums?) That they actually have stuff that you can look at, see, and touch. [male 13]

EFFECTS OF THE PROGRAM ON PERCEPTIONS OF MUSEUMS

Interviewees were asked if they had a program experience that changed the way they think about museums. Responses were split evenly, with about one-half of interviewees saying they felt the same about museums before and after the program, and about one-half saying that the program had changed the way they think about museums. Of those who said the program affected the way they think about museums, explanations varied. A few said that museums seemed less boring or more engaging since their participation in the program (see the first quotation below). A few others explained that, as a result of the program, they have more knowledge about museums and art, they will go to museums more often, or they think differently about art (see the second and third quotations).

(Have your experiences today at the Museum made you think about museums differently?) Yes. (Can you tell me how?) I automatically think that museums are going to be boring, but if you actually listen and pay attention to what's being said, they're not that boring. [male 12]

(Have you had an experience in the program that made you think about museums differently?) Well, at first I thought art galleries weren't as great as I thought, but now since I learned more, it's a much better experience. [female 13]

(Have your thoughts about museums changed after your visit today?) [Visiting museums is] just interesting, and now I'm going to visit museums more often, and I want to come here with my family. [female 12]

PERCEPTIONS OF ART

Many interviewees said they are interested in looking at or creating art, and most spoke about the kinds of art they like to create. Interviewees' responses varied when they were asked how art helps them in school and how the program affected their perception of art.

INTEREST IN ART AND CREATING ART

When asked whether they like to create or look at art in or out of school, most interviewees said they do, citing examples such as drawings of people, their name, cartoon characters, abstracts, or fashion designs; collages; or three-dimensional works of art (see the first and second quotations below). A couple said they only like to create or look at art sometimes, and a couple others said they do not like to create or look at art (see the third quotation).

I like making collages. (What do you like about collages?) You can take more than one image and portray, I mean, tell a story with all those images. [female 13]

(Can you tell me about what kind of art you look at or what you make?) Usually, I make something abstract. Basically, puzzle pieces like in the work I did today. [female 13]

(Do you like to create or look at art when you're not in school?) I used to, but not anymore, I guess. (So, tell me why you don't do it anymore?) [Be]cause I like exercising and playing my games and watching UFC. [Be]cause that's really what I want to do. [male 14]

CONNECTIONS BETWEEN ART AND SCHOOL

When asked if they think looking at or creating art helps them in school, interviewees' responses varied. About one-third of interviewees said it does and provided one example of how. Of these, a few made connections between art and other subjects including science, math, and history (see the first and second quotations below); and a couple said that art helps them be more creative in other classes (see the third quotation).

(Do you think that making art helps you with other things that you do in school?) Yes; [Be]cause in science, we were making drawings of cells, and art helped me to use shapes and things to make pictures. [female 14]

(Do you think that looking at or making art helps you with your schoolwork?) Yes; because, like I said with the lines and stuff, if I ever want to become a fashion designer, [there]'s a lot that I'm going to have to learn in school. Like, more about measuring, more about different colors and different words to use in my pictures, and different meanings. So, it does help me. [female 13]

(Do you think that looking at art and making art helps you with your schoolwork?) I actually do. I think it can bring out creativity in you, and if you're in a regular class and you get artwork based on that, you can relate to it. [female 13]

Slightly less than one-third of students said that art occasionally helps them in school, and either described a general example of seeing an illustration in another class or were unable to provide a clear example of how art helps them in school (see the quotation below).

Some art [helps], like [with] history. (Can you give me an example of what you're thinking about?) Like a picture of slavery or a president. (How does that help you in school?) Because it's about history; you learn about history, and, like, [the] Civil War. [male 14]

A couple of students said that looking at or creating art helps them by bringing up their grade point average in art class (see the first quotation below), and a couple of students said that it helps them with art-related tasks, such as learning to draw. The remaining couple of students said that looking at and creating art does not help them in school (see the second quotation).

(And do you think that looking at or making art helps you with your schoolwork?) Not really. Well, in art class, it does because it . . . helps to develop my grades in art class. [female 13]

(Do you think looking at or creating art helps you in school?) Not really. (Can you tell me why you say that?) Because school, I mean art really doesn't help me in my schoolwork. [male 13]

EFFECTS OF PROGRAM ON PERCEPTIONS OF ART

When asked if they had any program experiences that changed the way they think about art, again, responses varied. About one-third of interviewees said their program experiences had not changed the way they think about art, while another one-third said it had. Those who said it had provided examples such as now they know that art can have multiple meanings, they see new perspectives, they know how to read details in art, or they think art is more fun (see the first and second quotations below). The

remaining one-third said that their program experiences somewhat changed the way they think about art or they were unable to provide a clear example (see the third quotation).

At first I thought art . . . [did not have any] history to it. But, when I came here [the Corcoran], last year and this year, I've noticed how art is not just about one thing. It has many meanings to it. [female 12]

I think about [art] differently, because now, if you look at the details in a picture, you'll understand what the picture's talking about. I didn't really realize [that] when I was looking at art before. [female 14]

(Have you had an experience in the program that changed the way you think about art?) Nah. (Not really?) [I know that it's] more than just drawing, painting. (What about the program changed your mind about that?) That they [works of art] all meant something, have a meaning, and [are] created for a reason, to describe something. [male 14]

PERCEPTIONS OF WHY ART IS CREATED

When asked why they think people create art, most interviewees said to share or express their feelings, experiences, or perceptions (see the first and second quotations below). Several provided more than one reason. A couple of students said they think that people create art for fun or as an outlet for their imagination (see the second and third quotations). One interviewee said that people create art to tell a story or solve a problem (see the fourth quotation).

[People create art] because they can express their feelings in a way nobody can understand. [female 12]

I think people create art to show their experience, and their opinions, and what [they] think. Or, just to take out all their imagination in their art. [female 13]

(Why do you think people create art?) To express their feelings and actually have fun. (Can you tell me why you make art?) To let go of stress most of the time. [male 13]

[People create art] maybe to express their feelings, or maybe tell a story, and probably solve a problem. [female 13]

CREATION OF WORKS OF ART

RK&A asked interviewees to describe the art project they worked on in the program, as well as discuss how they made it. Each interviewee's project was very individual and no particular patterns emerged in the way they described their work of art. Below is a selection of quotations to exemplify the variety of responses.

(What else can you tell me about your painting?) My painting is called Puzzlefalls, and I like drawing. Well, I like the painting, and it's really interesting trying to draw something that I can actually put up. [female 13]

There was a day that I was watching this TV show, I was watching The Food Network because I was watching how to make caramel apples, so that inspired me to [make] the caramel apple [work of art]. Then, at the end, when the camera man was taking a picture [of the apple], you could see a reflection in [the apple], so that's what made me want to do my reflection. [male 12]

I'm drawing a picture of me and my house. I drew this because [the teacher] asked us to draw something that really speaks to us. So, I drew my house, and I drew birds and the sun because my home is important to me. [female 13]

I came up with this idea because I noticed that I could make it out of my fingerprint, and I noticed that the lines make different shapes. Like, circles, long circles, short circles, and long circles, like longer lines, squiggly lines, and curly lines. [female 13]

DESCRIBING AND INTERPRETING WORKS OF ART

RK&A asked interviewees a series of questions about the works of art they saw during the *Arts 101* program. First, interviewees described a memorable work of art; then, they discussed what they thought the work of art was trying to communicate.

MEMORABLE WORKS OF ART

When asked to talk about a work of art that stood out to them, a few each described Albert Bierstadt's *Mount Corcoran*, Robert Colescott's *Crow in the Wheat Field*, Aaron Douglas' *Into Bondage*, and Hank Willis Thomas' *Basketball and Chain*. A couple described a video piece with logos and a rope hanging from a tree.

When asked to describe the memorable work of art, about one-quarter of interviewees gave a medium level of detail, describing the artwork in general (see the first quotation below). A few described the work of art using a relatively high level of detail (see the second and third quotations). A few provided confusing, unclear, or limited details about the work of art.

(Can you describe one of those to me?) *Crow in the Wheat Field* has crops, wheat, a man painting. It doesn't have crows, and there's a man in the sky, the background. [male 13]

I forget what it's called, but it's the one where [there is] this man and this lady in the boat. And, the lady has this circle of roses on it. The man, he's getting covered up . . . and it looks like they're trying to find the way to freedom, and there's roses all over the place and blood dripping down, and [there's] a rainbow for hope. I like that one because it describes different meanings in different things. [female 13]

It has different logos, and they related it to slavery. So, they had the Michael Jordan logo, as if he was an African American, and then they had the whiskey logo, and he's seeing the Jordan logo talk to the salt logo. So, it was saying a black man was talking to a white woman. And, he [the artist] thought that a Black man can't talk to a White woman. And then, he told everybody else, and they went and hanged the man on the Timberland tree. And, they had a rope hanging down. [female 13]

INTERPRETING WORKS OF ART

When asked what they thought the memorable work of art they selected is trying to communicate, interviewees' responses varied. A few said the work of art is commenting on race issues or stereotypes,

and one related the interpretation of the work of art to something personal (see the first and second quotations below). A few offered an interpretation that was general (e.g., “He [the artist] was probably expressing his feelings”) or unrelated to the work of art (e.g., “If you put your mind to it, you can do it” when interpreting Robert Colescott’s *Crow in the Wheat Field* and Albert Bierstadt’s *Mt. Corcoran*). A few said they did not know what the work of art is trying to communicate. A couple said the work of art was expressing a larger message about life (see the third and fourth quotations). A couple described elements of the work of art that they noticed but did not interpret a meaning for the work of art (see the fifth quotation).

(What do you think that work of art is trying to tell people?) I don’t really know, but it expresses a lot. So, I’d say freedom, [be]cause it’s mostly about these two African American people who have different symbols around them. [The symbols are of] death, love, hope, joy, dreams, stars, and a compass. So, [I’d] probably say [it’s about] life. [female 13]

I think [the work of art is] trying to show and tell people, ‘Don’t kill, and keep your dreams high. Don’t underestimate yourself.’ [female 13]

I feel that [the work of art is] telling black people that there’s a stereotype that black people are automatically good at sports, and I think maybe that it means that no matter how high you get in life, if you’re black, you’ll personally always be downgraded . . . it’s like you’re good at sports and nothing else. [male 12]

When I saw the picture, I thought it was a slave that had a dream of being a basketball player, but from him being a slave, he couldn’t be a basketball player. But the painting turned out, as they say, it was a boy that always said that he was going to be just a sports player because they said that’s all black people could be, and that really came out to me because I’m black. [female 13]

It was called *Crow in a Wheat Field*, and it kind of popped [out] to me. (Can you tell me about that?) It popped [out] to me because he [the artist] actually put his portrait, there was actually someone drawing it, so it confuses people [about] who’s the actual person or the portrait in [the work of art]. (What do you feel like that work of art is trying to tell people?) I think it’s trying to tell people that it’s back in the days where you used to pick corn, or it’s just like a regular day. [female 13]

PRINCIPAL FINDINGS:TEACHER INTERVIEWS

INTRODUCTION

RK&A conducted in-depth telephone interviews with teachers who participated to varying degrees in *Arts 101*. First, RK&A interviewed a sample of 18 teachers who only attended professional development workshops for *Arts 101*, labeled Tier I. Second, RK&A interviewed three teachers whose classes participated in *Arts 101* in more depth; these teachers are labeled Tier II. These interviews are presented separately, as the experiences of the two sets of teachers are different due to the level of program exposure.

DESCRIPTION OF INTERVIEWEES

The grade level and subject area that interviewees' teach varies widely; about one-third ($n = 7$) teach middle school, one-third ($n = 6$) teach elementary school, and the remaining interviewees teach all grades, pre-school, or high school. Interviewees also teach a variety of subjects; one-third ($n = 6$) teach art, and the remaining two-thirds of interviewees teach a variety of subjects, including music, social studies, and American History, or provide special services (e.g., afterschool programs, therapeutic programs, counseling). Interviewees' years of teaching experience range from 2 to 29 years, with a median of 8. Most interviewees indicated that they are frequent visitors of art museums (median = 6 visits in the last two years).

ARTS 101 TIER I TEACHERS

In Tier I, all District of Columbia Public Schools' and District of Columbia Public Charter Schools' middle school teachers can elect to receive a package of teaching posters from the Corcoran's collection and accompanying educator resource material. These teachers can sign up for a series of free educator workshops offered throughout the year to assist them in introducing these materials into their classrooms and to work with other teachers to create interdisciplinary opportunities for learning through art. Teachers can bring their students for a free visit to the Corcoran (which includes an interactive gallery experience and a hands-on studio project) and can apply for bus transportation reimbursement. Additional *Arts 101* materials are made available online throughout the semester (and years after) so that teachers and the wider electronic community can build on individual lessons (*Arts 101* General Overview, 2011).

MOST USEFUL ASPECTS OF ARTS 101 WORKSHOPS

When asked what was most useful about the *Arts 101* workshops, about two-thirds of teachers named gaining concrete ideas and materials for their classroom (e.g., the call and response activity, posters) (see the first quotation below). About one-half also said they found discussions about the works of art in the galleries valuable (i.e., hearing others' perspectives and opinions of a work of art was interesting) (see the second quotation). Several also said they valued learning background about the works of art in general and also as a precursor to gallery discussions (see the third quotation). A few each also mentioned that they appreciated the opportunity to network with other teachers and create works of art themselves.

I think the most useful, because it gave me something to apply immediately in the classroom, was the gallery activity with a call [and] response theme to show us how we can easily integrate

disciplines using art. I thought it was so wonderful. It introduced me to a work of art that I didn't know was in the Corcoran's permanent collection. . . . The Jane Hammond piece called *Hand Held*. I love this piece so much and just doing the call and response gave me so many ideas about how to use this piece of art productively in the classroom and how to integrate it with music and poetry. And I had never ever thought of using call and response in this collaborative activity. . . . That activity was also wonderful because it got the group of teachers to collaborate and interact in a way that we really hadn't before when we were sitting in front of the works doing VTS. . . . The other just absolutely wonderful thing about the workshop was the resources we were given; the set of posters [are] fantastic. [They are] high quality. You can use [them] right away. I'm so excited about having these images to use in the classroom.

(Can you tell me what about the workshop was most useful for you?) I think for me [it was really] interacting with the objects in the space and hearing other people's interpretations of [the works of art] because they saw things in ways that I wouldn't have, and it just reinforced for me as an educator how important it is to facilitate those conversations about art with the children because it's such an expansive way of looking at art.

[The workshop] really gave us a tour of the museum and information about several new artists of the 20th century, and [we] had more opportunity to get more information about these artists to the point where it's something that can be used in several areas of discussion in the classroom. (What parts of the workshop were most useful to you?) I think the initial presentation of the art materials [set up in the classroom]; [I was] drawn to them and as the workshop goes on, you learn more and more information about the particular works of art, and [that introduction] really furthers your interest more as you tour the gallery and see the actual works of art in person.

LEAST USEFUL ASPECTS OF ARTS 101 WORKSHOPS

When asked what was least useful about the *Arts 101* workshops and to provide suggestions for improvement, about one-half of interviewees said nothing was least useful; in fact, several of these interviewees compared the workshops to other professional development opportunities, saying the *Arts 101* workshops were more relevant and interesting (see the first quotation below). Several interviewees discussed challenges regarding the workshops' organization (i.e., staff tried to accomplish too much in the given timeframe of three hours, interviewees had hoped to spend more time engaged in certain activities, the workshop started late, etc.) (see the second quotation). A few said they would have liked to discuss how classroom ideas could be adapted for their grade level (see the third quotation). The remaining responses were idiosyncratic (i.e., provide more historical context for works of art, scaffold the call and response activity, or relay information about how to integrate art and technology).

It really was one of the best, most substantive workshops that I've been to, and I've done a lot. . . . Part of the reason we went was [that] we're developing a program where parents can volunteer to go into the general classroom and facilitate conversations about works of art, and I was familiar with the *Arts 101* program [so] I thought why reinvent the wheel. . . . I brought this parent with me as well to kind of train her, and we're going to be developing and using the posters they gave us. Not just in the art room but in the general classroom [to] train parent volunteers to facilitate conversations about art. I thought [the workshop] was outstanding. I really did. There was nothing I think I would improve, and as you can tell, I freely give my opinion.

I think [I would have rather had more time with] the part [where we] talked about the paintings in the auditorium. I do remember now [that] we started rather late, and I had gotten there early

because I didn't want to be late. . . . I just remembering thinking, 'I wish they [had] started on time because then we would have had more time [in the auditorium]'. . . . It was sad to have to rush through things when the only reason why we were rushing through was starting late.

I think the parts of it [that] were geared to older kids [were least useful to me]. . . . I don't want to say it was necessary to have them do it for me, but if they had something that was specifically geared to early childhood then that would have been more useful. (Can you give me an example?) One activity where we had to create a call [and] response would probably [work] better as a group. We [the students and I] can create a group song, but it would be difficult for them to do independently and that actually was geared for older kids, coming up with a song that reflected the artwork that we were looking at.

USE AND USEFULNESS OF MATERIALS PROVIDED

When asked whether they had used any of the materials provided during the workshops, many interviewees said they had used or planned to use the posters in their classroom to engage students in discussions about works of art or support curriculum content (see the two quotations below). A few interviewees said they planned to use the lesson plans, although none had concrete examples of how they planned to do so.¹

I shared the posters with my faculty, my colleagues, especially the middle school language arts teachers and social studies teachers. So we're going to sit down next week before winter break to talk about how we're going to do poetry and visual art together.

I used the Gordon Parks photograph of the woman with the mop and the broom and the flag behind her. It was a dual lesson. I told [students] something about Gordon Parks . . . one of his styles of work was cutting out paper, and I had the students use a technique of [cutting out paper] with the Gordon Parks image or photograph.

When asked to describe most and least useful aspects of the materials, many interviewees said the posters were most useful because they are high quality and relevant. For example, interviewees appreciated that the posters were prepared with classroom use in mind (i.e., holes in the corners, laminated to withstand repeated use); they also appreciated the aesthetic quality of the posters (see the first quotation below). Interviewees also liked the variety of posters that they could link to multiple subjects, and the contextual information provided on the back of the posters (see the second quotation). Many interviewees said nothing about the materials was least useful; however, a few interviewees said the lesson plans or certain posters were not immediately relevant (i.e., they would have to think of creative ways to adapt the materials for use in their classroom) (see the third quotation).

The [students] were working with those posters on Monday. . . . They're just very well thought out. The way they're constructed; they have little holes in the corner. They're really excellent quality. You can draw on them with erasable marker and wipe it clean. I just feel like they're very smart.

[Based on the information on the back of the poster] the [students] can realize that there are a lot of different ways to make art [through the posters]. Some of them are assemblages; some of them are photographic; so it's useful in [the] sense that you expose students to many different venues that artists use to express themselves.

¹ As context, the amount of time that had passed between the workshops and interviews varied. These interviewees had recently attended the workshop and had not had adequate time to implement ideas or use materials.

I feel like it is not accurate to say that [the lesson plans are] least useful. I'm just going to have to work with [them] a little bit. I can still use [them]; [they are] something like a springboard to start from.

EFFECTS OF ARTS 101 WORKSHOPS ON TEACHING

When asked what (if any) effect the *Arts 101* workshops had on their teaching, slightly more than one-third of interviewees said they had gained a new understanding of how to discuss works of art (i.e., in a more open-ended way) (see the first quotation below). Slightly more than one-third said they had gained an understanding of how to use the Corcoran's collection in their teaching and/or lesson plans or ideas for incorporating art in their curriculum (see the second quotation). Several interviewees said the workshops had provided a renewed motivation to teach using works of art (see the third quotation). A few said the workshops had not affected their teaching yet, and a couple said the workshops had created an awareness of the value of art.

I think the way that [the discussion] was set up, where you have questions given to you and you have time to think about them in a very small group, is really good. It really gives me a different perspective of how to do discussions in my own classroom. . . . (So could you tell me a little bit more about that? What were the strategies that were used?) [We] looked at the painting so you're coming into the discussion prepared and then you're given questions that are direct, not vague but also open-ended. They're focused but there is also room for discussion. There was also time to discuss, and a five-minute period where we just sat there and looked at the art. With middle school students, sometimes you think, 'I don't know if I can just let them sit here for five minutes and think about this without them going a little bananas.' But I think you have to do that sometimes.

Through the close association with the paintings, I just [felt] more confident with them. I know what is there at the Gallery. I have a Rolodex in my mind of images that I could connect with my class subject matter.

(How, if at all, do you think the workshop has affected your teaching methods?) [It] reminds me to incorporate art more. I don't think it's really affected my teaching methods. I think some of the things that I saw I already do. It just reminds me or gives me that spark to go that route [incorporating art].

EFFECTS OF ARTS 101 WORKSHOPS ON PERCEPTIONS OF THE CORCORAN

When asked whether the workshops changed the way they view the Corcoran (or their relationship with the Corcoran), nearly all interviewees said it created or enhanced a new or existing positive perception of the Gallery and its offerings. More specifically, about one-half said the workshops created or confirmed their view that the Corcoran is a professional, open, and diverse institution with valuable resources for teachers (see the first two quotations below). About one-third said the workshops sparked their curiosity or interest in returning to the Gallery with their students (see the third quotation). The remaining few stated generally that the workshops had created awareness of the Corcoran's offerings.

I was impressed with how organized [the workshop] was, and how they gave us those visuals, which really can always be used in the classroom and are really important to have. I remember [them] treating us like professionals and like we were an important part of the [Gallery] as educators. It seemed like [the Corcoran staff] feel that the educators in the community are important, and it seemed like they wanted to work with us.

I've been aware of the Corcoran's reputation, and this [workshop] has probably just enhanced it. They did a very comprehensive workshop, but moreover, the touches of it included a really nice buffet breakfast and giving us the posters to take away. I thought it was done on a first-rate basis. I [also] happen to have a daughter who's very artistically inclined, and I've been invited to look into classes [at the Gallery]. So I think [the workshop] has enhanced my opinion of the Corcoran.

I think [the workshop] has encouraged me to again reach out and take part [in] their educational programs and perhaps even see if I can get the [Gallery] to come do a program with my school because I didn't realize how much they had for students.

ARTS 101 TIER II TEACHERS

Tier II includes six schools to work with on a more comprehensive level so that the Corcoran can begin to understand how students best “learn” creativity in the classroom; Tier II strives to continually develop innovative teaching mechanisms to assist educators and students in the classroom to achieve benchmarks of learning. This program is informed by teaching artists, museum educators, art education faculty, local teachers, and graduate students (*Arts 101* General Overview, 2011).

OPINIONS OF PROGRAM IMPLEMENTATION

STRENGTHS

When asked what worked best about the way the *Arts 101* program was implemented, all three interviewees said they appreciated collaborating with the M.A.T. student to ensure intentional and integrated lessons (see the first quotation below). One interviewee also said she appreciated collaborating with an “art-minded” M.A.T. student, having a small class size, and being able to choose from a variety of lesson themes (see the second quotation).

I really enjoyed the collaborative work between my teaching partner and me. Last year, the teachers came in; they did their planning [alone] and implemented the lesson. This year, [the M.A.T. student] and I had a chance to get together ahead of time and that really helped us to be more intentional about what we were teaching. [Then, we] switched off. She [took] one day and I [took] the other, and I really like that model.

The program was really accommodating because there's a variety of themes under which we could choose to focus the work. We chose identity and storytelling, something that comes really easily to this age group.

WEAKNESSES AND SUGGESTIONS

When asked what did not work well about the way the *Arts 101* program was implemented, a couple interviewees mentioned school-related scheduling issues outside the program's control (see the first quotation below). One interviewee said the M.A.T. student did not come frequently enough to effectively implement the lesson, and another interviewee said that the art-making portion of the museum visit was not as intentional as it could have been. Following from this, interviewees offered suggestions:

- ♦ Increase the frequency of visits by the M.A.T. student to at least twice a week (as happened in the first semester) (one interviewee expressed a desire for daily visits)
- ♦ Consider offering more lessons/interactions at the Gallery to emphasize the partnership (see the second quotation)

- ◆ Emphasize to M.A.T. students that they should bring and use quality art materials
- ◆ Encourage collaborative planning between the docent, M.A.T. student, and art teacher for the museum visit (i.e., the tour and art-making workshop) so it is more intentional

We see our group for *Arts 101* at the very last block of the day. And, in the middle school, our classes are extended beyond the normal school day . . . and sometimes by that time, they have no more energy.

In a dream situation, it would be nice if we could have the classes at the Corcoran, meet with the students at the Corcoran, to put an experiential [spin] to the programs, like having the students understand that this is a program and a partnership with the Corcoran.

USE OF PROGRAM MATERIALS

When asked how often they have used *Arts 101* program materials outside of the program, the frequency varied. A couple interviewees said they used the program materials daily or weekly, while one interviewee said she used the posters a couple times to teach specific lessons. Interviewees' use of the program materials also varied slightly; a couple interviewees said they had used both the lesson plans and posters, while one interviewee had only used the posters. Interviewees used the posters to teach about art styles, specific artists, and how to analyze works of art; interviewees did not elaborate about their use of the lesson plans (see the quotations below).

The posters we use as an exemplar [when] we were talking about unconventional portraits. And, the piece by Lorna Simpson. . . . I've used it to illustrate a point that I was making about how portraits [are] not necessarily what we would consider conventional.

The prints that are on display in the classroom, I often make reference to them if I'm talking about art styles [or] if I'm talking about subject and content. I used [one] today [for] the lesson that I'm [doing about] Jessica Stockholder. One of the discussion questions was [about] the [fact that her] assemblage or installation did not have a title. So the discussion question was 'What would a title be?' So, I took time to use the prints to explain what each title was on each of the prints and explained that some of the titles were obviously based on what was seen in the print, the subject, and other titles were based on something a little more abstract or not as easily recognizable.

ARTS 101 PROGRAM ROLE

When asked to describe their program role and how they and the M.A.T. students decided on *Arts 101* lessons, all interviewees mentioned the idea of collaboration or being a team, although their descriptions of the collaboration varied. For example, one interviewee described an equal partnership and specific examples of the division of work between her and the M.A.T. student, while the other two interviewees described the M.A.T. student as the lead and their role as supportive (i.e., reviewing the lesson plan that the M.A.T. student created and helping with classroom management) (see the quotations below).

I think a lot what we have done, we really have split everything. I decided on the themes because I knew my students the best and, through conversation, I encouraged us to meet as frequently as we did beforehand to plan. Through conversation, we [decided on] the materials [that] we were going to use to implement the lesson. It was very collaborative, which was very different from last year. I didn't feel like I did very much of anything [last year].

I was not the facilitator. When the Corcoran student was in the classroom, I let her do the teaching. I only interjected a few things here and there. I was her support. . . . A lot of times, I would see students that were [being] distracting, so I ask[ed] them to remain focused.

BARRIERS ENCOUNTERED

When asked to describe any barriers they encountered that prevented them from being more involved with the program, interviewees described logistical barriers, including scheduling the M.A.T. student, accessibility to the Gallery for teachers, and their curricular responsibilities as a DCPS teacher (see the quotations below). A couple interviewees described these barriers as having little impact on their overall *Arts 101* program experience, while one interviewee alluded to some frustration about her level of program involvement (i.e., responsibility for teaching the lesson the M.A.T. student developed).

My role is to do what I'm supposed to do as far as my job description for DCPS. Anything else is extra. So, for me to participate with the Corcoran, just [requires] me to give up more of myself because am I going to get something out of it? It's a good experience to think that I'm helping other teachers to develop, but other than [that], they're not going to give me a stipend to do it. I can't see how else I would benefit from it.

Scheduling was the barrier, for example, the [M.A.T.] student who was originally going to work with us this semester wasn't able to because of scheduling. That was pretty much it; the Corcoran is [also] not the easiest place to get to in terms of parking, accessibility to the Gallery was not the best you know. However, in terms of getting my students there, [the Corcoran] provided transportation [so it was not] a problem [for] them but for me, [there] was [an] accessibility problem. Maybe [the Gallery] could grant [us] parking for our teacher workshops.

DESIRE FOR FURTHER INVOLVEMENT

Interviewees' desire to further their involvement in the *Arts 101* program varied; one interviewee described a definite interest in helping to establish additional partnerships between the Gallery and other teachers (see the first quotation below); one interviewee expressed an interest in having the program offered to additional grades; and the remaining interviewee did not express a strong interest in expanding her current program role (see the second quotation).

I would love to help coordinate teachers and the Gallery. I would love to get more school partnerships created, because I think that [*Arts 101*] is a really wonderful idea. I am very interested in continuing [to] work with the program and seeing it expand throughout the whole school year. This year, we just had a semester. . . . But, [I would like to] have more of it and be able to help other teachers take advantage of the opportunity.

How would I like to participate more? I don't really see how much more I could give to the program. I have five classes a day. When they [the M.A.T. students] come out to work with me, I give them my undivided attention for that class period.

EFFECTS OF ARTS 101 ON TEACHERS

RK&A asked interviewees to describe any effects the program has had on them as teachers and their relationship with the Corcoran. Findings are presented below in two sections.

EFFECTS ON TEACHING METHODS

When asked to describe any effects of the *Arts 101* program on them as a teacher, a couple interviewees described changes to their perspective and teaching methods. For example, one interviewee said she realized the importance of collaborating with experts to expose her students to cultural resources like museums (see the first quotation below). And, another interviewee said the program helped increase her

comfort implementing a more diverse range of art lessons (see the second quotation). The remaining interviewee said she appreciates that the program exposes her students to the Corcoran but that it has not affected her as a teacher.

I definitely have tried to expose my students to the work of practicing artists and the work of artists in general as opposed to a specific technique or a specific standard, method, or style. I really have wanted to incorporate artists into my curriculum. It [the program experience] also makes me want to work with artists as collaborators. . . . I think of the [Gallery] as a place of expertise and docents as experts and artists as experts, bringing them in and having that opportunity for my students.

It [the program] has really opened my eyes to some things that I didn't think that my students would be interested in doing. . . . I don't know that I would have done or attempted [some of the activities] because I'm overly cautious. (Can you give me an example?) Painting on the canvas board; it's something that I wouldn't have been able to get for them so I'm appreciative of the fact that she [the M.A.T. student] suggested, 'why not [use] canvas board?' I was like, 'Because we don't have any,' and she was like, 'we can get it.' I would have never thought of that. And, having the entire class painting at one time, that's something I generally don't do, but they [students] did it, and it worked, and I never thought [that] it would have.

EFFECTS ON THEIR RELATIONSHIP WITH THE GALLERY

When asked to describe any effect the program has had on their perspective of or relationship with the Corcoran, two interviewees said it has raised their awareness and opinion of the Gallery and its offerings and increased their comfort level visiting and using the Gallery as a resource (see the quotations below). The remaining interviewee said she appreciates when organizations offer students opportunities through partnerships but did not elaborate about the partnership with the Corcoran.

Prior to the partnership, I really didn't know very much about the Corcoran, and, in DC, where all the museums are free, [it] never occurred to me to pay to enter the [Gallery] because we have all this access to free art. I think the Corcoran had done a lot of really innovative things in the past two years; things that otherwise would have been [off] my radar. . . . It [the program] has helped me grow an appreciation for the Gallery. . . . I talk about the Corcoran all of the time [now]. It's a household name at school, and I mention it to parents through newsletters so that they'll know what's going on in the art program. I feel really proud to be working with the Corcoran.

I have a wonderful relationship with the Corcoran now, and I feel very much at home there. I think it also has to do with the fact that the DC Public Schools Art Department has been having our professional development there. . . . So, because I'm coming more often, I'm becoming more familiar with it and feeling more at home with it. Many of the staff and I are on a first name basis now, and I'm considering doing a summer workshop.

PERCEIVED EFFECTS OF ARTS 101 ON STUDENTS

When asked what they think students gained as a result of participating in *Arts 101*, all interviewees said that they felt students gained confidence in their abilities as an artist because the Gallery is exhibiting their work at the end of the program (see the first quotation below). All interviewees also said they think students built their capacity to analyze and interpret works of art (see the second quotation), and a couple said they think students have a greater understanding of what art can be (i.e., art is not just paintings). One interviewee also said that she thinks students gained an appreciation for museums as a resource.

The [students] are going to be able to see their work hung at a national museum. It gives them something to look forward to, and it lets them see that once you have [had] this rich experience working with different mediums, that your work can be seen by people from all over the world that will come through a museum. I think that that experience makes them feel really proud, and it has instilled some pride in them. They can't wait to see their work hanging at the Corcoran.

[The program] helps them analyze what they see, to dig deep into what the artist might have been feeling. [There] might have been a time when they would just go and look at [paintings] and not really understand that there was some intent behind the works that are hanging in front of them. I think they know that there's always a purpose for what an artist does, and I think going to the galleries and really exploring let them see that you have to use your imagination and really know that these artists have an intent [behind their] work.

When asked what about the program they think helps achieve these outcomes, interviewees consistently mentioned the following elements: exhibiting students' work in the Gallery, working with a staff that is open, organized, and dedicated to communicating and providing resources, and collaborating with M.A.T. students who are passionate about art and working with school-age children.

PRINCIPAL FINDINGS: PARENT/GUARDIAN INTERVIEWS

INTRODUCTION

RK&A conducted in-depth telephone interviews with five parent/guardians of students who participated in *Arts 101*. These interviews explored the extent to which parents are aware of the program. Three interviewees are female and two are male; interviewees' ages are 40, 54, and 64 years.²

AWARENESS OF ARTS 101 PROGRAM

When asked to describe what they know about what their child did in the *Arts 101* program, three interviewees had little to no awareness of what their child did in the program (see the first quotation below). The remaining two interviewees had general to more specific awareness of what their child did in the program (see the second and third quotations).

I really don't know anything. [She] is not one to share her experiences with me. I have been her guardian for only four years. [female 64]

I think they drew. Everyone had to draw a picture. . . . They thought it was cool [that] they could have their picture displayed and that a lot of people could look at it. [male 54]

I know that they went to the Museum, and then, I think they worked on creating a video of some sort, and they also did something, it was fingerprinting? [female 40]

OVERALL EXPERIENCE

When asked to describe what they thought the most engaging and challenging aspects of the program were for their child, three interviewees provided generally positive feedback about their child's experience. When asked what their child liked best about the program, these interviewees named seeing different works of art, drawing, or having their own works of art displayed (see the first and second quotations below). The remaining two interviewees could not describe the most engaging aspects of the program for their child (see the third quotation). None of the interviewees described any challenges faced by their child in the program.

(Do you have any sense of what she liked best about the program?) The fact that she gets to see different artwork [is what she liked best]. Like I said, she loves to draw. That's how she channels all her emotion. [female 64]

(What do you think she liked best about the program?) I would say maybe the artifacts and just all the different kinds of art that she was exposed to. (Why do you think she enjoyed that?) I think because it piqued her interest in museums and artwork, things like that. [female 40]

(What do you think your child liked best about the program?) I couldn't tell you because he didn't even discuss it with me. He didn't even mention one word about it. [male]

² Two interviewees were not willing to give their age.

PERCEPTION OF THE EFFECT OF THE PROGRAM ON STUDENTS

Finally, interviewees were asked what they thought their child gained as a result of participating in *Arts 101*. Three interviewees described their child's broadened perspective of the world, society, and/or different kinds of art (see the quotations below). The remaining two interviewees could not answer the question due to limited program knowledge.

(What do you think she might have gained as a result of participating in this program?) For her, it would be a different and a wider experience and exposure to different art [in the] world. [female 64]

(What do you think she gained as a result of participating in *Arts 101*?) I'd say a stronger sense of the different kinds of art and ways that it can be presented, and [the ability] to take a look at different cultures. [female 40]

When asked if they noticed effects of the program on their child at home, three interviewees said they had. These interviewees described an increased interest in or dedication to pursuing or making art (see the first and second quotations below). The remaining two interviewees had not noticed any effects or could not answer the question due to limited program knowledge.

(Have you noticed any effects at home? Has she talked more about wanting to be an artist or wanting to make more art?) She does. In fact, we were looking at high schools. She wanted to go to a high school that focused on artwork. [female 64]

Like I said, one of my sons is talking about being an architect. So, I think that had some impact. (So, you think his interest in being an architect was a result, in part, of his participation in *Arts 101*?) Yeah. It had a little something to do with it. I don't know to what extent, but I believe it [created] a little motivation. [male 54]

When asked whether the program affected their child's participation in school, responses varied. A couple interviewees said that since the experience was positive in general, it was helpful in school (see the first quotation below). One interviewee said that the program has probably helped their child in art class. One interviewee said the program does not seem to have helped since the child's performance has not improved (see the second quotation). The remaining interviewee could not answer the question due to limited program knowledge.

(Do you think participating in this *Arts 101* program may have helped her school participation?) I can't say that it [harmed her in] any way. Has it helped? Yes. Anything that she's exposed to in a positive way is always helpful for her. [female 64]

(Do you think he's more interested in school or has done better in school at all as a result of the program?) I doubt it. One reason why I say that is because since the program, I've gotten notification from his teachers that they want to meet because of his performance. So, if it was enhancing it, I shouldn't get [any] notifications. [male]

PRINCIPAL FINDINGS: M.A.T. STUDENT INTERVIEWS

INTRODUCTION

RK&A conducted in-depth telephone interviews with four M.A.T. students who facilitated *Arts 101* program activities as part of their Corcoran College of Art curriculum.

OPINIONS OF PROGRAM IMPLEMENTATION

RK&A asked interviewees to describe strengths and weaknesses of program implementation, as well as suggestions for overcoming any challenges they encountered.

STRENGTHS

When asked what worked best about the way the program was implemented, interviewees mentioned a variety of program elements depending on their particular partnership. These include:

- ◆ A semester-long program experience with bi-weekly visits
- ◆ A planning period to collaboratively develop lessons with the classroom art teacher (see the first quotation below)
- ◆ Flexible lesson plans that can be adapted based on interest (see the second quotation)
- ◆ Supportive Corcoran staff to coordinate museum visit logistics and provide program resources
- ◆ Support from the classroom teacher regarding classroom management and behavior
- ◆ Partnering with a classroom teacher with previous *Arts 101* program experience (see the third quotation)

I got thrown into working with the program late so technically we were supposed to be doing work with the students all school year, but because it was halfway through the semester when I was added, we [the teacher and I] decided to take the entire first semester as a planning period. (Why did that help?) It really gave us time to flesh everything out. We were able to contact docents at the Corcoran [and] the coordinator of school museum tours, and [we] set up a schedule and then began to build lessons from there, as far as things that fell at an appropriate time. If we hadn't had those extra few months to plan everything, I don't think our lessons would [have] ended up nearly as rich or as involved as they turned out to be.

The best aspect of the program for me was the flexibility; we received a binder of lesson plans and we could use those lesson plans, but we could also build off of those. (So tell me why that worked best?) Currently at the Gallery, there is a temporary exhibition, *30 Americans*, and I really wanted to bring those pieces into the lesson plans that I [was] doing. So I used some lesson plans that were [based on] the permanent collection of the Gallery, and then it was nice to be able to use some temporary pieces.

My partner teacher had participated in the program last year so she really knew what to expect and how to use me as a resource, and I thought that we worked really well together, and she understood what my role was and her role as well within the program and how we would work together. Whereas some other people who participated in the program felt like they didn't get to teach as much or they were in there [the classroom] by themselves.

WEAKNESSES AND SUGGESTIONS

RK&A asked interviewees to describe challenges they encountered with program implementation, as well as suggestions for overcoming these challenges. Because many of interviewees' suggestions follow naturally from the challenges they encountered, the findings below often synthesize the two ideas.

- ◆ Provide an orientation to M.A.T. students that outlines logistics (scheduling, budget, transportation, materials needed, etc.) and the program framework (program goals, program roles and expectations, lesson plans, etc.), as some of these things were not clearly defined (see the first two quotations below)
- ◆ Provide a similar orientation to classroom teachers that outlines the program logistics, framework, and expectations, as the level of classroom teacher involvement varied (see the second quotation)
- ◆ Create a defined planning period for M.A.T. students and classroom art teachers to collaboratively discuss ideas for lesson plans, including curricular connections (and a time for students to observe the classroom teacher if possible) (see the third quotation)
- ◆ Be intentional in matching M.A.T. students with classroom teachers based on schedule and experience (i.e., M.A.T. student's teaching experience, as well as teacher's experience with the *Arts 101* program)

[Leading lessons right away] wasn't necessarily a problem for me, but I can understand how it would be a problem for other students because a lot of the people in the M.A.T. program didn't have any other teaching experience. A lot of times they [were] just put in there [the classroom] before we had a chance to talk about lesson plans or any previous knowledge that the students might need. . . . There [also] wasn't any formal [conversation about], 'this is your role [as a student] and [this is] your role [as a] teacher'. . . . I think for other people it may have made more sense to at least have a little bit more experience before going in or maybe a little more observation time.

I think more frequent meetings with the personal contact at the school [the teacher] would probably help because I know a lot of people from the first class had a problem with the teacher in the room who wanted but [also] didn't want them there. (What do you think that would help address?) I think it would make the objectives and the goals clearer and [establish] a better relationship overall between the schools and Corcoran and reinforce the main objectives of the program.

I think setting up a schedule in advance to really make sure [which] exhibits will be up and when. We really incorporated the *30 Americans* [exhibition] into our lessons, and the Hank Lewis Thomas exhibition is displayed as part of that, but, at the same time, it's its own thing. We were under the impression that [the exhibition] would be up the same amount of time as the *30 Americans* [exhibition] and [scheduled] a second field trip to come back and view those works, and then found out during our first field trip that it was actually only going to be up [for] two more days so we couldn't come back and view it. . . . I think ensuring that someone from the Corcoran and the teachers sit down at the beginning to make sure they have all their ducks in a row with dates and everything so that there's no confusion at the last minute [would be good].

ARTS 101 PROGRAM ROLE

When asked to describe their program role, interviewees' experiences varied. One interviewee described a true partnership with the classroom teacher and provided examples of how they collaboratively developed and taught lessons (see the first quotation below). A couple interviewees described some

collaboration, where the teacher provided some initial advice about choosing lessons and occasional feedback about the success or challenges of lessons (see the second quotation). The remaining interviewee said she was primarily responsible for all aspects of lesson planning and implementation and collaborated very little with the classroom teacher (see the third quotation).

We [the classroom teacher and I] really went through and thought, ‘okay, let’s both make this very collaborative and throw out ideas,’ and she said from the get-go, ‘I don’t want you to think of it as my classroom and [that] I’m the head teacher and you’re just here to support me and pass out pencils. I [also] want you to develop lessons and create ideas so that the unit is cohesive as a whole.’ At the beginning, we created the [framework] for the entire unit . . . then, we [would] make adjustments based on how the kids [were] reacting. We’ve alternated weeks of teaching. One week she will take [the] unit plan and look at what we had scheduled for the week, and then write up specific lessons. . . . Then, the following week, I will do the same and write up lessons, and, as we’re writing, we’re emailing back and forth and sending ideas and sending links. So even though we alternate taking the lead role, we continue to support one another throughout the whole process.

The classroom teacher had them for three days, and I only came [one day]. So, we did a special project when I was there, something that was different from what they were working on during the week with her. I came up with a unit on identity. . . . Then, my classroom teacher and the administration at our school [are] very strict about having [a] teaching a plan . . . so I had to do that, which was really good practice to see what would be mandatory in a public school. . . . Then, we would have feedback sessions; we would email back and forth, and then she would send everything to the administration to make sure that I [was] meeting DC standards.

My teacher decided [that] the only thing that [was] going to help me [was] tossing [me] into the deep end. . . . I have some teaching experience but not very much. . . . All of the decisions about the lessons from which pieces we would be choosing [to] which lesson plan was used, everything like that was totally up to me. She didn’t put any input in whatsoever, and she didn’t want to.

DESIRE FOR FURTHER INVOLVEMENT

When asked whether there were ways in which they wanted to participate more, interviewees’ responses were evenly split. A couple interviewees (whose individual level of involvement varied) said they were content with their program role and opportunities (see the first quotation below). On the other hand, a couple interviewees said they would have liked to have visited the school more frequently during the semester because their projects with students felt rushed (see the second quotation).

As far as the Corcoran staff and teachers [at] the participating schools, I thought they were really flexible with my schedule. It [the schedule] wasn’t too overwhelming, and I could only go when I could go, once a week, so that flexibility was really nice. I don’t think I would change my participation in the program. I thought it worked really well and blended with my schedule and also gave me great experience.

I do wish it [the program] was a little longer because I really enjoyed what I was doing. (How long would you have wanted to be involved?) Maybe another month or so because the [students] didn’t get a chance to finish their paintings by the time that I left, and [the teacher] said she would help them finish . . . but it would have been nice to have extra time.

EFFECTS OF THE *ARTS 101* PROGRAM

EFFECTS ON TEACHING METHODS

When asked to describe any effects the program had on them as a teacher of the arts, all interviewees said they gained valuable teaching experience, including classroom management techniques, an understanding of DCPS requirements, and teaching strategies, such as grouping students together to discuss interpretations of works of art as opposed to facilitating a discussion with the whole class (see the first quotation below). A couple interviewees also said they came to admire the passion and rapport that their classroom teacher had for and with their students (something they learned from and hope to emulate) (see the second quotation). These effects seemed consistent regardless of the level of classroom teacher involvement (e.g., one M.A.T. student did not have the same level of teacher involvement; however, she had previous classroom experience and appreciated having the independence to develop and teach her lesson).

I [created a] PowerPoint the first day, and [the teacher] said, ‘it might be a great idea, instead of showing images on the PowerPoint, that you hand [the images] out and group [the students] so that it’s about friends and collaboration.’ So, grouping them together, giving them a set of specific questions to answer and then having them do group presentations to each other. . . . So it was all very concrete and practical information.

Certainly having the opportunity to work so closely with my partner teacher has definitely influenced my teaching. I graduate in May so hopefully in the fall, I’ll have my own classroom, and I know that I will certainly be bringing her attitude with me as far as classroom management. The [students] are so respectful of her. . . . She has a two-year-old daughter, and she writes her lesson plans on the way to Target because she’s just so passionate about [creating] these lessons and working with the [students]. So, I think definitely seeing her level of enthusiasm will certainly rub off on me in the future when I am working with my own students.

EFFECTS ON FUTURE CAREER

When probed specifically about any effects the program had on their future career as an arts educator, all interviewees said it solidified their plans to become either a classroom teacher or museum educator. More specifically, three interviewees said they realized or confirmed a new or existing interest in teaching middle school students (see the first quotation below); the remaining interviewee said she still wants to be a museum educator but the program helped her understand the realities of teaching in a public school (see the second quotation).

The first time we went out, I was actually afraid of middle school students but I ended up liking that group of students, and I think I want to teach middle school. I like that adolescent age where they’re beginning to like things, don’t have advanced reasoning, and are able to understand multiple perspectives; to me, it’s a very interesting transition age. [Teaching] art [to] them, I can help them through the transition.

I’m still thinking about doing museum art education, but it was a great experience to go into a public school and see the realities of teaching in a public school. At first, I wasn’t too excited about going in to teach 7th and 8th grade because I remember when I was that age. [But] the [students] were great and it definitely made me think about what age group I want to teach.

PERCEIVED EFFECTS OF THE PROGRAM ON STUDENTS

When asked what they perceived as the effects of the *Arts 101* program on students, nearly all interviewees said they thought the program increased students' confidence in their artistic skills (see the first quotation below); a couple interviewees said they believe the program increased students' awareness of museums as an exciting and dynamic place to learn (see the second quotation); and one each said students learned about artists and their influence; explored their identity; or increased their capacity to observe and interpret works of art.

I think [the program affected] their own confidence in themselves. . . . [For example,] one of the girls in the class is very intelligent, and when you ask questions and have class discussions, she can give you the most eloquent answers for an 8th grader. But, when it comes to actually putting pencil on paper and doing the creative portion of it, she really struggles with that. So [you] see her go through these little exercises, drawing out little stick figures of a story or a trip she took to Disney World with her family, [and] she started out saying, 'I can't do it; I don't know how to do it. I'm just not good at drawing.' With just the smallest amount of coaching and encouragement, she got to work, and by the end of the class [she] had such great little drawings to talk about and share with the class, and I think there have been days like that with all of the [students] where they just need a little bit of encouragement.

None of [the students] have ever been to an art museum before. . . . Using the artwork in the permanent and temporary exhibits, we used [the museum trip] as a finale, and they were really excited about that, and I think that it really brought [the program] full circle, especially some of the [works of art] in the permanent collection that they had seen in books and had shown them how art education can be exciting, and it's not just looking at slides and learning about facts.

When asked what about the program they think helps achieve these outcomes, interviewees consistently mentioned the following elements: exhibiting students' work in the Gallery, providing access to resources, such as the museum and art materials, and constant reassurance and encouragement from the classroom teachers and M.A.T. students themselves.

PRINCIPAL FINDINGS: CORCORAN STAFF INTERVIEWS

INTRODUCTION

RK&A conducted in-depth telephone interviews with seven Corcoran staff members who help plan, implement, and manage the *Arts 101* program.

OPINIONS OF PROGRAM IMPLEMENTATION

RK&A asked interviewees to describe strengths and weaknesses of program implementation, as well as suggestions for overcoming any perceived challenges.

STRENGTHS

When asked to describe what worked best about the way the *Arts 101* program was implemented, nearly all interviewees said that the collaborations among various stakeholders, including classroom teachers, M.A.T. students, the Corcoran College of Art, and Corcoran staff or docents, are the greatest strength of the program (see the first two quotations below). A couple interviewees said the *Arts 101* program materials (i.e., posters of works of art and lesson plans) are strengths because of their high quality, variety, and alignment with DCPS curriculum (see the third quotation). A couple interviewees also said that the program fulfills a need for offering experiences with the visual arts to DCPS students (see the fourth quotation).

I'd have to say the strength of the program is the relationships we have built with the *Arts 101* teachers. They seem to be very positive about the program. They have also been very flexible in terms of adjusting and adapting to the changes that we have made as we [have] progressed with the program.

I would say the best thing is the one-on-one mentor-mentee relationships between our students and the teachers they're working with. I think that was something that we learned from the first go-round where we had anywhere from 3 to 5 students working with a teacher on a limited three-visit basis, which was chaotic. Having one student with one teacher for the duration of a whole semester worked better [for] the young learners, and I think it worked pretty well in terms of how the teacher saw the Corcoran's commitment to the program.

I think the poster series was terrific, and [they] had a lot of information for the students as well for the teachers. . . . I thought the posters were absolutely fabulous for the [students] to become acquainted with the art work, and they were so big and beautiful and when they actually came in to see the art they recognized them.

I think first and foremost, [the program is] filling a need, and I think that's really important, especially right now when we're seeing a decrease in funding for visual arts [in] schools. . . . So, I think having a cultural organization like the Corcoran step in [and] make a commitment to restoring [the visual arts] to the school system, both public and public charter, [is] a really important thing.

WEAKNESSES AND SUGGESTIONS

When asked to describe challenges with program implementation, interviewees named the following (listed in order from most- to least-frequently mentioned):

- ◆ No clearly defined program roles and expectations for M.A.T. students and classroom teachers (see the first quotation below)
- ◆ Diverse range in the extent of M.A.T. students' interest in, availability for, and previous experience relating to facilitating *Arts 101* programs (see the second quotation)
- ◆ Lack of understanding of *Arts 101* program goals among M.A.T. students and classroom teachers
- ◆ *Arts 101* lesson plans that required unavailable school technology (e.g., PowerPoint)
- ◆ Lack of consistency in the presence of visual arts teachers and curriculum among partner schools (see the third quotation)
- ◆ Lack of time for the gallery tour and art-making workshop

I think a main [challenge] is finding consistency in terms of what works and how to continue it. We've had such varied personalities in terms of the middle school teachers and their teaching styles as well as the Corcoran [M.A.T.] students. We have found it a bit difficult in terms of defining roles. We've [told] [the schools] that it's not a student-teacher situation, but that has created a bit of a grey area in terms of roles and who's responsible for what and how much the [M.A.T.] student should be doing.

[Ideally, the program is set up as] a mentor-mentee [relationship between the classroom teacher and the M.A.T. student] where they work together as a team, and the student is not expected to take over everything when they are not really, in most cases, prepared for that. Because the [M.A.T.] students we selected to do the [*Arts 101*] program in the fall are just entering our Master's program, some have had experiences with young learners and some have had none. They're just learning about theory and education and how to plan lessons the very same semester that they're in [the *Arts 101* program]. . . . But, at least one of the students had a lot of experience with children, and she loved having independence [in terms of program implementation].

I think that [the schools] agree in theory that the *Arts 101* program is a good thing but what DCPS lacks is a full visual arts curriculum so it makes it very difficult to design a comprehensive K-12 program that can then be easily implemented in the classrooms. We've got the DCPS Standards of Learning, which is great, but, when there is a visual arts teacher, they're implementing these standards in different ways, and there's not even a visual arts teacher in every single school. That is a significant challenge for us.

Following naturally from their discussion of program implementation challenges, interviewees also provided suggestions for overcoming these challenges (some of which have already been discussed informally in internal *Arts 101* meetings):

- ◆ Clearly define program roles and expectations for the collaboration between M.A.T. students and classroom teachers
- ◆ Clearly define program goals and determine how those goals align with the M.A.T. student's and classroom teacher's proposed *Arts 101* lesson
- ◆ Establish regularly scheduled meetings with (or program observations of) M.A.T. students and classroom teachers to maintain an open line of communication, determine whether *Arts 101* program goals are being met, and troubleshoot any implementation challenges
- ◆ Recruit students from all programs at the Corcoran College of Art (as opposed to limiting recruitment to the M.A.T. program); the recruitment process should be open to encourage

application by those with a natural interest and include an interview process to encourage a certain level of commitment from students

- ◆ Provide a stipend and training (e.g., classroom management, understanding of works of art in the collection) to the Corcoran College of Art students who participate
- ◆ Provide additional time (or visits) to the Gallery for middle school students to increase their comfort with museums and allow more in-depth exploration of works of art and time to create works of art

ARTS 101 PROGRAM ROLE

Interviewees' level of involvement with the *Arts 101* program varied. The majority of interviewees described their role as more peripherally involved in *Arts 101*, including managing logistics (such as scheduling tours) and facilitating the museum visit (i.e., tours and art-making workshops). A few interviewees described their *Arts 101* role as more intimately involved in the coordination of collaborations between the schools and the Corcoran College of Art students.

DESIRE FOR FURTHER INVOLVEMENT OF CLASSROOM TEACHERS

When asked whether there are ways they would like the classroom teachers to be more involved, interviewees' responses varied widely. A few interviewees said the classroom teachers' level of participation has been great. For example, a couple interviewees said they appreciated how involved the classroom teachers were in the facilitation of the museum visit (see the first quotation below). A couple interviewees said they recognize that the classroom teachers are stretched thin but, ideally, they envision the classroom teachers participating more by sharing any lesson plans developed for *Arts 101*, participating in professional development opportunities, and/or promoting the *Arts 101* program to their colleagues (see the second quotation). One interviewee said that the classroom teachers need to be more involved in collaborating with the Corcoran College of Art students who are facilitating *Arts 101* lessons (see the third quotation). The remaining interviewee did not have enough knowledge of teachers' program role to respond.

(Were there ways you would you have liked the classroom teachers to be more involved?) More than these two teachers were? No, I don't think there's a way [they could have been more involved]; I've never gotten so much information from teachers. It was absolutely perfect what they did. Both the teacher and the assistant teacher [M.A.T student], it was fantastic what they did. We don't usually get that; we just get, 'Let's see paintings that have stories to tell, a narrative, but this [lesson] was very specific. So it was hugely helpful.

I know the teachers are already very much in demand from their own school situations, they're pretty loaded. So, the intention of the program is to be a tool and a supplement to what they're doing. My hope is that they do see it as a tool, but it would be helpful, if they came up with lesson plans or if they had certain successful class periods with *Arts 101* materials, it would be helpful for them to share that with us. And, we have a Summer Teacher Institute that I helped coordinate, and I'm hoping that they can be involved with that as well.

I think the M.A.T. students have gone over and above. I think it's really the teachers, and I'm not saying all of them, [that need to be more involved]. I think part of what happened was some of them felt burned the first year because the [M.A.T.] students only [visited] three times so that meant they had to pick up all the stuff that the Corcoran wanted to do with the [program]. . . . So, when I suggested doing a one-on-one, some of [the teachers] turned it around and said, 'well

students [are] going to do the bulk of the work this time.’ I think that there needs to [be] the idea that this is a partnership where there’s a mentor and a mentee. It’s not going to be a completely equal partnership because we’re talking about [M.A.T. students] who are not [yet] teachers. They’re studying to be teachers, so they’re learning. I don’t think learning means you see if they sink or swim. I think the teaching should be done as co-teaching around this particular unit related to the Corcoran.

DESIRE FOR FURTHER INVOLVEMENT OF CORCORAN COLLEGE OF ART STUDENTS

When asked whether there are ways they would like the M.A.T. students to be more involved, again, interviewees’ responses varied widely. A few interviewees said the M.A.T. students’ level of participation has been great or above and beyond (see the first quotation below). For example, one interviewee said some M.A.T. students committed additional time to the *Arts 101* program. One interviewee said it would be great if the M.A.T. students could share the *Arts 101* lessons they developed or altered; and one interviewee said there has been a recent lack of commitment by Corcoran College of Art students recruited for the next semester of the program (see the second quotation). The remaining couple of interviewees did not have enough knowledge of M.A.T. students’ program role to respond.

Ideally, [the] students [are told] to keep their Fridays open because that’s usually when [they go to] the other partnership programs with schools. So, that’s the time that most of them has free. Some of them, this past year, said ‘I’ve also got free time here, here, and here.’ So [the] students were going three times a week so that was great. I think that’s wonderful, and I think that students at the beginning of the program can do that sort [of] thing because they haven’t gotten to a point where they have so much other work related to their program.

This semester, some [students] have said, ‘I got a job; I can’t do it.’ There seemed to be a real lack of commitment this particular semester. Their attitude may be a reflection of how their perceiving the program importance and what their advisors expect. I’m not sure where that’s coming from . . . but I have seen a lot more of that this semester.

PERCEIVED EFFECTS OF THE PROGRAM ON STUDENTS

When asked what they perceived that students gained from participating in *Arts 101*, nearly all interviewees said they think students gained some ability to discuss works of art, including the elements of art and their ideas about the works of art (e.g., what they like and do not like about a work of art) (see the first quotation below). A few interviewees said they think students gained an awareness of and interest in art and museums (see the second quotation). A couple interviewees said they think students gained confidence in their ability to create works of art and talk about them (see the third quotation). A couple interviewees said they think students gained creative problem solving skills (e.g., learning how to work with new materials to create art) (see the fourth quotation).

[On the tour], students were able to build on what they’d learned in the classroom and talk about many of the works [art]. . . . For example, they talked about *The Voyager*, and they could identify things from a previous painting, *Into Bondage*. They could identify the North Star, the significance of the North Star. They knew what kind of cultural role it played. What [that] helped tremendously with was that we didn’t have to give so much [information] about the painting’s story, and [we] could talk about the actual elements of art which is something that is pushed to the side. I think that’s what they gained because they knew [the story] beforehand.

I'd like to think they have a much more positive view on art and museums. I know last year when I went to visit some of the classrooms, there was one school in particular that did not have an art teacher, and when we went over some of the works in the posters initially, I think they weren't very interested. But, once we looked more closely at the works, I think they were able to take an interest, and I think once they came to the Gallery, I was told by the docents [that] there was one group [of] students that didn't want to go home yet; they wanted to keep looking at the Gallery.

I think the fact that at the end of the spring semester, they will come to the Corcoran and see their work displayed in a museum's galleries and be interviewed about their work by many, many people that care about what they did and their thoughts about their work of art. . . . I think that is probably a wonderful thing for them to receive that attention for something they created. (What do you think they're gaining as a result of doing that?) I think probably self-confidence, and they are able to articulate things about their own work of art; why they created it. . . . I think [they gain] poise, self-confidence, and [the ability to] think on their feet and articulate their thoughts, process and feelings about their work of art.

We had [students] use materials they hadn't used before in the classroom, so I think that there was some skill taught with art making. They painted on canvases and then used acrylic paint, which they hadn't used before. . . . A lot of them mentioned [the acrylic paint] was new material to work with and that [it] was a little bit challenging for them to use acrylic paint. It's very different than tempera paint. So some of them actually went back to the tempera . . . and wanted to use a material they were more familiar with. A couple of students mentioned that it was really hard for them at first and that they had to work through those challenges. I think that art can be a really good way for students to take a challenge and get through it and succeed.

PERCEIVED EFFECTS OF THE PROGRAM ON TEACHERS

When asked what they perceive that classroom teachers gained as a result of participating in *Arts 101*, the majority of interviewees said teachers gained tangible resources (such as lesson plans, poster of works of art), as well as opportunities to expose their students to resources such as the Gallery and its collections (see the first quotation below). The majority of interviewees also said they think teachers gained the support and knowledge of M.A.T. students (e.g., exposure to new teaching methods and tools) and Corcoran staff (see the first and second quotations). A few interviewees also said they think teachers gained an awareness of the Corcoran's resources (such as professional development workshops).

Hopefully, they've gained a lot of beneficial resources from the Corcoran, not only the teaching posters but the lesson plans, the trips to the Corcoran for their students. I believe they have articulated to us that they can also learn from the younger teachers since younger teachers bring an expertise in certain artistic media that classroom teachers may not have, and learning another kind of project that can be done is very beneficial to them. I think they've all become, hopefully, much more familiar with the Gallery and the staff.

I think [the classroom teachers] may enjoy having different teachers in the classroom; I've heard a lot of art teachers say that, because they're sometimes the only art teacher in the school, they don't have colleagues to work with. So, I think [they] enjoy having different art people to talk to about how [they] teach, what [they are] working on, what works, [and] what doesn't work. I remember [one teacher] asked about discipline. We had a discussion . . . [about] classroom

management and what do you do when the student just doesn't want to do a project and doesn't enjoy it? So I think that there were a lot of good conversations that happened between the M.A.T. students and [teachers] about teaching styles and [student] learning.

PERCEIVED EFFECTS OF THE PROGRAM ON M.A.T. STUDENTS

When asked what they perceive M.A.T. students gained from the experience, including how they think about their future careers as art educators, the majority of interviewees said they think M.A.T. students gained practical experience for how to adapt art lessons in the classroom, including classroom management and different teaching styles (see the first quotation below). A couple interviewees also said they think M.A.T. students built a relationship with the classroom teacher and/or Corcoran staff (see the second quotation). A couple said they also think M.A.T. students built their awareness of how to use museums as a resource in their teaching (see the third quotation). The remaining couple of interviewees did not feel they could respond to the question based on limited knowledge of the M.A.T. students' experiences.

I think having to actually apply art lessons in a real classroom setting allows [the M.A.T. students] to adjust and be practical in terms of what works and what doesn't work. I think last term there was one M.A.T. student who realized . . . [she implemented] a sculpture lesson using recycled materials, and she said the first go-around, she hadn't created enough parameters for the students, so it was a bit disorganized. But then she revised the lesson and worked from there and realized what would be effective.

I think they've gained some very positive relationships with the middle school students, working and connecting with them, as well as building positive relationships with the middle school teachers. I know one M.A.T. student [from] last year is still on very good terms and communication with the middle school teacher she was paired up with. The relationship has continued even though the program ended.

I have a feeling that if [the M.A.T. students] end up in DC [Public Schools] or in another place that they will know that reaching out to museum staff, get[ting] your students into a museum [to] expose them to the actual works of art [is beneficial]. I just feel like they'll be more likely to use actual works of art in a museum . . . know how to do it and feel comfortable knowing that [the museum is] a resource available to them. . . . I think it's kind of the ripple effect, too, that you have a group of teachers that realize what the possibilities are, and it [a willingness to collaborate with museums] does sort of spread.

APPENDICES

APPENDIX A: PROGRAM OBSERVATION GUIDE

APPENDIX B: INTERVIEW GUIDES

REMOVED FOR PROPRIETARY PURPOSES

APPENDIX C: ARTS 101 RECOMMENDED ACTION STEPS

The following three recommended action steps were collaboratively developed among Corcoran Gallery and College staff and RK&A during the May 29th workshop, Applying *Arts 101* Evaluation Findings. Please note, these action steps only apply to the *Arts 101* in-depth school program and not to the evaluation of the *Arts 101* professional development workshops and materials.

I. MODIFY PARTICIPANT OUTCOMES TO FOCUS STAFF'S WORK

The evaluation findings provide insight into streamlining and modifying participant outcomes to focus the Corcoran's efforts to achieve desired results. Based on workshop discussions, the following changes to outcomes were identified. An updated list of participant outcomes is attached.

◆ Student Outcomes

Two (of seven) student outcomes were placed on hold, as follows:

- ❖ *Students develop artistic thinking skills that assist them in creating and interpreting works of art* (previously student outcome #3). This outcome can potentially become a signature feature of *Arts 101*, however achieving this result requires specialized professional development/training among MAT students, classroom teachers, and docents. Therefore, the outcome was placed on hold.
- ❖ *Students see how visuals arts are important to their other learning* (previously student outcome #6). During the workshop, Corcoran staff decided to place this outcome on hold, recognizing it is less important to focus on early in the program's implementation.

◆ Family Outcome

Corcoran staff reconfirmed that *awareness* is a realistic goal to strive to achieve among *Arts 101* families during the formative stage of program development.

◆ Teacher Outcomes

The following revisions were made to the two teacher outcomes:

- ❖ *Teachers actively participate in creative collaborations as a result of the Arts 101 program* (previously teacher outcome #1). Given in part to challenges associated with the DCPS culture, Corcoran staff amended this outcome to focus on the program's affects on classroom teachers' teaching practice. The revised outcome is "Teachers develop new ideas and approaches to incorporate into their teaching practice."
- ❖ *Teachers develop sustained relationships with their Corcoran counterparts and with each other.* Corcoran staff decided to clarify the ending clause of this second teacher outcome. The revised outcome is, "Teachers developed sustained relationships with their Corcoran counterparts and with other teachers."

◆ MAT Student Outcomes

Corcoran staff confirmed that the five existing outcomes for MAT students may need to be revised if additional Corcoran students, outside of the MAT program, participate in the implementation of *Arts 101*.

2. DEVELOP 'ARTS 101 PROGRAM FRAMEWORK' TO CREATE GREATER CONSISTENCY AND SET EXPECTATIONS

Evaluation findings and workshop discussions identified the need to develop an overview document that clarifies program goals, roles and responsibilities, and timelines. The *Arts 101* Program Framework can create greater program consistency and set expectations among stakeholders.

◆ Communicate Program Goals

During workshop discussions, Corcoran staff confirmed that the *Arts 101* program goals are the revised participant outcomes for students, families, teachers, and MAT students. The outcomes provide results-orientated guideposts for program planning and implementation.

◆ Clarify Roles & Responsibilities

Corcoran staff identified, and evaluation findings reinforced, the importance of developing clear roles and responsibilities for MAT students, teachers, Corcoran staff, and docents in *Arts 101*. We recommend reviewing and prioritizing strategies from the *Arts 101* Impact Planning Framework to create the initial list of responsibilities. The evaluation findings can support the prioritization process; for example, the evaluation results reinforce the following responsibilities:

- ❖ MAT students collaboratively develop lesson plans with teachers.
- ❖ Teachers serve as a mentor to MAT students and help manage classroom behavior.
- ❖ Corcoran staff provide professional development for MAT students regarding gallery-based teaching and share the Corcoran's schedule of exhibitions to support lesson plan development.

◆ Establish Program Timeline

Workshop discussions highlighted the importance of developing a program timeline to support planning and setting expectations among MAT students, teachers, and Corcoran staff (e.g., establishing a minimum number of visits). The timeline must be customized for differences between the fall and spring semesters to create realistic expectations.

3. TAKE STEPS TO LESSEN PROGRAM VARIABILITY AND INCREASE PROGRAM STABILITY

One of the greatest challenges of the *Arts 101* program in its formative stage of development is the level of program variability which limits the Corcoran’s ability to achieve intended outcomes. The issue of variability must be considered in the short-term (during the remaining pilot phase) and long-term, as follows:

◆ Program Consistency

During the workshop discussions, the following steps were discussed to lessen program variability and increase program consistency in the short-term:

- ❖ Introduce and continually reinforce the *Arts 101* Program Framework among stakeholders (e.g., in recruitment, orientation, planning meetings, program reflections)
- ❖ Establish contracts with MAT students that tie assessment to outcomes
- ❖ Consider providing stipends to teachers to reinforce responsibilities and expectations
- ❖ Create a “pool” of *Arts 101* docents
- ❖ Provide professional development among MAT students, teachers, and docents that reinforces outcome-driven teaching strategies (e.g., open-ended questioning, facilitating the brainstorming process)
- ❖ Develop long-term relationships with schools unless teacher turnover or inexperience become barriers

Currently, the limited number and availability of MAT students represents a notable challenge to consistently administer the *Arts 101* program. In the short-term, Corcoran staff plan to utilize Corcoran students outside the MAT program for staffing to broaden the pool of candidates. The steps above can help reduce variability created by this short-term strategy. The long-term capacity of the program, however, is an important consideration for the future of the *Arts 101* program.

◆ Program Variability

Corcoran staff noted one important element of variability within the *Arts 101* program—the level of collaboration among MAT students and teachers. The evaluation findings indicated this is due to varying schedules, interests, and experience levels among MAT students and teachers (The DCPS culture is an influencing factor). The following two tactics were discussed to counterbalance the variability in MAT student/teacher collaborations:

- ❖ Intentionally pair MAT students and classroom teachers based on schedules, interests, and experience (i.e., MAT students’ teaching experience, classroom teacher experience with *Arts 101*)
- ❖ Encourage collaboration between MAT students and teachers along a continuum, allowing the assignment of program responsibilities between MAT students and teachers to differ among schools. The *Arts 101* Program Framework can consistently reinforce what needs to be accomplished overall.

REVISED CORCORAN ARTS 101 INTENDED IMPACT & PARTICIPANT OUTCOMES

| | |
|--|--|
| <p>IMPACT <i>Overarching result of Arts 101</i></p> | <p>Students are empowered to think and act creatively in their lives, their learning, and their community.</p> |
| <p>OUTCOMES <i>Concrete results among Arts 101 program participants</i></p> | <p>Students</p> <ol style="list-style-type: none"> 1. Students develop their ability to communicate their ideas visually, in writing, and orally. 2. Students demonstrate intellectual curiosity and experiment in creative problem solving. 3. Students develop confidence in a museum setting. 4. Students understand that art expresses and shapes ideas. 5. Students gain awareness that art can be used to address social issues. <hr/> <p>Families</p> <ol style="list-style-type: none"> 1. Families are aware of <i>Arts 101</i> in their child’s middle school experience. <hr/> <p>Teachers</p> <ol style="list-style-type: none"> 1. Teachers develop new ideas and approaches to integrate into their teaching practice. 2. Teachers develop sustained relationships with their Corcoran counterparts and with other teachers. <hr/> <p>MAT Students*</p> <ol style="list-style-type: none"> 1. MAT students see theory put into practice in the DCPS classroom. 2. MAT students improve their teaching skills. 3. MAT students are better informed to make career decisions. 4. MAT students make strategic contacts for their career search. 5. MAT students fulfill degree and licensing requirements. |

*Note, the *Arts 101* teaching artists will broaden from just MAT students to include other Corcoran College students in the fall 2012. Therefore, the current MAT student outcomes may need to be revised.