

Minneapolis Public Schools

FACETS

**Focus on Arts, Culture and Excellence
for Teachers and Students**

Evaluation of Years One to Three

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◆ Executive Summary

- In 2008, a 3-year Professional Development for Arts Educators (PDAE) grant was awarded by the U.S. Department of Education to Minneapolis Public Schools District to support professional development for arts educators. The funded project was titled Focus on Arts, Culture and Excellence for Teachers and Students (FACETS). The project was designed for arts educators in high-poverty elementary and middle schools.
- FACETS had two primary purposes. The first was to enhance music and visual arts teachers' knowledge and skills related to providing effective instruction for students of the ethnic/cultural backgrounds present in their classrooms, especially African American, Somali, Hmong, Latino/Hispanic, and American Indian. The second was to support the creation of on-going professional learning communities.
- The number of participating teachers went from 21 in the first year of the project, to 22 in the second year, to 52 in the third year. The year-two to year-three increase was 136%.
- Two main formats were used for the FACETS professional development activities in the first and second years: Large-group presentations for teachers of all arts disciplines combined and in-school teacher collaborations.
- Participating teachers' responses on the year-one baseline survey showed very high rates of agreement to items concerning incorporating the standards into instruction, incorporating the standards into assessment, students' potential to achieve rigorous academic standards, providing learning experiences that encourage active engagement, and providing learning experiences that enable students to explore individual interests.
- In their year-one open-ended comments, the teachers reported that they especially appreciated professional development that was both hands-on and occurred within specific arts disciplines. They also expressed a desire for professional development that equipped them with ready-to-implement classroom lessons.
- In the second year as compared to the first, large decreases were observed in the FACETS participants' level of agreement to survey items, especially items related to understanding the family and community experiences of African American, Somali, Hmong, Latino/Hispanic, and American Indian students. However, the year-two survey was administered at the end of the school year whereas the year-one survey was administered at the beginning. It is possible that teachers are generally less confident in their beliefs and practices at the end of a school year than at the beginning.
- In the year-two open-ended comments, the participants reported that they found FACETS valuable for enabling them to connect with other teachers whose arts specialty was the same as their own. They also indicated they would like to receive instruction on how to use technology in their teaching and how to deal effectively with off-task student behavior.
- Major changes were made in the FACETS project in the third year with respect to organization and content. Workshops that had been attended by all FACETS participants regardless of arts specialty were discontinued and specialty workshops were offered for three arts teaching areas: General music, instrumental music, and visual arts. The new organization allowed for more

hands-on activities related to specific arts disciplines and for more sharing of lessons and materials.

- Substantial increases from year two to year three were noted on FACETS participants' agreement rates for several survey items, particularly items that involved understanding the family and community experiences of African American, Somali, Hmong, and American Indian students.
- Many open-ended comments on the year-three questionnaire expressed positive reactions to FACETS. The teachers specifically mentioned that they greatly appreciated the cultural resources that were made available through FACETS and the opportunities to interact with other teachers in the same arts discipline. The participants' recommendations for future professional development for arts educators included offering sessions that were targeted for even more specific areas, such as general music, band, string, and vocal for music educators.
- In the teacher interviews conducted in year three, all interviewees reported that they had incorporated in their classroom teaching culturally responsive lessons, activities, or materials that had been presented in a FACETS workshop. In addition, the teachers especially valued two outcomes of their participation in FACETS. One was the professional relations they had formed with other teachers in the same arts discipline, and the second was getting classroom-ready lessons for immediate application in their teaching.
- The results of analyses of evaluation data collected over the 3 years of FACETS provided evidence that FACETS was highly successful in several important ways. First and foremost, FACETS was very effective with respect to facilitating the development of and participation in professional communities for arts educators. FACETS was also effective in facilitating the arts educators' classroom application of skills and knowledge acquired in the professional development sessions.
- FACETS participants were unequivocal about their recommendation for the future of the project. They wanted the FACETS project to continue, especially in the form in which it was implemented in the third year, with workshops for specific arts disciplines that featured opportunities to engage in hands-on activities and to share materials, lessons, and strategies.

◆ Introduction

In 2008, a 3-year Professional Development for Arts Educators (PDAE) grant was awarded by the U.S. Department of Education (DOE) to the Minneapolis Public Schools (MPS) to support professional development for arts educators. The funded project was titled Focus on Arts, Culture and Excellence for Teachers and Students (FACETS). Project funding provided professional development opportunities for music and visual arts teachers in elementary and middle schools characterized by high poverty, where 50% or more of the students were eligible for free or reduced-price lunch. FACETS had two primary purposes. One was to enhance music and visual arts teachers' knowledge and skills related to providing effective instruction for students of the ethnic/cultural backgrounds present in their classrooms, especially African American, Somali, Hmong, Latino/Hispanic, and American Indian students. The second was to support the creation of on-going professional learning communities (PLC's).

MPS contracted with the Center for Applied Research and Educational Improvement (CAREI) at the University of Minnesota to serve as the external evaluator of the project. This report presents an evaluation of the 3 years of the FACETS project, 2008-2011, including a description of the components, the modifications that were made from year to year, and the results of teacher surveys and teacher interviews.

◆ Background Research on Professional Development for Arts Educators

Well-designed professional development opportunities can be valuable for improving teacher effectiveness in the classroom. In a report prepared for the National Staff Development Council, it was stated that nearly 3 million teachers in the United States participate in some type of professional development annually (Darling-Hammond, Wei, Andree, Richardson, & Orphanos, 2009). The authors of the report emphasized that effective professional development has the following characteristics: a) Focuses on student learning and addresses specific curriculum content, b) Is intensive, ongoing, and connected to practice, c) Aligns with school improvement goals, and d) Builds strong working relationships among teachers.

Desimone (2011) states that, for professional development to be judged effective, the outcome must be increased teacher knowledge and improved instructional practice that lead to enhanced student learning. The core features of effective professional development identified in research conducted by Desimone and her colleagues (e.g., Garet, Porter, Desimone, Birman, & Yoon, 2001; Desimone, Porter, Garet, Yoon, & Birman, 2002) are essentially the same as those identified by Darling-Hammond et al. (2009). Namely, professional development should be focused on subject matter content and student learning, be of sufficient duration, provide active learning opportunities, be coherent with the teachers' other learning activities, and include collective learning participation that builds an interactive learning community.

It should be noted, however, that much of the research on teacher professional development has focused on the content areas of reading, mathematics, and science, and investigators who have synthesized professional development research have often included only these content areas in their summaries (e.g., Yoon, Duncan, Lee, Scarloss, & Shapley 2007). Are the characteristics of effective professional development the same for other content areas? In particular, what makes professional development effective for arts educators?

Recent research in the field of arts education shows a growing awareness of the need for professional development designed especially for arts educators (Conway, Hibbard, Albert, & Hourigan, 2005; Gates, 2010; Maher, Burroughs, Dietz, & Karnbach, 2010). Because there are relatively few teachers in arts education as compared to other areas (Snyder & Dillow, 2010), a subject specific focus on arts content is important for alleviating the sense of isolation among arts educators, as well as for promoting professional growth. The sense of isolation, a concern for many educators, is often pronounced among arts educators (Sindberg & Lipscomb, 2005). This heightened sense of isolation is only partly due to the fact that arts educators frequently are the sole representative of their discipline in a school. Cohen-Evron (2002) notes that the sense of isolation is compounded by the perception on the part of arts educators that administrators and non-arts teachers do not understand the goals of arts education. Gates (2010) further points out that even professional development itself can contribute to the feeling of isolation because professional development activities typically focus on the needs of teachers of reading and math, areas that are part of the annual student assessment, and completely exclude arts content. Consequently, the multifaceted experience of isolation and resulting frustration may not only inhibit effective professional growth but also lead to art educators leaving the field of education (Cohen-Evron, 2002).

The diminished status of the arts as worthwhile subject matter in public education is an additional concern for arts educators. Cohen-Evron (2002) identifies a perception among visual arts teachers that their specialty is only valued by principals because of the contribution that arts teachers can make with respect to decorating the school building. For example, visual arts teachers might be called upon to decorate the school for holidays or events such as parent-teacher conference days. Moreover, this work is often done outside of the school day and is not compensated. Cohen-Evron identifies other indicators of the devaluation of arts in public education such as insufficient supply budgets, large class sizes, inadequate classroom space, and teaching assignments that often require planning for multiple grade levels.

Professional development targeted for arts educators would not only enable arts educators to address issues such as the status of the arts in education but would also provide opportunities for them to learn about arts education with other arts specialists (e.g., Cohen-Evron, 2002; Conway, et al., 2005; Gates, 2010; Lind, 2007; Maher, et al., 2010). For instance, the professional development might provide opportunities for arts educators to engage in collective learning about technology use in the arts classroom, teaching strategies for specific arts disciplines, and standards-based assessment for the arts.

This report presents the results of the evaluation carried out on the FACETS professional development project that was designed specifically for arts educators in high-poverty elementary and middle schools in Minneapolis. Two major questions were addressed in the evaluation. First, to what extent were project objectives achieved? Second, how did the project evolve over the three years to meet the professional development needs of the arts educators?

◆ FACETS Project Objectives

MPS project administrators and CAREI evaluators developed a logic model for the FACETS project that presented resources/inputs, activities, outputs, outcomes, and the anticipated future impact (see Appendix A). The project activities included workshops to be held during the school year, summer institutes, arts educator applications (e.g., participation in professional learning communities), and curriculum development. The outcomes shown in the logic model are the five objectives formulated by MPS project administrators for the FACETS participants. These are shown below.

1. Strengthen their beliefs about the potential for all students to achieve rigorous academic standards in music and visual arts.
2. Strengthen their beliefs about their ability to help all students to achieve rigorous academic standards in music and visual arts.
3. Improve their comprehension of their students' social contexts and the effect context has on living and learning.
4. Increase their use of standards-based instruction and assessment that are effective for students in high-poverty schools.
5. Develop and participate regularly in a community of learners that supports long-term practice improvement and increased teacher resiliency.

For purposes of annual reporting of progress, DOE requested that the project objectives be expressed in SMART format (i.e., Specific, Measurable, Attainable/Achievable, Relevant, Time Bound). The SMART objectives for the FACETS project are presented in Appendix B.

◆ Data Sources

The CAREI evaluators met on a regular basis with MPS project administrators to obtain information about the FACETS professional development schedule, to discuss evaluation instrumentation, and to review evaluation feedback. MPS project administrators included Patricia Teske, FACETS Director from 2008 to 2009; Leann Dow, Comprehensive Arts Coordinator from 2009 to 2011; and Renee Beer, FACETS Coordinator from 2009 to 2011. CAREI evaluators also attended and took notes at most of the professional development sessions offered by FACETS during the 3 years of the project.

A survey questionnaire instrument was developed by CAREI evaluators to gather data specifically related to the objectives of the FACETS project and to obtain information about teachers' school assignments [e.g., grade levels taught, specific arts area(s)] and the areas in which they would like to increase their skills and knowledge. When developing the questionnaire, the evaluators received input from MPS project staff and also met individually with two of the participants (a music teacher and a visual arts teacher) to review a draft of the questionnaire and to obtain their feedback. The survey was administered at three time points: August 2009, May 2010, and August 2011. For the first and last administrations, teachers completed paper/pencil questionnaires. For the second administration, teachers completed either a paper/pencil questionnaire or an online questionnaire. A copy of the questionnaire is provided in Appendix C.

Teacher interviews were conducted by CAREI evaluators in the third year of the project. The primary purpose of the teacher interviews was to gather information about how the participating teachers used knowledge and skills gained in FACETS in their instructional practice. A copy of the interview protocol is provided in Appendix D.

◆ Year One of the Project

➤ Participants and Activities

A total of 21 arts teachers participated in FACETS in 2008-09, the first year of the project. A teacher was considered a FACETS participant if s/he attended at least one FACETS session during a project year. The number of participants was based on records provided by MPS staff. Nine of the 21 participants were categorized as emerging leaders. Emerging leaders had participated in previous MPS arts educator professional development projects and were identified by MPS staff as having exceptional teaching skills working with students in high-poverty schools. It was anticipated that the emerging leaders would provide guidance regarding the content and structure of activities offered as part of the FACETS project. The teaching areas of the 21 FACETS teachers were music ($n = 6$), visual arts ($n = 12$), dance ($n = 1$), and a dual assignment of both dance and theater ($n = 2$). The grade levels of the FACETS teachers' schools were K-4 or K-5 ($n = 8$), K-8 ($n = 9$), 6-8 ($n = 3$), and a teaching assignment that included both a middle school and a high school ($n = 1$).

The first year of FACETS was a planning and pilot year and included 16 sessions: An initial design meeting attended by MPS staff and emerging leaders, three music curriculum development sessions, three visual arts curriculum development sessions, seven large-group sessions focusing on topics such as living and learning in poverty that featured guest speakers, and two teacher collaborations. Six teacher pairs participated in the collaborations that took place in February and April of 2009 where the pairs alternated spending a school day together. The collaborations were given structure by establishing a goal, specific objectives, and essential questions. For example, for the February collaboration, the goal was for arts teachers in high-poverty schools to spend an entire school day together communicating and sharing their classroom experiences. The specific objectives were: a) Begin collaboration and dialogue. Co-teach if possible. Assist one another with classroom and resource management, and b) Share ideas about culturally-responsive arts classrooms, and begin a conversation about African American cultural heritage, learning styles, and teaching/behavioral strategies. The essential questions were: a) What were the students doing when they were most engaged? b) What can we do together to develop accessible strategies and resources that engage our students and nurture a culturally-responsive classroom? c) Do all students see themselves in my curriculum? How can we make that happen? In addition, the teachers were encouraged to create photos, videos, and audio recordings of classroom events that could be shared with other FACETS participants during a large-group session.

FACETS also sponsored a one-day summer workshop in the first year, "Hmong Culture in the Arts Classroom," held in August 2009. The workshop included a panel of presenters who spoke on the topics of history of Hmong in Asia and America, contemporary Hmong arts, and reflections on being Hmong in the public schools. The workshop also included a question and answer session and hands-on activities of making paper models of a story cloth and a musical instrument.

➤ Teacher Survey Respondents

The year-one survey questionnaire was completed by 126 arts teachers out of a total of 138 for an overall response rate of 91%. The response rate for FACETS participants was 19 out of 21 or 90%. Because the focus of the evaluation was the FACETS project, the analyses presented in this report were only carried out on the responses of FACETS participants and non-participants in high-poverty schools who comprised a comparison group.

The year-one comparison group for analysis of questionnaire responses was made up of 50 arts teachers completing the questionnaire who did not participate in FACETS in 2008-09 but who taught in a FACETS-eligible school. FACETS-eligible meant that the school enrolled elementary and/or middle school grades and that the student enrollment included 50% or more who were eligible for free or reduced-price lunch. The grade levels of the schools of the 50 comparison group teachers were K-4 or K-5 ($n = 21$), K-8 ($n = 22$), 6-8 ($n = 3$), and an assignment that included both an elementary school and a high school ($n = 4$). The teaching areas of the comparison group teachers were music ($n = 32$), visual arts ($n = 14$), dance plus another area (e.g., theater and visual arts) ($n = 3$), and creative writing ($n = 1$).

➤ Year-One Survey Results

Analyses were carried out on the survey items that were directly related to the objectives of the FACETS project (items 5 through 30). A four-point response scale was provided for these items (“strongly disagree,” “disagree,” “agree,” and “strongly agree”). For analysis purposes, responses were dichotomized to reflect agreement (i.e., aggregating “agree” and “strongly agree” responses) or disagreement (i.e., aggregating “disagree” and “strongly disagree” responses). Percent of agreement for items 5 through 30 are displayed in Appendix E for each of the 3 years of the FACETS project.

Responses of FACETS Participants

The first set of items (5-18) concerned the teachers’ beliefs, understanding, and practices. The percent of FACETS participants agreeing with these items ranged from 22% to 100%, with 11 of the 14 items associated with an agreement rate higher than 80%. The agreement rate was 100% for the five items shown below.

- *I understand how to incorporate the standards into my instruction (item 6).*
- *I understand how to incorporate the standards into student assessment (item 7).*
- *I am confident that all my students have the potential to achieve rigorous academic standards in my classes (item 9).*
- *I am confident in my ability to provide learning experiences that encourage students’ active engagement (item 13).*
- *I am confident in my ability to provide my students with learning experiences that help them explore their individual interests (item 14).*

A notable exception to the generally high levels of agreement on the part of FACETS participants was the item regarding opportunities to collaborate with fellow arts educators [*I have sufficient opportunities to collaborate with my fellow arts educators (item 17)*]. The agreement rate for this item was only 22%.

The second set of items (19-24) concerned the teachers’ understanding of the family and community experiences of six cultural/ethnic groups of students: African American, Somali, Hmong, Latino/Hispanic, American Indian, and ELL. The rates of agreement associated with these items ranged from 37% for Somali students to 90% for African American and Latino/Hispanic students.

The third set of items (25-30) concerned the teachers’ understanding of how to design lessons to help each of the six cultural/ethnic groups of students achieve rigorous academic standards. The agreement rates associated with these items ranged from 58% for Somali students to 90% for African American and Latino/Hispanic students.

Differences Between FACETS Participants and Comparison Group Teachers

Differences between rates of agreement of FACETS participants and comparison group teachers were tested for statistical significance. The statistical test associated with only one survey item was significant: Significantly more FACETS participants (84%) than comparison group teachers (54%) agreed with item 11, *I have a large network of cultural resources*.

Professional Development Needs

The responses given by FACETS participants and comparison group teachers were combined for the analysis of the teachers' professional development needs (combined $n = 69$). The responses of these two groups were aggregated rather than analyzed separately because a goal of FACETS was to increase participation over the 3 years of the project, and MPS project staff were especially interested in obtaining information about perceived professional development needs of all arts teachers in FACETS-eligible schools. The questionnaire included two items that asked about the teachers' professional development needs. One of these items asked teachers to check the areas included in a list for which they would like to increase their skill and/or knowledge (see Table 1). The areas selected by at least 40% of the respondents were assessment (57%), dealing with off-task student behavior (54%), collaborating with other teachers (52%), and teaching strategies (46%).

Table 1. Areas in Which Arts Teachers Would Like to Increase Their Skills and/or Knowledge

Area	Year 1 (n = 69)	Year 2 (n = 49)	Year 3 (n = 65)
Assessment	57%	41%	63%
Classroom materials	32%	29%	32%
Collaborating with other teachers	52%	45%	48%
Curriculum	38%	33%	35%
Dealing with off-task student behavior	54%	57%	45%
Lesson plans	30%	12%	25%
Minnesota academic standards for my arts area	35%	29%	17%
Teaching strategies	46%	41%	42%
Technology	a	73%	60%

^aTechnology was added to the questionnaire in the second year.

The second survey item regarding professional development needs presented a list of six ethnic/cultural student groups and asked the respondents to indicate which groups they would like to learn more about with respect to increasing the effectiveness of their teaching (see Table 2). All six student groups were selected by at least 49% of respondents. In order of highest to lowest frequency, the teachers indicated they wanted to learn more about working effectively with Somali students (75%), Latino/Hispanic students (63%), Hmong students (62%), African American students (61%), ELL students (58%), and American Indian students (49%).

Table 2. Student Cultural/Ethnic Groups About Which Arts Teachers Would Like More Information on How to Increase Instructional Effectiveness

Student Cultural/Ethnic Group	Year 1 (n = 69)	Year 2 (n = 49)	Year 3 (n = 65)
African American	61%	53%	46%
American Indian	49%	43%	48%
ELL	58%	39%	46%
Hmong	62%	41%	46%
Latino/Hispanic	63%	47%	59%
Somali	75%	73%	69%
White	a	24%	27%

^aWhite was added to the questionnaire in the second year.

Open-Ended Comments and Suggestions

In the last section of the survey, respondents were invited to write any comments or suggestions they had about professional development opportunities for arts educators in MPS. Open-ended responses were provided by 37 of the 69 respondents. Their comments are summarized below.

Technology. Comments made by several teachers indicated a need for professional development related to use of technology in the arts classroom. One teacher even offered to provide instruction on the use of computer software in the music classroom: *“I would like to offer my skills in teaching to fellow staff on the subject of incorporating the computer program GarageBand into a general classroom curriculum.”*

Cultural/ethnic groups. A number of teachers requested opportunities to acquire general knowledge about cultural differences or knowledge about specific cultural/ethnic groups, such as Latino, American Indian, and Somali. For example, one respondent wrote, *“I would like to have the opportunity to learn about Native-American history and culture if possible.”*

Summer workshop on Hmong culture. Teachers commented that they found the summer workshop on the Hmong culture to be valuable and suggested that similar workshops be offered on other cultural groups. One teacher wrote, *“I enjoyed and learned much from the recent Hmong workshop and would love to see one for Somali and American Indian and Latino culture.”*

Sessions with teachers in similar positions. Also mentioned fairly often was the desire to meet with other arts educators in similar positions to share materials and lessons and to discuss experiences. For example, one teacher asked for *“More time for sharing experiences, teaching, lessons, etc. with teachers of similar teaching posts/philosophy/style.”*

Hands-on activities and ready-to-implement lessons. Several respondents indicated that they especially appreciated professional development that included hands-on activities and lessons that they could implement in their classrooms. For example, one teacher requested *“More hands on, creative art production and lesson plan ideas.”* Another teacher wrote: *“I would like opportunities to learn new and exciting lessons that I can take back to my classroom. For example a teacher presents a lesson on an African American artist or any artist or art history piece and we can use it.”*

Challenges to participation. Due to required involvement in other professional development activities at their schools [e.g., Teacher Advancement Program (TAP) meetings], being able to participate in FACETS was a significant challenge for a number of teachers. To make it easier for arts educators to participate in professional development designed especially for them, one teacher recommended the creation of online

PLC's: *“PLC's online so specialists can form their PLC's with people who do the same job—eliminate wasted time—increase validity to specialist teachers.”*

➤ **Summary of Year One**

- Twenty-one MPS arts educators participated in the FACETS project in the first year, representing the disciplines of music, visual arts, dance, and theater.
- Two main formats were used for the year-one professional development activities: Large-group presentations for teachers of all arts disciplines combined and in-school teacher collaborations.
- FACETS participants' rates of agreement to survey items involving their beliefs, understanding, and practices were generally quite high, with five of the items associated with an agreement rate of 100%. These five items concerned incorporating the standards into instruction, incorporating the standards into assessment, students' potential to achieve rigorous academic standards, providing learning experiences that encourage active engagement, and providing learning experiences that enable students to explore individual interests.
- The responses of FACETS participants indicated they felt they had a relatively low understanding of the family and community experiences of Somali students. Similarly, FACETS participants also indicated they had a relatively low understanding of how to design effective lessons for Somali students.
- The rates of agreement of FACETS participants and comparison group teachers were significantly different on only one survey item. The FACETS participants' rate of agreement was significantly higher than that of the comparison group on the item that dealt with the teachers' perception that they had a large network of cultural resources.
- Teachers in FACETS-eligible schools indicated they would especially like to increase their skills and/or knowledge in the areas of assessment, dealing with off-task student behavior, and collaborating with other teachers. In addition, they indicated they would like more information about providing effective instruction for students of all the cultural/ethnic groups listed on the survey, but especially Somali students.
- In open-ended comments, the arts educators reported they would like future professional development on the use of technology and how to provide effective instruction for students of several different cultural/ethnic groups. In addition, the teachers especially appreciated professional development that was both hands-on and occurred within specific arts disciplines. They also expressed a desire for professional development that equipped them with ready-to-implement classroom lessons.

◆ Year Two of the Project

➤ Participants and Activities

A total of 22 arts teachers participated in FACETS-sponsored professional development activities in year two, with 12 of the 22 categorized as emerging leaders. The grade levels of the FACETS participants' schools were K-4 or K-5 ($n = 9$), K-8 ($n = 11$), and 4-8 or 6-8 ($n = 2$). The participants' teaching areas were music ($n = 12$), visual arts ($n = 9$), and dance ($n = 1$).

Based on year-one feedback, project staff made modifications to FACETS in the second year that were intended to provide the participants with more opportunities to interact with fellow arts educators, to concentrate more intensely on their specific arts areas, and to increase sharing of culturally-responsive classroom activities and materials. In addition, because the FACETS summer workshop on Hmong culture was very well received, MPS staff decided to include one of the presentations from the summer workshop in the required professional development for all arts educators that took place in late August 2009.

The second year of the FACETS project officially began in September of 2009 with what MPS staff called a discussion group series where three separate groups of six to eight teachers met with the project coordinator to talk about the topic of engaging every student. The discussion group series was followed by a meeting of the emerging leaders in October and then a meeting of all FACETS participants in November. Additional large-group sessions were held in February, April, and May, with each session including presentation and discussion of a specific cultural/ethnic group. For example, in February, a guest speaker from a community organization gave a presentation entitled "Introduction to Latino Cultures." Topics in the presentation included: Latinos' motives for coming to the United States and to Minnesota, stages of newcomers' integration, education and career aspirations, health, housing, family and gender roles, challenges of living in Minnesota, and suggestions for working with Latino families.

Similar to the first year, the second year of FACETS included two teacher collaborations. The teacher collaborations were carried out in January and March, with 11 pairs of teachers visiting each other's classroom for a full day. An attempt was made in year two to match teachers in the collaborating pairs as closely as possible with respect to both arts discipline and grades taught. All collaborating partners were equipped with Flip video cameras and were encouraged to use them to document classroom events that occurred during the collaboration.

In addition to participating in activities sponsored directly by the FACETS project, 12 FACETS teachers also attended a 2-day workshop held in mid August that was organized by the Indian Education Department of MPS. This workshop focused on best practices for Native American students and included presentations on Native American culture and field trips to sacred Indian sites.

➤ Data Collection Methods

The questionnaire instrument developed in year one (see Appendix C) was also used in year two, with two small revisions based on year-one results and other feedback provided by project staff and survey respondents. Namely, technology was added to the list of areas for which teachers might want professional development, and White was added to the list of cultural/ethnic student groups for which respondents might want to increase their teaching skills and/or knowledge.

Whereas the year-one questionnaire had been administered to all arts teachers attending the required professional development session in August 2009 just prior to the beginning of classes, the year-two questionnaire was administered to all arts teachers attending an optional professional development session in May near the end of the 2009-10 school year. The optional session was held on a district in-service day when no students were in attendance but teachers reported to their schools to work on end-of-year student records and to attend staff meetings. The session was a 1½-hour event advertised as “A Spring Celebration for Arts Educators” that featured a complimentary breakfast and a presentation entitled “Lessons from FACETS.” Because the event was only attended by 45% of MPS arts educators, it was necessary to devise a way to administer the questionnaire to the arts educators who were not present. Consequently, an online version of the questionnaire was developed and an e-mail message was sent to arts educators not in attendance inviting them to complete the questionnaire and offering them an incentive for their participation. The names of online respondents were placed in a drawing for one of five \$25 gift cards. A total of 87 out of 138 MPS arts educators completed the survey for an overall response rate of 63%.

➤ Teacher Survey Respondents

Twenty of the 22 year-two FACETS participants completed the survey questionnaire for a response rate of 91%. The comparison group for year two was comprised of 29 teachers whose assignment was in a FACETS-eligible school enrolling K-4 or K-5 ($n = 11$), K-8 ($n = 11$), 6-8 ($n = 4$), and an assignment that included both an elementary school and a high school ($n = 3$). The teaching areas of the year-two comparison group teachers were music ($n = 15$), visual arts ($n = 11$), dance ($n = 1$), and a combination of two or more arts areas (e.g., visual arts and theater) ($n = 2$).

➤ Year-Two Survey Results

Responses of FACETS Participants

Overall, the percent of FACETS participants expressing agreement with survey items in year two ranged from 0% to 95% (see Appendix E). These rates of agreement were somewhat lower than those observed in year one where the range was 22% to 100%. In year two, 11 survey items were associated with an agreement rate that changed by 10 percentage points or more from year one to year two. Increases of 10 percentage points or more were observed on the following two survey items:

- *I am confident in my ability to design learning experiences that are based on the life experiences and interests of my students* (item 12). (79% to 90%)
- *I understand how to design lessons to help American Indian students achieve rigorous academic standards* (item 29). (74% to 85%)

Decreases of 10 percentage points or more were observed on the following nine survey items:

- *I understand how to incorporate the standards into student assessment* (item 7). (100% to 90%)
- *I have a large network of cultural resources* (item 11). (84% to 65%)
- *I am confident in my ability to provide learning experiences that encourage students' active engagement* (item 13). (100% to 90%)
- *I am confident in my ability to provide my students with learning experiences that help them explore their individual interests* (item 14). (100% to 90%)

- *I understand the family and community experiences of African American students* (item 19). (90% to 68%)
- *I understand the family and community experiences of Somali students* (item 20). (37% to 0%)
- *I understand the family and community experiences of Hmong students* (item 21). (74% to 58%)
- *I understand the family and community experiences of Latino/Hispanic students* (item 22). (90% to 79%)
- *I understand the family and community experiences of American Indian students* (item 23). (63% to 53%)

Although MPS project staff were somewhat surprised and disappointed, they did interpret these results in a positive way. Namely, it seemed likely that the more the FACETS participants learned about specific ethnic/cultural groups, the more they realized how much they did not know. When interpreting these results, however, it is important to keep in mind that the year-one and year-two surveys were administered at very different points in the school year. More specifically, the year-one survey was administered in August before the school year began, and the year-two survey was administered in May at the end of the school year. It is quite possible that teachers' confidence is generally higher at the beginning than at the end of the school year.

Differences Between FACETS Participants and Comparison Group Teachers

Two survey items were associated with a statistically significant difference between rates of agreement of FACETS participants and comparison group teachers, and both items were in the section of the questionnaire where respondents were asked to rate their understanding of family and community experiences of specific groups of students. The student groups mentioned in the two items with significant differences were Somali (item 20), and American Indian (item 23). For both items, the comparison group's rate of agreement was significantly higher than that of the FACETS participants (see Appendix E).

Professional Development Needs

At least 40% of the FACETS participants and comparison group teachers (combined $n = 49$) wanted to receive more professional development in the following areas: Technology (73%), dealing with off-task student behavior (57%), collaborating with other teachers (45%), assessment (41%), and teaching strategies (41%) (see Table 1). Thirty-nine percent or more of the respondents indicated they would like to increase their knowledge of working effectively with Somali students (73%), African American students (53%), Latino/Hispanic students (47%), American Indian students (43%), Hmong students (41%), and ELL students (39%) (see Table 2).

Open-Ended Comments and Suggestions

Open-ended comments and suggestions were provided by 18 of the 49 respondents on the year two survey. A summary of their responses follows.

Opportunities to meet with other arts teachers. Many respondents indicated that they would like more opportunities to connect with colleagues in similar positions. For example, one teacher wrote, "*We need more time with other teachers in our content area.*" Respondents suggested various methods of accomplishing this including PLC's, teacher collaborations, and classroom observations. One FACETS participant commented on the value of the FACETS project for helping to establish connections with teachers in the same specialty area: "*FACETS has been very helpful to me in establishing connections with other music teachers; without it there is not enough opportunity for collaboration.*"

Instruction in the use of technology. Suggestions regarding the content of future professional development were often related to instruction in the use of technology. It is important to note that respondents not only requested instruction in technology but frequently also requested that the professional development include time for developing materials. For example, a visual arts teacher expressed a desire to learn how to create online portfolios of student work: “*I would like time and help to create an online portfolio of student work which could be used for instruction.*” Another visual arts teacher was interested in learning how to create a webpage: “*Also a class in creating a web page with enough time to finish making it.*”

Specific student groups. A few teachers asked for professional development on specific student groups such as Native American and Somali. For example, one teacher said,

I have developed units that speak to all cultural traditions and works of art from all cultural backgrounds listed above except for Somali. I need more background on Muslim/Islamic restrictions with regard to visual arts and how to address creating meaningful art experiences for Islamic students.

Another teacher described the type of information that would be especially useful for working with students from a variety of cultural/ethnic groups:

I wish that we had learned more practical things about the cultures of various peoples... I DO need to know how the kids of cultures other than my own react to being called on, to being touched or not touched, to the rules of their culture, to what people of their culture generally feel and say about education and more specifically education in my content area.

➤ **Attainment of Project Objectives in Year Two**

Teacher survey items were used to assess attainment of SMART objectives 1-4. Each SMART objective specified a target percentage for the increase in level of agreement from baseline to year two and from baseline to year three. The specified target increase from baseline to year two was 30%. The analyses carried out to determine whether or not the SMART objectives were met are summarized in Appendix F. The actual increases from baseline to year two are displayed in Table 3.

Table 3. Target and Actual Increases from Baseline to Year Two for Project Objectives 1-4

Project Objective Music and visual arts teachers will ...	Target % Increase	Actual % Increase
1. Strengthen their beliefs about the potential for all students to achieve rigorous academic standards in music and visual arts.	30%	17%
2. Strengthen their beliefs about their ability to help all students to achieve rigorous academic standards in music and visual arts.	30%	21%
3. Improve their comprehension of their students’ social context and the effect context has on living and learning.	30%	16%
4. Increase their use of standards-based instruction and assessment that are effective for students in high-poverty schools.	30%	12%

Across the four project objectives, actual increases of 12% to 21% were obtained, all falling short of the 30% target. However, it should be pointed out that the year-one baseline rate of agreement was very high

for the survey items associated with objectives 1, 2, and 4, leaving very little room for increases. In addition, responses to six survey items concerning six different cultural/ethnic groups were aggregated to assess attainment of objective 3, and, although all six of the individual actual increases fell short of the 30% target, the actual increase of 26% associated with Hmong students was close to target. When interpreting these results, as pointed out earlier in this report, one should keep in mind that, in general, the FACETS participants' agreement rates were lower on the year-two survey administered at the end of the school year than on the year-one survey administered at the beginning of the school year.

➤ **Summary of Year Two**

- Twenty-two arts teachers participated in FACETS in year two, representing the disciplines of music, visual arts, and dance.
- Whereas the year-one teacher survey was administered at the beginning of the school year, the year-two survey was administered at the end. These different administration times may have had an impact on the teachers' responses in that the rates of agreement were generally lower in year two than in year one.
- In the second year as compared to the first, large decreases were observed in the FACETS teachers' reported understanding of the family and community experiences of African American, Somali, Hmong, Latino/Hispanic, and American Indian students. Large decreases were also noted with respect to the FACETS teachers' reported understanding of how to incorporate the standards into assessment, their confidence in their ability to provide learning experiences that encourage active engagement, their confidence in their ability to provide learning experiences that help students explore individual interests, and their perception that they have a large network of cultural resources.
- In the second year of the project as compared to the first, FACETS participants indicated they had greater confidence in their ability to design learning experiences based on the life experiences and interests of their students. They also indicated they had greater confidence in their understanding of how to design lessons to help American Indian students achieve rigorous academic standards.
- Rates of agreement of FACETS teachers and comparison group teachers were significantly different on survey items related to understanding the family and community experiences of Somali and American Indian students. For both items, the comparison teachers' rate of agreement was significantly higher than that of the FACETS teachers.
- Year-two responses indicated that the arts teachers would especially like future professional development in the areas of technology and dealing with off-task student behavior. Similar to the first year results, they would also like professional development that would help them enhance their skills in providing effective instruction for the different cultural/ethnic groups of students present in their classrooms.
- In their open-ended comments, the respondents stated that they found FACETS valuable for enabling them to connect with other teachers whose arts specialty was the same as their own, and that they would appreciate more opportunities to meet with teachers in similar positions in the future. Similar to year one, they indicated an interest in learning how use technology in their teaching, and they specifically requested that professional development not only include technology instruction but also time for materials development.

- A 30% target was specified in each SMART objective for the increase from baseline to year two. The actual increases of 12% to 21% all fell short of the target.

◆ Year Three of the Project

➤ Participants and Activities

The third year of FACETS was accompanied by major changes in both the organization and content of the professional development sessions. The most dramatic change was the discontinuation of workshops that were attended by all FACETS participants regardless of specialty, and, instead, offering separate cohort workshops for teachers of three specialty areas: General music, instrumental music, and visual arts. While the cohort workshops continued to utilize presenters from the community or MPS staff, the new organization allowed for an increase in hands-on activities directly related to a specific arts area. For example, teachers in the visual arts cohort learned about Native American culture and participated in a beading activity that could be used in elementary and middle school classrooms. Teachers in the general music cohort learned about Afro-Cuban culture and participated in a drumming activity that would be appropriate for their students. Teachers in the instrumental music cohort participated in a workshop session on instrument repair. Most workshop schedules included time for the arts educators to share with one another resources, lessons, and strategies, as well as time to lead their colleagues through culturally-based classroom activities that they had found to be effective with their students.

A total of six FACETS workshops were held for each cohort during the 2010-11 school year. The cultural/ethnic groups featured in the cohort workshops included Afro-Cuban, Latino/Hispanic, Native American, and Somali. No separate sessions were held for emerging leaders because MPS discontinued use of this designation in the third year. The pairing of teachers for in-school collaborations was also discontinued.

A three-day FACETS summer institute was held in June 2011. Most institute sessions were offered in a large-group format and were attended by teachers from all arts specialties. When appropriate, some sessions included small discussion or work groups for specific arts areas. The topics featured in the institute were authentic assessment and Minnesota academic standards for the arts; Native American art, music, instruments, and hand games; Latino culture, art, and music; Afro-Cuban drumming; and Hmong music.

A total of 52 teachers participated in FACETS-sponsored workshops in year three. Seventeen teachers participated in the general music cohort, 12 in the instrumental music cohort, and 23 in the visual arts cohort. The grade levels of the participants' schools were K-2, K-4, or K-5 ($n = 18$); K-8 ($n = 27$), 4-8 or 6-8 ($n = 5$); 9-12 ($n = 1$), and an assignment that included both an elementary school and a high school ($n = 1$).

➤ Data Collection Methods

The same survey questionnaire used in year two was also used in year three (see Appendix C). The questionnaire was administered as a paper/pencil instrument to all arts educators attending the required professional development session held in August 2011.

In addition to the teacher survey, teacher interviews were also conducted in year three. The primary purpose of the teacher interviews was to gather data about how the participating teachers used knowledge and skills gained in FACETS in their instructional practice. The FACETS coordinator was asked to provide the names of 12 FACETS participants who were representative of length of participation (1 to 3 years) and the disciplines of general music, instrumental music, and visual arts. The selected teachers were invited to participate in an interview via an e-mail message from one of the CAREI evaluators. When a teacher was unable to participate or declined the invitation, an additional name was requested from the FACETS coordinator. Four teachers were unable or unwilling to participate and four alternates with the same specialty areas were identified. Interviews were completed in March, April, and May of the 2010-11 school year with five visual arts teachers, five general music teachers, and two instrumental music teachers. Eleven of the interviews were conducted in-person in the teachers' classrooms and, due to scheduling difficulties, one interview was completed over the phone. The interviews lasted 10 to 25 minutes and were audio recorded. The interview protocol can be found in Appendix D.

➤ Teacher Survey Respondents

The year-three questionnaire was completed by 113 MPS arts educators out of a total of 116 for an overall response rate of 97%. The response rate for arts educators participating in FACETS in the third year of the project was 92% (48 out of 52). The comparison group for year three was comprised of 17 arts teachers whose assignments were in schools enrolling grades K-5 ($n = 4$), K-8 ($n = 6$), 6-8 ($n = 5$), and a dual assignment that included both elementary and high school grades ($n = 2$). The comparison teachers' specialty areas were music ($n = 9$), visual arts ($n = 4$), dance ($n = 1$), theater ($n = 1$), and a combination of two or more areas (e.g., dance and media arts) ($n = 2$). The analysis procedures utilized for the year-two survey data were also utilized for the year-three data.

➤ Year-Three Survey Results

Responses of FACETS Participants

Agreement rates associated with individual survey items for the FACETS participants in the third year of the project are displayed in Appendix E. The agreement rates ranged from 26% to 98% with 18 of the 26 agreement rates exceeding 80%. From year two to year three, the agreement rates for six of the survey items changed by 10 percentage points or more, and all six were increases. Five of the six items concerned cultural/ethnic groups of students. These items are displayed below.

- *I understand the family and community experiences of African American students (item 19). (68% to 96%)*
- *I understand the family and community experiences of Somali students (item 20). (0% to 48%)*
- *I understand the family and community experiences of Hmong students (item 21). (58% to 71%)*
- *I understand the family and community experiences of American Indian students (item 23). (53% to 67%)*
- *I understand how to design lessons to help Hmong students achieve rigorous academic standards (item 27). (75% to 85%)*

The other item for which level of agreement increased by 10 percentage points or more concerned reflection on teaching practice: *I routinely take time for daily reflection about my teaching practice* (item 16), (75% to 88%).

Although these are positive outcomes, caution needs to be exercised when interpreting the results. The positive outcomes might reflect the effectiveness of FACETS workshops and/or the time of year when the survey was administered. Recall that the year-two survey was administered at the end of a school year and the year-three survey was administered at the beginning of the next school year.

Differences Between FACETS Participants and Comparison Group Teachers

Only one survey item was associated with a statistically significant difference between the rates of agreement of FACETS participants and comparison group teachers. That item concerned understanding the family and community experiences of Hmong students where FACETS participants expressed greater understanding (71%) than the comparison group teachers (41%).

Professional Development Needs

The professional development areas checked most frequently by FACETS participants and comparison group teachers (combined n = 65) in year three were assessment (63%), technology (60%), collaborating with other teachers (48%), dealing with off-task student behavior (45%), and teaching strategies (42%) (see Table 1). In addition, 46% or more of the respondents indicated they would like to increase their knowledge of working effectively with Somali students (69%), Latino/Hispanic students (59%), American Indian students (48%), African American students (46%), Hmong students (46%), and ELL students (46%) (see Table 2).

Open-Ended Comments and Suggestions

Eighteen of the 65 respondents wrote a response in the space provided on the year-three questionnaire for open-ended comments and suggestions. A summary is given below.

Positive reactions to the FACETS project. The most common open-ended comments expressed positive reactions to FACETS. Teachers wrote statements of general praise, such as *“I really felt the FACETS meetings last year were very helpful,”* and *“My time with FACETS was rewarding and personally fulfilling.”* Other teachers described the value of the focus on specific cultural/ethnic groups: *“FACETS provided great opportunities for me to increase awareness and develop resource connections for integrating culture in my lessons to improve student achievement.”* One teacher, commenting on the cultural content focus, requested that it be continued in the future: *“Please continue the focus and rigor in cultural p.d. that FACETS started. It was a wonderful experience.”*

Professional development targeted for specific arts disciplines. Many teachers commented on professional development targeted for teachers of specific arts disciplines. A visual arts teacher stated that it was inspirational to interact with others who taught in the same specific arts area: *“FACETS was great! Hands on multicultural art that had direct impact for students in class. Inspirational to collaborate/view other visual art teachers’ approach and solutions to addressing standards.”* Music teachers wrote comments about the value of professional development targeted for music specialties. Some indicated they would like future professional development to be targeted for even more specific music areas. For example, two music teachers stated they would like professional development designed especially for vocal. One of these teachers wrote the following:

More subject specific. Bring in professionals. Bring in voice care professionals. Reading sessions for new choral literature, sight reading curriculums. Lead each other in choral rehearsals to get ideas. Share assessments with each other. Share concert programs with each other.

Specific student groups. A few teachers suggested that professional development for arts educators include more student groups than just the cultural/ethnic groups addressed by FACETS workshops. A group identified as needing attention in professional development was special education students.

Challenges to participation. Teachers commented that it was difficult for them to find time in their busy schedules to attend professional development. One teacher who identified time as a challenge described the large student load that was typical of arts educators.

We have a huge student load as arts educators. I would like to have more discussions around this fact. I would like to have parameters for how much time/energy we can be expected to afford to all students given the fact that we have anywhere between 300-1000 students that we serve each week.

One respondent recommended use of substitutes so that teachers could meet on a regular basis with other teachers in a content area: *“It would be very nice to have built in sub times to observe/meet/collaborate with other teachers in our content area.”* In order to participate without taking time off from teaching, another respondent suggested the use of an online forum: *“An online forum would be very helpful. People can ask and answer questions at their own leisure.”*

➤ Year-Three Interview Results

The results of the interviews are summarized by the questions that were posed to the teachers. The questions focused on change in teacher practice as a result of participation in FACETS in the following areas: a) Incorporating culturally-responsive material in classroom practice, b) Understanding students’ social contexts, c) Awareness of cultural resources, and d) Collaborating or networking with other arts educators. The teachers were also asked to describe valuable outcomes from participation in the FACETS project and to offer recommendations for improving the project’s effectiveness in the future.

Incorporating Culturally-Responsive Material in Classroom Practice

All 12 interviewees reported incorporating culturally-responsive lessons, activities, or materials presented in a FACETS workshop in their classroom teaching. Activities mentioned by teachers included Afro-Cuban drumming, Latin rhythms, Native American music, African American spirit painting, portraits of African American heroes, Hmong story cloths, and Mexican glass painting. Some teachers reported using the cultural content not only to teach their art subject matter, but also to integrate art with a non-art subject, such as this teacher who used African American music to help students learn about American history: *“Most students were struggling with the difference between slavery and segregation. The [presenter’s] presentation [on the history of African American music] helped [me] clarify the timeline and differences.”*

Arts teachers cited several purposes for incorporating cultural material into their teaching. While some used culturally-based lessons to teach all students about a specific culture, others saw culturally-specific

lessons as a way to increase the classroom engagement of students of a specific cultural group. For example, one teacher described actively involving her students as classroom resources: *“I’ve always used my own students as resources for the culture. What I’ve learned from someone else might not be true for them.”*

Teachers also considered the cultural content to be a way to enrich the arts subject they taught.

My priority is not to teach kids about their own culture. My priority is to teach kids music, meeting the standards in a culturally inclusive way. ... So my tendency is to look at music that represents no one in the class. Then everyone is on the same playing field. Then we can look at that music and [ask]... what do you think this means? How does it compare to other music? What are the connections?

Several teachers mentioned that they were more likely to implement things that were “classroom ready” and required little additional preparation time: *“I don’t really have time to plan as much as I’d like to so usually what we’ve done in FACETS I bring back and do immediately when I come back so I can remember.”*

A couple teachers said that a FACETS session about Native American culture helped them realize the importance of understanding the cultural meaning of Native American music before bringing it into their classroom. One of these teachers described being previously unaware of the sacred meaning attached to some Native American music and customs.

Understanding Students’ Social Context

The primary elements of students’ social contexts, apart from culture and ethnicity, that FACETS sessions addressed were poverty and mobility, and these two elements were explicitly mentioned in the interview question posed to the teachers. Although many arts teachers said such understanding was important, they did not find FACETS activities particularly helpful in developing it. Teachers recalled FACETS covering these topics in previous years but less so in the third year. Many teachers said their years of experience teaching in high-poverty urban schools have given them know-how for teaching in these settings. However, a couple teachers did say that FACETS sessions on poverty were useful. For example: *“What’s interesting was the shelters, to know what their shelter experience is. I did not know that they get moved around every three months.”*

Awareness of Cultural Resources

Most teachers responded that their network of cultural resources had expanded as a result of their participation in FACETS. Many types of resources were mentioned, including culturally-relevant lessons and projects, books, arts materials, and notes and hand-outs from workshops. Besides tangible items, teachers said they had learned through FACETS how to better search for resources—organizations to call, websites to visit, etc. Furthermore, arts teachers reported that through their participation in FACETS they had come to see and rely on FACETS project staff as an information source.

I would’ve never known anything. There’s no time. There really is no time in our work day to seek out anything other than what’s my next plan for tomorrow. It was really helpful to have them brought to us. Or just to even know that I can call [the FACETS coordinator].

Of the two teachers who stated that their network of cultural resources had not expanded as a result of FACETS, one reported already having the ability to locate resources prior to FACETS, and the other said most FACETS material was not pertinent to his/her subject matter.

Collaborating or Networking with Other Arts Educators

When asked about collaboration, the teachers cited a variety of ways that participation in FACETS afforded them opportunities to interact with each other. In the first year, when sessions were more didactic, lunch time during FACETS sessions provided a rare and precious opportunity to talk to fellow teachers of the same arts discipline. Arts teachers reported that the most recent two years of FACETS activities provided many more opportunities for arts educators in similar positions to collaborate. For some, this was the first time they were able to interact at length with other teachers in the district who taught the same subject. The teachers were very positive about these opportunities.

I love the piece at the end of each session. We share what we are doing in our classes at our schools. And present a lesson. I love having that timeframe to do that 'cause we pick up a lot of interesting points, what works, maybe what didn't work for some classes and what's grade-level appropriate for the class.

The most common type of collaboration mentioned by the teachers was simply sharing experiences and materials with each other. This sharing occurred formally during FACETS sessions, and informally during breaks and at lunch: *"It really helped. Some of the most productive things were when the school teachers were able to talk to each other about what you were experiencing around the school and about multiculturalism and just general teaching techniques."*

The teachers also reported collaborating outside of FACETS workshops by visiting each other in their classrooms (the collaborations of year one and year two), and by creating and attending their own subject-specific PLC's. Sometimes teachers obtained permission from principals to attend the PLC's off-site in lieu of school-based PLC's where "onesies" get together (i.e., teachers of physical education, health, etc.): *"We meet outside of school on Saturdays sometimes, sometimes in the evenings, do activities together, bring things we're making with students... and share those resources with each other and that has been very valuable to me."*

Valuable Outcomes from FACETS Participation

Two elements of FACETS were mentioned again and again when arts teachers were asked what was valuable about their participation in FACETS: Forming professional relationships with teachers of the same discipline and getting classroom-ready lessons and materials for immediate application in their teaching. Arts teachers appreciated being able to converse and share with other teachers in their discipline for two reasons. One, it enhanced their teaching because they learned from each other, and two, they felt less isolated.

Until FACETS I was an island. I knew no other music teachers... I now go to everything [FACETS sessions] because I've had an opportunity to get to know these people.

Teachers also said they valued the experiential component of many FACETS sessions where they not only heard about a cultural music or visual arts lesson but participated in it as well.

[FACETS has] brought in a lot of people who do hands-on things with us that we can then carry into the classroom...It could be viewed as trivial, but it's what we really do, as opposed to theoretical things, things having to do with words, paper and pencils,

teaching concepts, those kinds of things. You teach concepts through the things you actually manipulate with your hands. That's how art works.

Recommendations for Future FACETS Activities

FACETS participants had many recommendations for the FACETS project going forward. Foremost of these recommendations was simply that the project should continue. More than one arts teacher said s/he would like to repeat the third year, when FACETS “really came together.” In particular, there were three elements of FACETS that arts teachers emphasized they wanted more of in coming years: Collaboration, hands-on experiences, and ready-to-implement lessons.

In terms of collaboration, FACETS participants wanted more opportunities to meet with other teachers in their arts specialty. In addition, music teachers recommended that the specialty music cohorts be expanded so that they could select workshops that were targeted for very specific teaching areas such as vocal, strings, and band.

With respect to hands-on experiences, arts teachers said they would like more professional development sessions where they are able to actively participate as presenters or learners in demonstrations of lessons. They especially appreciated learning about lessons and materials that were appropriate for their classrooms and that could be implemented with little modification. Similarly, several FACETS participants suggested that sessions led by guest presenters were best when the guest was both an artist and a classroom teacher, or at least had classroom experience. They explained that this usually made for workshop content that was directly related to classroom application. To enhance the instructional practice benefits, some teachers suggested that there be follow-up sessions where they could share their experiences and discuss the effectiveness of particular lessons.

I'd love more experience ... I'd love to do African drumming and then immediately bring it back to the class. And then come back and talk about our experiences and how we did it with our class. And to have a rapport with the artist. This is how I did it, was that correct?

Finally, FACETS participants said they would like to see FACETS continue because their involvement in the project was helping to elevate the status of arts education in their schools. One teacher explained that by participating in FACETS s/he felt validated and was now eager to assume a leadership role related to arts education issues in the school. In addition, participants said they now looked for ways to increase the visibility of arts education in their schools and suggested possible collaboration on multidiscipline projects that would showcase student learning in the arts, such as an exhibition that involved visual arts, and music. Although these activities may not be directly related to FACETS' objectives, they do reflect the desire inspired by FACETS for more recognition of the value of arts education and the participants' willingness to make it happen.

➤ Attainment of Project Objectives in Year Three

A target of 40% was specified for the increase from baseline to year three for project objectives 1 to 4. The actual increases from baseline to year three are displayed in table 4.

Table 4. Target and Actual Increases from Baseline to Year Three for Project Objectives 1-4

Project Objective	Target % Increase	Actual % Increase
Music and visual arts teachers will ...		
1. Strengthen their beliefs about the potential for all students to achieve rigorous academic standards in music and visual arts.	40%	20%
2. Strengthen their beliefs about their ability to help all students to achieve rigorous academic standards in music and visual arts.	40%	15%
3. Improve their comprehension of their students' social context and the effect context has on living and learning.	40%	23%
4. Increase their use of standards-based instruction and assessment that are effective for students in high-poverty schools.	40%	21%

The actual increases for objectives 1 to 4 ranged from 15% to 23%, with none reaching the target of 40%. A factor that may have contributed to the relatively low actual increases for objectives 1, 2, and 4 was the fairly high levels of agreement that were observed in the baseline year such that further increases on the response scale would not have been easily attained. A different explanation needs to be provided for objective 3, because only two of the six survey items used to assess attainment of objective 3 had baseline agreement levels that were relatively high. When the responses to the six items are examined alongside open-ended comments and interview data, however, it seems reasonable to conclude that although only a few participants perceived that their comprehension of their students' family and community experiences increased from year one to year three, it is likely that cultural sensitivity and awareness did increase for most participants. Additional details regarding the analysis are available in Appendix F.

➤ Summary of Year Three

- Fifty-two arts educators participated in FACETS in year three, a 136% increase over the number of arts educators participating in year two.
- Major changes were made in the professional development delivery format in the third year of the project. Workshops that had been attended by all FACETS participants regardless of arts specialty were discontinued, and specialty cohorts were offered for three arts teaching areas: General music, instrumental music, and visual arts. The change allowed for more hands-on activities related to specific arts disciplines and for more sharing of lessons and materials.
- A 40% target was specified in each SMART objective for the increase from baseline to year three. The actual increases of 15% to 23% all fell short of the target. Nevertheless, substantial increases from year two to year three were noted on FACETS participants' agreement rates for several survey items, particularly those items that involved understanding the family and community experiences of African American, Somali, Hmong, and American Indian students.
- In year three, the FACETS participants' agreement rates were significantly greater than those of the comparison group teachers on only one item. The item concerned understanding the family and community experiences of Hmong students.

- The most common open-ended comments made by teachers on the questionnaire expressed positive reactions to FACETS. The teachers specifically mentioned that they greatly appreciated opportunities to interact with other teachers who taught in the same arts area and the cultural resources that were made available through FACETS.
- Recommendations for future professional development included offering sessions that were targeted for even more specific areas, such as general music, band, strings, and vocal for music educators.
- In the teacher interviews conducted in spring 2011, all interviewees reported that they had incorporated in their classroom teaching culturally responsive lessons, activities, or materials presented in a FACETS workshop. In addition, the teachers especially valued two outcomes of their participation in FACETS. One was the professional relationships they had formed with other teachers in the same arts discipline, and the second was getting classroom-ready lessons for immediate application in their teaching.
- FACETS participants were unequivocal about their recommendation for the future of the project. They wanted the FACETS to continue, especially in the form in which it was implemented in the third year.

◆ Overall Summary

The results of analyses of evaluation data collected over the 3 years of FACETS provided evidence that FACETS was highly successful in several important ways, even though none of the SMART objectives established for the project were met. First and foremost, FACETS was very effective with respect to facilitating the development of and participation in professional communities. In both interview responses and open-ended comments on the survey, the FACETS participants gave a clear indication that they felt they had become active members of a worthwhile professional community and that they valued interactions with colleagues in similar teaching positions, thus alleviating the sense of isolation they might have previously experienced. In addition, it should be pointed out that the number of teachers participating in FACETS increased by an impressive 136% in the third year, going from 22 teachers to 52, providing further evidence of FACETS' success in facilitating the creation of valuable professional communities. Moreover, for some FACETS participants, a growing feeling of solidarity with other arts educators seems to have led to a sense of empowerment, not only in their classrooms but also in dealing with issues related to the status of arts education in their schools.

In addition, FACETS also facilitated the implementation of culturally-responsive lessons in the participants' classrooms. The separate workshops that were offered for different arts specialties in the third year of the project seem to have been an especially important factor in this successful outcome. Notably, the FACETS sessions not only included presentations that were intended to increase knowledge and comprehension of the family and community experiences of several cultural/ethnic groups, but also provided experiences that facilitated the application of the newly acquired skills and knowledge in the participating arts teachers' classrooms.

When determining whether or not project objectives have been met, it is important to examine the objectives themselves. For example, two of the objectives dealt with beliefs about student potential and one's ability to help students attain rigorous standards in the arts. Research on teacher expectations (e.g., Babad, 1993) has shown that it is not the beliefs per se that directly affect students' achievement, but

rather it is how teachers behave differently toward students based on those beliefs. Therefore, it might be more appropriate for the objectives of future professional development to focus on the teachers' classroom behavior instead of their beliefs. In addition, future professional development might provide arts teachers with assessment tools that can be used to measure increases in students' motivation, engagement, and learning performance.

As a three-year project, FACETS was long-term and project modification from year to year was built into the implementation plan. By the end of the first year, it was apparent that the project would be more effective if sessions were less didactic and teachers had more opportunities to be actively involved and to interact with one another. By the end of the second year, the message was clear that the teachers wanted the professional development sessions to provide opportunities for them to participate in hands-on activities, present lessons to each other, discuss teaching experiences, and share insights. Consequently, the mixed discipline workshops offered in the first two years were discontinued and replaced with cohort workshops for the three teaching areas of general music, instrumental music, and visual arts. These cohort workshops successfully set the stage for the creation of PLC's that could continue on after the project ended. The cohort workshops also gave the participants what they valued most, namely, hands-on activities, ready-to-implement lessons, and opportunities to discuss concerns with others in similar teaching positions.

By the third year, FACETS had found its stride with many participants saying they wished the third year could be repeated. It is doubtful, however, that these teachers were requesting an exact duplication of the year-three FACETS experiences. More likely, they were asking for the professional development delivery to remain the same but the topics to change in order that their current teaching needs would be addressed. For example, in the survey questionnaire, participants indicated they would especially like professional development on the topics of assessment, technology, and dealing with off-task student behavior. In addition, professional development was also requested on effective teaching of student groups that present particular concerns and challenges such as special education and ELL. In conclusion, one of the most striking characteristics of FACETS was how project administrators responded to evaluation feedback by making modifications each year with the final result being a professional development experience that the arts educators highly valued and wanted to repeat.

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Appendix A. FACETS Logic Model

Submitted by MPS to DOE March 2009

Resources/Inputs →	Activities →	Outputs →	Outcomes →	Impact
MPS project coordination Topic experts in the community Emerging arts educator leaders in MPS Communication technology expertise Teacher release time Workshop materials Workshop facility Summer institute materials Summer institute facility	Workshops: <ul style="list-style-type: none"> • Design workshops for emerging arts educator leaders. • Implement workshops in Living & Learning in Poverty. • Implement workshops in Self & Group Expression in: <ul style="list-style-type: none"> ○ African American Culture ○ Somali Culture ○ Hmong Culture ○ Latino/Hispanic Culture ○ American Indian Culture ○ English as a Second Language & the Arts Summer Institutes: <ul style="list-style-type: none"> • Design summer institutes for arts educators. • Implement summer institutes. Arts Educator Applications: <ul style="list-style-type: none"> • Reflection • Online follow-up • Participation in professional learning communities • Collaborations Curriculum Development	MPS District: <ul style="list-style-type: none"> # workshops offered # summer institute sessions offered # music and visual arts teacher participants Arts Educators: <ul style="list-style-type: none"> # hours of participation (Target = Total of 90-100 hours per person over 18 to 24 months) # workshops completed # summer institute sessions completed # completed collaborations 	1) Strengthen beliefs about the potential for all students to achieve rigorous academic standards in music and visual arts. 2) Strengthen beliefs about their ability to help all students to achieve rigorous academic standards in music and visual arts. 3) Improve comprehension of their students' social contexts and the effect context has on living and learning. 4) Increase use of standards-based instruction and assessment that are effective for students in high-poverty schools (ELL, African American, Somali, Hmong, Latino/Hispanic, and American Indian). 5) Develop and participate regularly in a community of learners that supports long-term practice improvement and increased teacher resiliency.	Arts educators participate in ongoing professional learning communities Students' arts learning increases in high poverty schools High poverty schools increase the value they place on arts learning and the diversity that exists within the school Families and community members increase the value they place on arts learning and the diversity that exists within the school and within the community

Appendix B. FACETS Project Objectives in SMART Format

Submitted by MPS to DOE March 2009

NOTE: SMART = Specific, Measurable, Attainable/Achievable, Relevant, Time Bound

Objective 1. By June of 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will show increased beliefs about the **potential for all students to achieve rigorous academic standards** in music and visual arts as measured by a teacher survey.

Target on Status Form of Annual Performance Report:

June 2010, number target = $40 \times .3 = 12$

June 2011, number target = $40 \times .4 = 16$

Objective 2. By June of 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will show increased beliefs about their **ability to help all students to achieve rigorous standards** in music and visual arts as measured by a teacher survey.

Target on Status Form of Annual Performance Report:

June 2010, number target = $40 \times .3 = 12$

June 2011, number target = $40 \times .4 = 16$

Objective 3. By June of 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will show increased **comprehension of their students' social contexts** and the effect context has on living and learning.

Target on Status Form of Annual Performance Report:

June 2010, number target = $40 \times .3 = 12$

June 2011, number target = $40 \times .4 = 16$

Objective 4. By June 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will show increased **use of standards-based instruction and assessment** that are effective for students in high-poverty schools.

Target on Status Form of Annual Performance Report:

June 2010, number target = $40 \times .3 = 12$

June 2011, number target = $40 \times .4 = 16$

Objective 5. By June 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will **participate regularly in a community of learners** that supports long-term practice improvement and increased teacher resiliency.

Target on Status Form of Annual Performance Report:

June 2010, number target = $40 \times .3 = 12$

June 2011, number target = $40 \times .4 = 16$

FACETS Survey Questionnaire (Fall 2011)

Focus on Arts, Culture and Excellence for Teachers and Students

Minneapolis Public Schools

This survey is being administered by the Center for Applied Research and Educational Improvement (CAREI) at the University of Minnesota. The purpose of the survey is to collect information that will help us evaluate the FACETS project for Minneapolis Public Schools. We will be asking arts educators to complete the survey on an annual basis throughout the three years of the FACETS project so that we can identify significant changes in participants' knowledge and attitudes.

The survey is confidential, and the results will be reported in such a way that no individual participant can be identified. However, we need to ask for your name so that we can analyze questionnaire responses for significant changes over time. Each name will be assigned an ID number and, after the ID is assigned, the first page of the questionnaire will be removed. Only the ID number will be recorded in our data files. Participation is voluntary, and your completion of the questionnaire indicates that you are willing to participate in this research project.

Please print your name in the space below.

(First Name)

(Last Name)

Appendix C. Teacher Survey Questionnaire

Please respond to each item as accurately and as honestly as you can. Thank you in advance for sharing information with us. Turn to the next page and begin the questionnaire.

1. What grades did you teach this last school year (2010-11)? (Please check all that apply.)

- | | | | |
|----------------------------|----------------------------|-----------------------------|--|
| K <input type="checkbox"/> | 5 <input type="checkbox"/> | 9 <input type="checkbox"/> | I didn't teach in 2010-11 <input type="checkbox"/> |
| 1 <input type="checkbox"/> | 6 <input type="checkbox"/> | 10 <input type="checkbox"/> | |
| 2 <input type="checkbox"/> | 7 <input type="checkbox"/> | 11 <input type="checkbox"/> | |
| 3 <input type="checkbox"/> | 8 <input type="checkbox"/> | 12 <input type="checkbox"/> | |
| 4 <input type="checkbox"/> | | | |

2. What is your specific arts area? (Please check all that apply.)

- | | |
|---|--------------------------------------|
| Creative Writing <input type="checkbox"/> | Music <input type="checkbox"/> |
| Dance <input type="checkbox"/> | Theater <input type="checkbox"/> |
| Media Arts <input type="checkbox"/> | Visual Arts <input type="checkbox"/> |

3. In the last school year (2010-11) were students from any of the following groups in your classes? Check all that apply.

- | | |
|---|---|
| African American <input type="checkbox"/> | Latino/Hispanic <input type="checkbox"/> |
| Somali <input type="checkbox"/> | American Indian <input type="checkbox"/> |
| Hmong <input type="checkbox"/> | ELL (English Language Learner) <input type="checkbox"/> |

4. Did you teach in any of the schools listed below during the last school year (2010-11)? You don't need to indicate which school. Just answer "Yes" or "No."

- Yes No

Elementary	Elementary	K-8	K-8	Middle
Bancroft	Lyndale	Andersen United	Lucy Laney	Anwatin
Bethune	Northrop	Anishinabe	Nellie Stone Johnson	Folwell
Bryn Mawr	Park View	Cityview	Ramsey	Northeast
Hall	Pillsbury	Emerson	Sheridan	Olson
Hiawatha	Pratt	Green Central	Sullivan	Sanford
Lake Nokomis Wenonah	Waite Park	Hmong Academy	Sullivan HI	
Lind	Whittier	Jefferson	Windom	
Loring		Lake Nokomis Keewaydin		

Appendix C. Teacher Survey Questionnaire

Instructions: Please check the box that most closely matches your agreement or disagreement with the following statements.

	STRONGLY DISAGREE	DISAGREE	AGREE	STRONGLY AGREE
5. I can provide a thorough, accurate description of the Minnesota standards for my arts discipline.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. I understand how to incorporate the standards into my instruction.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. I understand how to incorporate the standards into student assessment.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. I understand how to give standards-based feedback to my students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. I am confident that all my students have the potential to achieve rigorous academic standards in my classes.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
10. I incorporate materials in my classes that are based on my students' cultural backgrounds.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
11. I have a large network of cultural resources.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12. I am confident in my ability to design learning experiences that are based on the life experiences and interests of my students.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. I am confident in my ability to provide learning experiences that encourage students' active engagement.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
14. I am confident in my ability to provide my students with learning experiences that help them explore their individual interests.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
15. I am confident in my ability to help all my students achieve rigorous academic standards.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16. I routinely take time for daily reflection about my teaching practice.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17. I have sufficient opportunities to collaborate with my fellow arts educators.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
18. I have a fellow arts educator whom I can turn to when I have a question about my teaching.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix C. Teacher Survey Questionnaire

Instructions: Please rate your understanding of the following areas related to social/cultural contexts.

I understand the family and community experiences of ...					I understand how to design lessons to help ___ achieve rigorous academic standards.				
	STRONGLY DISAGREE	DISAGREE	AGREE	STRONGLY AGREE		STRONGLY DISAGREE	DISAGREE	AGREE	STRONGLY AGREE
19. African American students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	25. African American students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
20. Somali students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	26. Somali students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
21. Hmong students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	27. Hmong students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
22. Latino/Hispanic students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	28. Latino/Hispanic students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
23. American Indian students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	29. American Indian students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
24. ELL students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	30. ELL students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Appendix C. Teacher Survey Questionnaire

31. I would like to increase my skill and/or knowledge in the following areas (check all that apply):

- Assessment
- Dealing with off-task student behavior
- Classroom materials
- Collaborating with other teachers
- Curriculum
- Lesson plans
- Minnesota Academic Standards for my arts area
- Teaching strategies
- Technology
- Other: _____

32. I would like to increase my skill and/or knowledge with respect to working effectively with students from the following groups (check all that apply):

- African American students
- Somali students
- Hmong students
- Latino/Hispanic students
- American Indian students
- White students
- ELL students
- Other: _____

Please use the space below to write any comments or suggestions you have about professional development opportunities for arts educators in Minneapolis Public Schools. Thank you.

Appendix D. Teacher Interview Protocol

Start with the written consent form. Tell the teacher that this is a standard written consent form. The form includes information about the procedures, risks and benefits, confidentiality, voluntary nature of their participation, and contacts in the event of questions. Ask the teacher to read the document, sign and date two copies. You will also sign and date both copies. Give one copy to the teacher for future reference. Retain the other copy for CAREI's files.

Teacher Interview Questions

1. What grade level and subject do you teach?
2. How many years have you taught for Minneapolis Public Schools?
3. Facets began in the 2008-2009 school year. In what school year did you first participate in FACETS? 2008-09, 2009-10, 2010-11.
4. FACETS sessions have included presentations on different cultural groups. As a result of these sessions, can you give me a couple of examples of things you have done to incorporate different cultures in your classes?
5. As a result of FACETS how has your network of cultural resources changed? For example, do you now know where to go for information you need to develop culturally-based lessons? Or do you know where to go for information on working with students from different cultural groups?
6. How would you say that FACETS has helped you better understand your students' social contexts such as poverty, mobility, ethnicity, and so on?
7. How do you collaborate or share learning experiences with other arts educators?
Prompt: a. How has FACETS assisted the collaboration or sharing?
b. Specific examples.
8. What would you say are the most valuable things you've gotten from your participation in FACETS?
9. How could FACETS be more valuable for you?
10. Any other comments or suggestions about FACETS that you would like to share?

Appendix E. Summary of Results of the Survey Questionnaire

Percent of FACETS Participants and Comparison Group Teachers Agreeing with Survey Questionnaire Items by Project Year

Group:	FACETS			Comparison		
Project Year:	Year 1^a	Year 2^b	Year 3^c	Year 1^d	Year 2^e	Year 3^f
Instructions: Please check the box that most closely matches your agreement or disagreement with the following statements.						
5. I can provide a thorough, accurate description of the Minnesota standards for my arts discipline.	89.5	89.5	95.7	93.9	93.1	100
6. I understand how to incorporate the standards into my instruction.	100	95.0	97.9	100	96.6	100
7. I understand how to incorporate the standards into student assessment.	100	90.0	93.8	96.0	89.7	100
8. I understand how to give standards-based feedback to my students.	89.5	90.0	95.8	85.7	89.7	88.2
9. I am confident that all my students have the potential to achieve rigorous academic standards in my classes.	100	94.7	89.6	88.0	89.7	100
10. I incorporate materials in my classes that are based on my students' cultural backgrounds.	84.2	90.0	95.7	90.0	96.6	93.8
11. I have a large network of cultural resources.	84.2*	65.0	72.9	54.0*	62.1	82.4
12. I am confident in my ability to design learning experiences that are based on the life experiences and interests of my students.	78.9	89.5	91.5	76.0	89.7	100

Appendix E. Summary of Results of the Survey Questionnaire

Table cont'd.

Group:	FACETS			Comparison		
Project Year:	Year 1^a	Year 2^b	Year 3^c	Year 1^d	Year 2^e	Year 3^f
13. I am confident in my ability to provide learning experiences that encourage students' active engagement.	100	90.0	97.9	100	100	100
14. I am confident in my ability to provide my students with learning experiences that help them explore their individual interests.	100	90.0	89.6	94.0	93.1	100
15. I am confident in my ability to help all my students achieve rigorous academic standards.	84.2	85.0	87.5	90.0	93.1	100
16. I routinely take time for daily reflection about my teaching practice.	84.2	75.0	87.5	84.0	93.1	94.1
17. I have sufficient opportunities to collaborate with my fellow arts educators.	22.2	30.0	25.5	26.0	37.9	47.1
18. I have a fellow arts educator whom I can turn to when I have a question about my teaching.	68.4	75.0	79.2	78.0	79.3	88.2
Instructions: I understand the family and community experiences of ...						
19. African American students	89.5	68.4	95.7	80.0	86.2	88.2
20. Somali students	36.8	0.0*	47.8	28.6	34.5*	35.3
21. Hmong students	73.7	57.9	71.1*	58.3	58.6	41.2*
22. Latino/Hispanic students	89.5	78.9	82.6	70.0	86.2	76.5
23. American Indian students	63.2	52.6*	67.4	57.1	82.8*	64.7
24. ELL students	63.2	63.2	70.2	62.0	85.7	70.6

Appendix E. Summary of Results of the Survey Questionnaire

Table cont'd.

Group:	FACETS			Comparison		
Project Year:	Year 1^a	Year 2^b	Year 3^d	Year 1^d	Year 2^e	Year 3^f
Instructions: I understand how to design lessons to help ___ achieve rigorous academic standards.						
25. African American students	89.5	90.0	93.8	91.8	89.7	100
26. Somali students	57.9	55.0	60.9	59.6	55.2	76.5
27. Hmong students	78.9	75.0	85.1	72.9	67.9	76.5
28. Latino/Hispanic students	89.5	95.0	87.5	85.7	96.6	88.2
29. American Indian students	73.7	85.0	87.5	81.3	89.3	76.5
30. ELL students	83.3	80.0	72.3	79.2	86.2	87.5

^an=19 respondents for all questionnaire items except item 17 and 30 for which n=18.

^bn=20 for all questionnaire items except items 5, 9, 12, 19, 21, 22, 23, and 24 for which n=19.

^cn=48 for all questionnaire items except item 21 for which n=45, items 20, 22, 23, and 26 for which n= 46 and items 5, 10, 12, 13, 17, 19, 24, 27, and 30 for which n=47.

^dn=50 for all questionnaire items except item 26 for which n=47, items 21, 27, 29, and 30 for which n=48 and items 5, 8, 20, 23, 25, and 28 for which n=49.

^en=29 for all questionnaire items except items 24, 27, and 29 for which n=28.

^fn=17 items all items except item 25 for which n=15 and items 7, 10, 15, and 30 for which n=16.

*Chi-square test of independence contrasting FACETS and Comparison group teachers in the same year was statistically significant with the type 1 error probability set equal to .05.

Appendix F. Summary of Attainment of FACETS Project Objectives 1 to 4

% Agreeing = % of teachers in a particular group who selected either “agree” or “strongly agree” when responding to a survey item.

Ratio Agreeing = Number of teachers in a particular group who selecting either “agree” or “strongly agree” when responding to a survey item divided by the total number of teachers in the group who responded to the item.

% Increasing Level of Agreement = % of teachers in a particular group selecting a level on the four-point response scale that was at least one higher than the level selected in the baseline year. For example, if a teacher selected “strongly disagree” in year one and “disagree” in year two, the change in response levels would have been counted as an increase.

Ratio Increasing Level of Agreement = Number of teachers in a particular group selecting a higher level on the response scale than in the baseline year divided by the total number of teachers responding to the survey item.

Note: % Agreeing and Ratio Agreeing were based on the total number of teachers in a particular group who responded to the survey item in a given project year (1, 2, or 3). % Increasing and Ratio Increasing were based on total number of respondents in a particular group who responded to a survey item in both the baseline year and either project year 1 or project year 2.

Appendix F. Summary of Attainment of FACETS Project Objectives 1 to 4

Project Objective 1: Music and visual arts teachers will strengthen their beliefs about the potential for all students to achieve rigorous academic standards in music and visual arts.

Survey item #9: *I am confident that all my students have the potential to achieve rigorous academic standards in my classes.*

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	100%	19/19	NA	NA
2	95%	18/19	Year 1 to 2: 17%	Year 1 to 2: 3/18
3	90%	43/48	Year 1 to 3: 20%	Year 1 to 3: 8/41

Project Objective 1 Summary				
SMART Objective 1. By June of 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will show increased beliefs about the potential for all students to achieve rigorous academic standards in music and visual arts as measured by a teacher survey.				
Target on Status Form of Annual Performance Report: June 2010, number target = $40 \times .3 = 12$ June 2011, number target = $40 \times .4 = 16$				
Year 2	Target % = 30%	Actual % = 17%	Actual Ratio = 3/18	Objective Not Met
Year 3	Target % = 40%	Actual % = 20%	Actual Ratio = 8/41	Objective Not Met

Project Objective 1 was not met in either year 2 or year 3 of the project. However, the % of FACETS participants agreeing to the survey item used to assess attainment of the objective was extremely high in all 3 years (100%, 95%, and 90%) leaving little room for increases.

Appendix F. Summary of Attainment of FACETS Project Objectives 1 to 4

Project Objective 2: Music and visual arts teachers will strengthen their beliefs about their ability to help all students to achieve rigorous academic standards in music and visual arts.

Survey item #15: *I am confident in my ability to help all my students achieve rigorous academic standards.*

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	84%	16/19	NA	NA
2	85%	17/20	Year 1 to 2: 21%	Year 1 to 2: 4/19
3	88%	42/48	Year 1 to 3: 15%	Year 1 to 3: 6/41

Project Objective 2 Summary				
SMART Objective 2. By June of 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will show increased beliefs about their ability to help all students to achieve rigorous standards in music and visual arts as measured by a teacher survey.				
Target on Status Form of Annual Performance Report: June 2010, number target = $40 \times .3 = 12$ June 2011, number target = $40 \times .4 = 16$				
Year 2	Target % = 30%	Actual % = 21%	Actual Ratio = 4/19	Objective Not Met
Year 3	Target % = 40%	Actual % = 15%	Actual Ratio = 6/41	Objective Not Met

Project Objective 2 was not met in either year 2 or year 3 of the project. However, the % of FACETS participants agreeing to the survey item used to assess attainment of the objective was fairly high in all 3 years and, although the actual percentage fell short of the target, the rate of agreement did increase each year (84%, 85%, 88%).

Appendix F. Summary of Attainment of FACETS Project Objectives 1 to 4

3. Project Objective: Music and visual arts teachers will improve their comprehension of their students' social context and the effect context has on living and learning.

Survey items:

I understand the family and community experiences of ...

#19 African American students

#20 Somali students

#21 Hmong students

#22 Latino/Hispanic students

#23 American Indian students

#24 ELL students

#19 ...African American Students

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	90%	17/19	NA	NA
2	68%	13/19	Year 1 to 2: 11%	Year 1 to 2: 2/19
3	96%	45/47	Year 1 to 3: 27%	Year 1 to 3: 11/41

#20 ...Somali Students

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	37%	7/19	NA	NA
2	0%	0/20	Year 1 to 2: 5%	Year 1 to 2: 1/19
3	48%	22/46	Year 1 to 3: 29%	Year 1 to 3: 12/41

#21 ...Hmong Students

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	74%	14/19	NA	NA
2	58%	11/19	Year 1 to 2: 26%	Year 1 to 2: 5/19
3	71%	32/45	Year 1 to 3: 21%	Year 1 to 3: 8/39

#22 ...Latino/Hispanic Students

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	90%	17/19	NA	NA
2	79%	15/19	Year 1 to 2: 21%	Year 1 to 2: 4/19
3	83%	38/46	Year 1 to 3: 20%	Year 1 to 3: 8/41

Appendix F. Summary of Attainment of FACETS Project Objectives 1 to 4

#23 ...*American Indian Students*

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	63%	12/19	NA	NA
2	53%	10/19	Year 1 to 2: 11%	Year 1 to 2: 2/19
3	67%	31/46	Year 1 to 3: 20%	Year 1 to 3: 8/40

#24 ...*ELL Students*

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	63%	12/19	NA	NA
2	63%	12/19	Year 1 to 2: 21%	Year 1 to 2: 4/19
3	70%	33/47	Year 1 to 3: 20%	Year 1 to 3: 8/40

Aggregated Across All Six Cultural/Ethnic Groups

Project Year	FACETS Group	
	% Agreeing	% Increasing Level of Agreement
1	69%	NA
2	53%	Year 1 to 2: 16%
3	73%	Year 1 to 3: 23%

Project Objective 3 Summary				
SMART Objective 3. By June of 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will show increased comprehension of their students’ social contexts and the effect context has on living and learning.				
Target on Status Form of Annual Performance Report: June 2010, number target = $40 \times .3 = 12$ June 2011, number target = $40 \times .4 = 16$				
Year 2	Target % = 30%	Actual % = 16%	Actual Ratio = NA	Objective Not Met
Year 3	Target % = 40%	Actual % = 23%	Actual Ratio = NA	Objective Not Met

Project Objective 3 was not met in either year 2 or year 3 of the project. Attainment of the objective was based on aggregating the responses across six different survey items that dealt with six different cultural/ethnic groups of students. Although none of the individual six increases for baseline to year 2 met the 30% target, the increase of 26% for Hmong students was very close. Actual percentages of FACETS participants increasing their level of agreement from the year 1 baseline to year 3 were quite similar across the six cultural/ethnic groups, ranging from 20% for Latino/Hispanic, American Indian, and ELL to 29% for Somali.

4. Project Objective: Music and visual arts teachers will increase their use of standards-based instruction and assessment that are effective for students in high-poverty schools.

Survey items:

#5 *I can provide a thorough, accurate description of the Minnesota standards for my arts discipline.*

#6 *I understand how to incorporate the standards into my instruction.*

#7 *I understand how to incorporate the standards into student assessment.*

#8 *I understand how to give standards-based feedback to my students.*

#5 *I can provide a thorough, accurate description of the Minnesota standards for my arts discipline.*

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	90%	17/19	NA	NA
2	90%	17/19	Year 1 to 2: 22%	Year 1 to 2: 4/18
3	96%	45/47	Year 1 to 3: 20%	Year 1 to 3: 8/41

#6 *I understand how to incorporate the standards into my instruction.*

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	100%	19/19	NA	NA
2	95%	19/20	Year 1 to 2: 11%	Year 1 to 2: 2/19
3	98%	47/48	Year 1 to 3: 17%	Year 1 to 3: 7/41

#7 *I understand how to incorporate the standards into student assessment.*

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	100%	19/19	NA	NA
2	90%	18/20	Year 1 to 2: 5%	Year 1 to 2: 1/19
3	94%	45/48	Year 1 to 3: 20%	Year 1 to 3: 8/41

#8 *I understand how to give standards-based feedback to my students.*

Project Year	FACETS Group			
	% Agreeing	Ratio Agreeing	% Increasing Level of Agreement	Ratio Increasing Level of Agreement
1	90%	17/19	NA	NA
2	90%	18/20	Year 1 to 2: 11%	Year 1 to 2: 2/19
3	96%	46/48	Year 1 to 3: 27%	Year 1 to 3: 11/41

Appendix F. Summary of Attainment of FACETS Project Objectives 1 to 4

Aggregated Across Four Survey Items

Project Year	FACETS Group	
	% Agreeing	% Increasing Level of Agreement
1	95%	NA
2	91%	Year 1 to 2: 12%
3	96%	Year 1 to 3: 21%

Project Objective 4 Summary				
SMART Objective 4. By June 2010, at least 30% (June 2011 – 40%) of the 40 arts teachers participating in FACETS professional development will show increased use of standards-based instruction and assessment that are effective for students in high-poverty schools.				
Target on Status Form of Annual Performance Report: June 2010, number target = $40 \times .3 = 12$ June 2011, number target = $40 \times .4 = 16$				
Year 2	Target % = 30%	Actual % = 12%	Actual Ratio = NA	Objective Not Met
Year 3	Target % = 40%	Actual % = 21%	Actual Ratio = NA	Objective Not Met

Project Objective 4 was not met in either year 2 or year 3 of the project. However, all four survey items used to assess attainment of objective 4 were associated with very high rates of agreement. More specifically, no rate of agreement fell below 90% for any of the four items in any of the 3 years of the project. Therefore, there was little room for the level of agreement to increase.

