

Minneapolis Public Schools

Arts for Academic Achievement Developing Readers Project

Year 2 Evaluation Report 2009-2010

An Evaluation Funded by Grants to the Minneapolis Public Schools
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CENTER FOR
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+ HUMAN DEVELOPMENT

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◆ Executive Summary

- During the 2009-10 academic year, the Developing Readers Project was implemented in nine middle school reading classes located in eight high-poverty schools in Minneapolis. The classes enrolled low-performing students identified as struggling readers. Ten reading teachers, six literary artists, and approximately 116 students participated during the school year. Classroom activities during artist-led sessions typically included reading and writing of stories or poetry, physical movement, small group projects, and opportunities to perform.
- Students participating in Developing Readers were compared to matched control students with respect to gains on a standardized reading assessment and attendance rates. Results of the analyses indicated that the participating students and comparison students were comparable with respect to both reading gains and attendance rates.
- Results of a survey administered to participating students in all eight schools indicated significant increases with respect to two learning strategies. More specifically, participating students reported that they increased their use of the reading strategy of thinking about how information that is read relates to one's own life. They also indicated an increased belief that acting out poetry or stories helps them to understand the content better.
- Results of analyses conducted on the survey responses of students in classrooms identified as poetry intensive showed significant increases on survey items that concerned enjoyment of writing poetry and feeling that learning about poetry helps them to think about words in new ways, makes them better readers, makes them better writers, and increases their understanding.
- Across the eight schools, 84% of the participating students reported that they enjoyed the class sessions with the visiting artists. Approximately 63% to 69% of participating students indicated that the arts-integrated classes increased their enjoyment of reading and writing, and gave them the opportunity to use their imagination and to read or write about things directly related to their lives.
- Analysis of videos documenting arts-integrated sessions in one classroom provided detailed information on how artists go about working with a teacher and students over the course of a semester. In this classroom, the artists and teacher began by establishing semester goals and objectives for the whole class and for five individual students. Class activities included critically responding to text, writing several types of poems, learning to perform poetry, receiving and giving feedback in small groups, and participating in a video shoot. By the end of the semester, a comparison with baseline data showed that all indicators of success were evident in the lessons and the end-of semester performances.

- Interviews with the teachers participating in Developing Readers showed strong support for the program. The teachers reported positive impacts on the students with respect to engagement in learning, acquisition of reading-related skills, and motivation to read.
- Teachers identified areas that should receive attention in order to enhance the effectiveness of the Developing Readers Project. Namely, artists selected to participate should have the skills that enable them to work effectively in middle school classrooms with struggling readers, an artist should be placed in the same classroom for an entire academic year rather than switching to a different classroom for the second semester, and procedures regarding communication between the artist and teacher need to be established so that communication between class sessions can take place.
- Finally, and perhaps most importantly, the teacher/artist pairs need sufficient time to plan their work together, to reflect on their progress, and to learn from each other. These contemplative collaboration activities will help to ensure that teachers have the capacity to successfully implement arts integrated classes on their own in the future.

◆ Introduction

The Developing Readers Project is part of the Arts for Academic Achievement (AAA) program that has been implemented since 1997 in Minneapolis Public Schools (MPS). The mission of AAA is *to increase student academic achievement and improve teacher practice by making arts-based and arts-integrated learning essential to classroom instruction through collaborations with artists and arts organizations.*

The Developing Readers Project is a 3-year (2008-2011) initiative funded in part by grants from the Cargill Foundation, Ford Foundation, and Target Foundation. It was implemented as a pilot in the second semester of the 2008-09 school year. In year 2 (2009-10), implementation was increased, building to full implementation in year 3. The logic model developed for the pilot year is presented in Appendix A.

The primary goal of the project is to increase the reading achievement of students in the middle grades, with a concentration on working with students in grade 6. The students targeted for inclusion are struggling readers enrolled in schools that have a significantly large proportion of students in poverty as defined by their eligibility for free or reduced price lunch.

As described in MPS's proposal to the Cargill Foundation, the activities supported by the project are to include:

- *Classroom collaborations and mentoring by artists, including more artists of color*
- *Coaching support by AAA staff and contracted expertise*
- *On-line resources*
- *Embedded staff development—where teachers and students are learning side by side in the classroom from the artist*
- *Teacher participation in arts-integrated courses based on best practices in professional development*
- *Documenting and evaluating projects*
- *Supporting family arts and culture events*
- *Supporting other ways to develop “arts-rich” learning environments*
- *Developing local leadership and other means to sustain arts integration*

MPS has contracted with the Center for Applied Research and Educational Improvement (CAREI) to evaluate its implementation of the Developing Readers Project. This document is the year 2 evaluation report that addresses project implementation during the 2009-10 academic year. The report includes descriptions of the participants and project activities and the results of student surveys, classroom video documentation, and teacher interviews. Also included are the results of analyses of attendance rates during the 2009-10 school year and standardized reading test performance in spring 2009 compared to spring 2010.

◆ Project Objectives

The Developing Readers Project has four primary objectives. These objectives are shown below.

Objectives of the Developing Readers Project

1. High-poverty, underachieving schools will show substantial participation in arts-integrated instruction in middle grade reading classes with respect to number of schools, classrooms, teachers, students, teaching artists, and time spent.
 2. The reading motivation of students in AAA classrooms will increase during the school year.
 3. AAA reading teachers will use effective arts-integrated instructional practices (e.g., critical response, Visual Thinking Strategies, descriptive review) that enable students to participate positively in the reading classroom.
 4. Students in AAA reading classrooms will outperform non-AAA students on a standardized reading achievement test.
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◆ Data Sources

Descriptive school-level information was obtained from the school information reports available online from the Research, Evaluation and Assessment (REA) Department of MPS. The REA Department also provided the data regarding attendance, reading achievement, and demographics of students participating in Developing Readers. Information regarding classroom teachers, class size, artists, and arts-integrated class activities was obtained from Joanne Toft, Program Manager for MPS, and from Lori Brink, Developing Readers Coach.

CAREI evaluators developed a student survey questionnaire with assistance from MPS's Developing Readers staff. The questionnaire was designed to gather data on participating students' engagement and perceptions of the arts-integrated classes. The survey questionnaire was administered to students by CAREI evaluators during the last two weeks of the first semester of the 2009-10 school year and again during the last month of the 2009-10 school year.

◆ Participating Schools

During the 2009-10 school year, the Developing Readers Project was implemented in eight high-poverty schools in Minneapolis. These eight schools were:

1. Andersen Open Elementary (K-8), 2727 Tenth Avenue S 55407
2. Cityview Performing Arts Magnet (K-8), 3350 4th Street N 55412
3. Green Central Park Community (K-8), 3416 4th Avenue S 55408
4. Hmong International Academy (K-8), 1501 30th Avenue N 55411
5. Lucy Craft Laney Community School (K-8), 3333 Penn Avenue N 55412
6. Nellie Stone Johnson Community School (K-8), 1501 30th Avenue N 55411
7. Olson Upper Academy (5-8), 1607 51st Avenue N 55430
8. Sheridan Global Arts & Community School (K-8), 1201 University Avenue NE 55413

The percent eligible for free/reduced price lunch at these eight schools ranged from 84% to 97%. The percent of total enrollment comprised of students of color ranged from 88% to 99%. The percent of fifth graders proficient in reading based on the spring 2009 MCA-II Reading performance ranged from 22% to 40%. Additional information about the eight schools is available in Appendix B.

◆ Participating Classes

The Developing Readers Project was implemented in the reading classrooms of the participating schools. All participating classes enrolled students identified as struggling readers, and class selection was based on the teacher's position as the school's reading specialist. Information about the classes is presented in Appendix C.

Number of classes. In the fall 2009 semester, eight reading classes (one at each school) participated in the Developing Readers Project. In the spring 2010 semester, nine reading classes participated (two at Sheridan and one at each of the other schools).

Number of students and class size. It should be pointed out that the student counts presented here should be considered good estimates rather than exact counts. The participating schools have fairly high student mobility with the percent of students enrolled the full year ranging from 66% to 83% (see Appendix B). Thus, it was possible for the individual students and/or student counts related to a specific classroom to change fairly often throughout the school year. For example, the teacher at Lucy Laney reported that the initial enrollment was 12 students, 4 or 5 left the school throughout the year, and 7 new students were added. In addition, in some schools, students who showed substantial increases in reading performance were moved out of the Developing Readers classroom to make room for other struggling readers.

Teacher records indicated that a total of 99 students participated in Developing Readers classes in fall 2009, and a total of 98 students participated in spring 2010. Aggregated

across the two semesters, at least 116 individual students participated in Developing Readers. Class size in fall 2009 ranged from 7 to 20 students, and from 4 to 20 students in spring 2010. The teacher with a class of 4 students explained that the class actually started out with 10 students but then decreased to 4 because 6 of the students were incorrectly placed and were not in fact struggling readers.

Grade level. The majority of the classrooms participating in Developing Readers enrolled grade 6 students. One classroom in both the fall and spring semesters enrolled both grade 6 and grade 7 students. In the spring semester, one of the participating classrooms enrolled only grade 7 students.

◆ Participating Artists and Teachers

MPS contracted the services of a total of six artists to collaborate with the classroom teachers and to lead arts-integrated class sessions during 2009-10 school year. All six artists had expertise in literary arts, and all six were persons of color. The teacher/artist pairings for the fall and spring semesters are displayed in Table 1.

Table 1. Teacher/Artist Pairings for Fall 2009 and Spring 2010

School	Classroom Teacher(s)		Artist(s)	
	Fall 2009	Spring 2010	Fall 2009	Spring 2010
Andersen	Susan Long	Susan Long	Shannon Gibney	Anton Jones & Robert Karimi
Cityview	Martha Kirby	Martha Kirby	Anton Jones & Robert Karimi	Nothando Zulu
Green Central	Julie Call & Steve Hasti	Julie Call & Steve Hasti	Anton Jones & Robert Karimi	Anton Jones & Robert Karimi
Hmong Internat'l	Glenn Witte	Glenn Witte	Karla Nweje	Nothando Zulu
Lucy Laney	Elizabeth LaCoursiere	Elizabeth LaCoursiere	Shannon Gibney	Anton Jones & Robert Karimi
Nellie Stone	Sarah Salo	Sarah Salo	Karla Nweje	Louis Porter
Olson	Mark Stauduhar	Mark Stauduhar	Anton Jones & Robert Karimi	Louis Porter
Sheridan	Michele Hartnett	Tracie Greening (Grade 6) Michelle Hartnett (Grade 7)	Anton Jones & Robert Karimi	Anton Jones & Robert Karimi

Artists. Four artists participated in only one semester. The two artists who participated only in the fall semester were: Shannon Gibney and Karla Nweje. The two artists who participated only in the spring semester were: Louis Porter and Nothando Zulu. Two artists, Anton Jones and Robert Karimi, who worked as a team, participated in both fall and spring semesters. These two artists decided to work as a team because of their complementary backgrounds. Mr. Jones was very familiar with AAA but lacked training in classroom management. Mr. Karimi was an experienced teacher who was skilled at classroom management but lacked extensive knowledge of AAA.

Teachers. A total of 10 teachers participated in Developing Readers in the 2009-10 school year. Except for Green Central, the reading classes were taught by an individual teacher. The reading class at Green Central was taught by a team: Julie Call and Steve Hasti. One teacher change occurred from fall to spring, and that change was at Sheridan. Michele Hartnett was the grade 6 classroom teacher at Sheridan in the fall; Tracie Greenings took over this classroom in the spring. Ms. Hartnett was assigned to a grade 7 classroom at Sheridan in the spring, and this classroom participated in Developing Readers during the spring semester.

Teacher/artist pairings. Six of the eight participating schools were assigned a different artist in the spring semester. Green Central was the only school where the teacher/artist pairing remained exactly the same from fall to spring. Although the artist team (Mr. Jones and Mr. Karimi) did work at Sheridan both semesters, changes occurred at Sheridan with respect to classroom teachers and participating classrooms.

◆ Meetings with Artists, Teachers, and MPS Staff

To provide structure for the implementation of the Developing Readers Project, four meetings were scheduled each semester at each school with the participating artist(s), classroom teacher(s), and MPS staff. These meetings are listed below.

1. Planning Meeting 1
2. Planning Meeting 2
3. Midpoint Reflection Meeting
4. Final Reflection Meeting

In addition, an orientation meeting was held on September 28, 2009. This meeting was attended by all artists who would be participating during the 2009-10 school year, MPS project staff, and CAREI evaluators. Also in attendance were representatives from the Givens Foundation.

A mid-year reflection meeting was held on February 3, 2010, at Mill City Museum for artists who participated in fall 2009, artists who would be participating in spring 2010, the classroom teachers, MPS project staff, and CAREI evaluators. A final reflection meeting was held on June 2, 2010, at the Perpich Center for Arts Education. This final reflection meeting was attended by artists, teachers, MPS project staff, CAREI evaluators, and representatives from the Givens Foundation.

◆ **Artist-Led Classroom Activities**

The initial project plan called for the artist to conduct 12 weekly sessions in each classroom. However, 12 sessions were not possible in all classrooms due to events such as school field trips, teacher absences, and artist scheduling conflicts. Whenever possible, sessions were rescheduled. The number of artist-led sessions per classroom actually conducted each semester ranged from 7 to 12 (see Appendix C).

The artists were given substantial latitude in designing their classroom activities, but all artists were specifically instructed to implement some form of literary arts. Information about artist-led activities that took place during the academic year is provided in Appendix D. Although the artists used a wide variety of materials and activities, all of them selected materials they felt the students would find personally relevant, and almost all of them included reading and writing of stories or poetry, physical movement, small group projects, and opportunities to perform. An illustrative list of activities is given below.

- Critical response exercises
- Vocabulary maps
- Theater exercises (e.g., Tableau)
- Choral reading
- Poetry writing (e.g., metaphor poems, question poems, “I am” poems)
- Poetry reading performance
- Descriptions of visual art
- Writing and reading memoirs
- Writing and reading stories

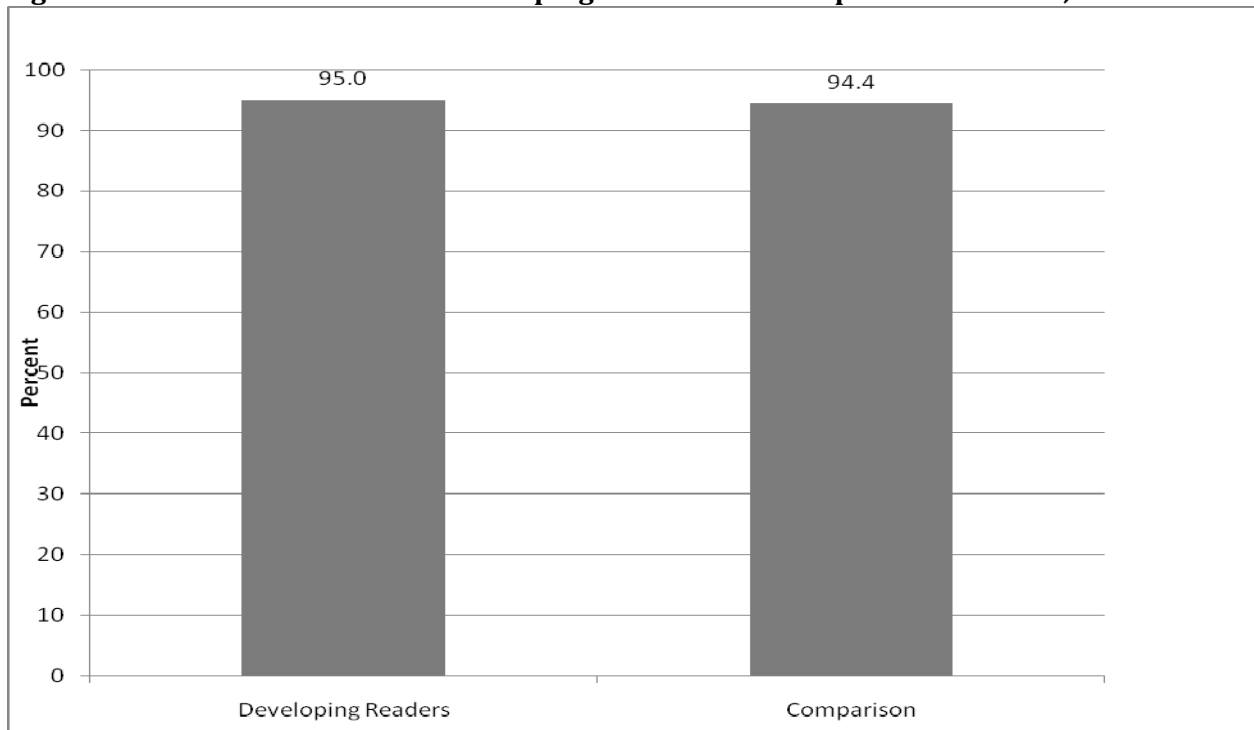
◆ **Results**

➤ **Attendance and Reading Achievement**

CAREI evaluators carried out analyses to test for statistically significant differences between Developing Readers Project students and matched comparison students with respect to percent attendance and the gain in performance on MCA-II Reading in spring 2010 compared to MCA-II Reading in spring 2009. REA Department staff at MPS matched each project student with a student enrolled in the same grade but in a non-participating school. The matching was accomplished using a propensity matching procedure based on the following variables: Fall 2009 MAP score, free/reduced price lunch status, ELL status, special education status, and ethnicity. The file provided by REA contained data on 104 project students enrolled in grade 6 (n=99), grade 7 (n=4) and grade 8 (n=1). Because so few students were in grades 7 and 8, the statistical analyses were carried out only on the grade 6 data. Demographic information about the 104 project students can be found in Appendix E.

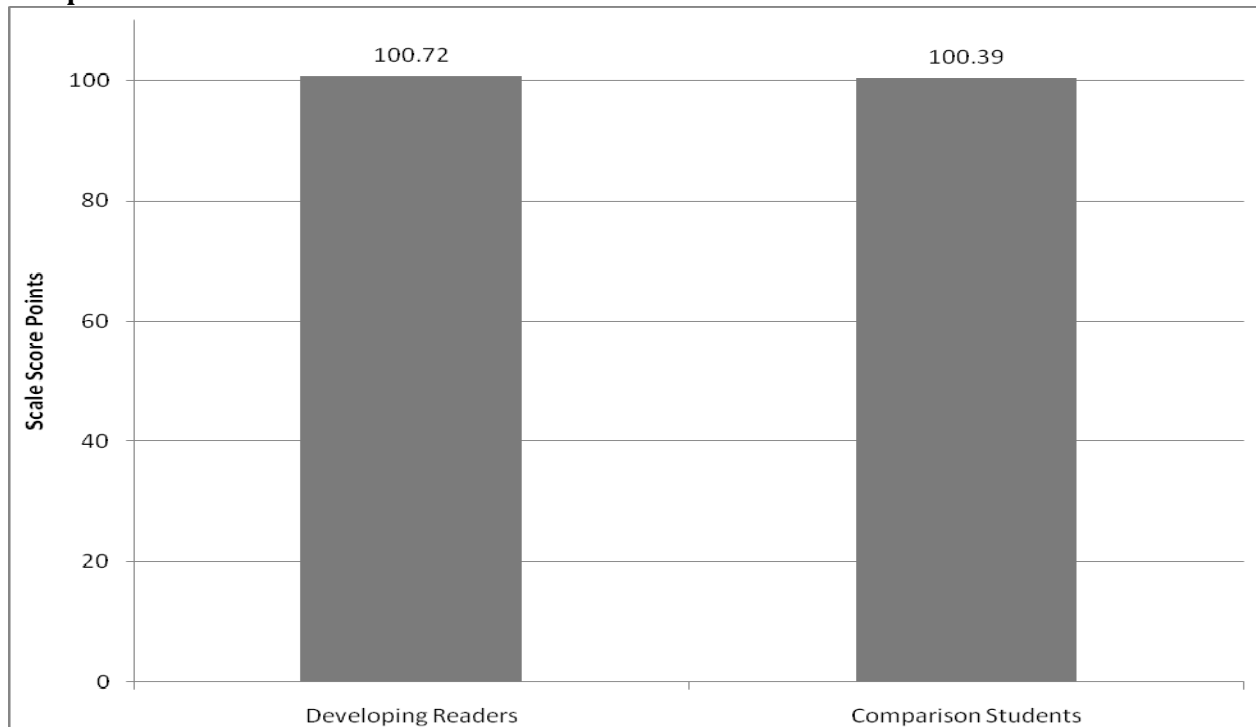
Attendance. Attendance was very high for both the students in the Developing Readers Project and the matched comparison students. The average attendance rate of the grade 6 project students was 95.0% (SD=4.33), and the average attendance rate of the grade 6 comparison students was 94.4% (SD=3.86) (see Figure 1). The difference was tested for significance via an independent samples t-test and was not statistically significant ($t_{196}=1.01, p=0.316$).

Figure 1. Percent Attendance of Developing Readers and Comparison Students, 2009-10



Reading achievement. MCA-II Reading scores for both spring 2009 and spring 2010 were available for 79 grade 6 project students and 82 grade 6 comparison students. The average gain on MCA-II Reading was 100.72 scale score points (SD=8.66) for project students and 100.39 (SD=8.78) scale score points for comparison students (see Figure 2). The difference was tested for significance via analysis of covariance with the fall 2009 MAP score as the covariate ($F_{1,158}=0.003, p = 0.956$). The difference was not statistically significant.

Figure 2. MCA-II Reading Gain from Spring 2009 to Spring 2010 for Developing Readers and Comparison Students



➤ Student Engagement

One of the objectives of the Developing Readers Project is: *The reading motivation of students in AAA classrooms will increase during the school year.* To assess whether this objective was reached, CAREI evaluators administered a paper-pencil student engagement survey in fall 2009 and again in spring 2010. A copy of the survey is provided in Appendix F. The evaluator read the items aloud as students followed along and provided their responses. Students were told to ask questions about words they did not understand.

The first 14 items on the survey asked about reading strategies, enjoyment of studying stories, enjoyment of studying poetry, and the perceived impact of studying stories and poetry. The four-point response scale was: Very Different From Me, A Little Different From Me, A Little Like Me, and A Lot Like Me.

All eight schools. A total of 69 project students completed the survey in both fall 2009 and spring 2010. The number of students providing a response to the 14 survey items at both administrations ranged from 60 to 69. The change in response from fall to spring was analyzed via Wilcoxon signed ranks tests with the one-tailed significance level set at 0.05. While all 14 items showed an increase, the increase on only two items was statistically significant (see Table 2). One of these items concerned use of the reading strategy of thinking about how the information that is read relates to one's own life. The other item concerned the strategy of acting out poetry or stories to increase understanding.

Table 2. Student Engagement Survey Items with Statistically Significant Increases from Fall 2009 to Spring 2010 (All 8 Schools)

Survey Item	N of Students	% Selecting “A Little Like Me” or “A Lot Like Me” (Fall 2009)	% Selecting “A Little Like Me” or “A Lot Like Me” (Spring 2010)
• When I read, I think about how the information relates to me and my life. (Survey Item #1)	65	43%	54%
• Acting out poetry or stories helps me to understand better. (Survey Item #14)	66	44%	55%

Poetry-intensive schools. MPS project staff indicated that an emphasis was placed on poetry in four of the eight Developing Readers schools: Anderson, Green Central, Lucy Laney, and Sheridan. The teaching artists together with the classroom teachers incorporated poetry into many of the classroom activities at these schools. Survey data from these four poetry-intensive schools were analyzed separately, and the results showed that 5 of the 14 items were associated with a statistically significant increase from fall 2009 to spring 2010. Notably all five of the items concerned poetry (see Table 3). These results indicate that students in the classrooms that emphasized poetry showed increases with respect to their enjoyment of writing poetry and the perceived benefits of poetry-related activities as related to reading and writing. More specifically, participating students increased their beliefs that learning about poetry helps them to think about words in new ways, to become a better reader, to become a better writer, and to understand better.

Table 3. Student Engagement Survey Items with Statistically Significant Increases from Fall 2009 to Spring 2010 (4 Poetry-Intensive Schools)

Four Poetry-Intensive Schools			
	N of Students	% Selecting “A Little Like Me” or “A Lot Like Me” (Fall 2009)	% Selecting “A Little Like Me” or “A Lot Like Me” (Spring 2010)
• I like to write poetry. (Survey item #9)	46	37%	48%
• Learning about poetry helps me think about words in new ways. (Survey item #10)	46	39%	63%
• Learning about poetry helps to make me a better reader. (Survey item #11)	44	41%	50%
• Learning about poetry helps to make me a better writer. (Survey item #12)	42	38%	52%
• Acting out poetry or stories helps me to understand better. (Survey item #14)	44	41%	55%

Some limitations regarding the analyses on the poetry-intensive classrooms need to be pointed out. Because all the classrooms identified as poetry-intensive were assigned in spring 2010 to the artist team (Mr. Jones and Mr. Karimi), the positive student engagement

results could have been due to their particular effectiveness as poetry instructors and/or the use of an artist team rather than only the emphasis on poetry.

➤ Student Perceptions of the Arts-Integrated Classes

The last several items on the student questionnaire (Items 15-20) asked students about their reactions to experiences in the classes with the visiting artists. Responses to these items are summarized in Table 4 by the percent selecting an option that indicated agreement (i.e., “A Little Like Me” or “A Lot Like Me”).

Table 4. Summary of Student Responses to Survey Items Regarding Reactions to the Classes with the Visiting Artists, Spring 2010

	N of Students	% Selecting “A Little Like Me” or “A Lot Like Me”	
		Average Across Schools	Range Across Schools
• The class activities led by the visiting artist(s) gave me the opportunity to use my imagination. (Survey item #15)	88	69%	56% to 91%
• The class activities led by the visiting artist(s) gave me the opportunity to read or write about things directly related to my life. (Survey item #16)	88	63%	50% to 100%
• The class activities led by the visiting artist(s) increased my enjoyment of reading. (Survey item #17)	87	67%	44% to 82%
• The class activities led by the visiting artist(s) increased my enjoyment of writing. (Survey item #18)	85	66%	47% to 91%
• I felt comfortable expressing my ideas during the class sessions with the visiting artist(s). (Survey item #19)	88	66%	44% to 91%
• I enjoyed the class sessions with the visiting artist(s). (Survey item #20)	88	84%	67% to 100%

Across schools, more than 60% of the students expressed agreement with each of the six statements. The percent agreeing ranged from 63% (*The activities led by the visiting artist(s) gave me the opportunity to read or write about things directly related to my life*) to 84% (*I enjoyed the class sessions with the visiting artist(s)*). As can be seen in the far right column of Table 4, there was substantial variability among schools; minimum agreement percentages were as low as 44% and maximums were as high as 100%. However, an

agreement level of 44% to an outcome such as increased enjoyment of reading is not an inconsequential achievement when considering that these students were struggling readers.

➤ **Video Documentation**

Videos were made of artist class sessions and student performances at Andersen Open Elementary beginning in January 2010 and ending in May 2010. All videos were recorded by the Developing Readers Coach with the exception of the final student performances which were recorded by the artists. The Developing Readers Coach viewed the videos to analyze and summarize the activities and student progress. The descriptions presented in this section of the report were provided by the Developing Readers Coach. This information provides details on how, in one classroom, the artists went about working with the classroom teacher and the students.

Semester Goals and Anticipated Outcomes

At the start of the second semester, the teacher and the two new artists developed goals and anticipated outcomes for their students.

- Students will understand how to use performance skills in reading poetry to improve their oral reading skills.
- Students will take ownership of their text.
- Students will build confidence in their ability to speak loudly with voice and body expression.

The teacher and artists also described what success would look like if the goals were accomplished.

- Students are engaged in writing poetry.
- They aren't afraid of poems.
- They have a positive experience with poetry.
- They will want to read their own poems out loud.
- Students are willing to participate.
- Students are asking for feedback on their work.
- Students understand/demonstrate how to use performance techniques.
- Students will utilize the performance skills to improve oral reading.

Baseline

Videos of student performances that occurred at the end of the first semester with the first artist were used as baseline. At this point in time, the students had not yet performed their reading and had received minimal performance instruction. All students participated by standing in front of the class with their group. The following observations were made about the five groups that presented their work:

- Audience members (i.e., classmates) were quiet while the student groups performed.
- Student performers were visibly nervous.
- Many students held their papers in front of their faces while they read.
- Several times, the artist prompted readers to speak louder.
- One group had great difficulty focusing and getting started. There was a lot of giggling in this group.

Artist Classroom Lessons

The artists provided exemplar poems and had students critically respond to the text and write several different types of poems. The types of poems were: I Am From, Question, Sensory, and Metaphor. This took place over the course of eight sessions. For the final performance, each student was to choose the poem that he/she felt was the best.

The artists introduced students to performance tools: Volume, emphasis, pace, and confidence. Students were helped to come up with a definition for each of these terms. The artists modeled low quality and high quality performance. Students rated the performances on a 1-10 scale for each of the four aspects. They also identified what the reader needed to do to improve the performance.

Students then met in three small groups, with the teacher and the two artists each facilitating a group. Students took turns reading their own poem out loud. Group members rated each other's performance using the scoring scale. Two of the three groups seemed to have established a trusting relationship. In these groups, students did not hesitate to read, and other students listened attentively and gave immediate feedback to the reader using the scoring scale. They offered suggestions to the reader about how to improve the performance. They treated each other with respect and they laughed together. The third group had difficulty focusing on the task at hand. Members of this group frequently disrupted the student who was reading. Despite the distractions, a few of the students read their piece multiple times, listening to feedback, and making an effort to improve. One student asked if he could read it again, because he thought he could do a better job.

Final Performance

In order to focus on the quality of the writing and the performance, the artists decided to divide the students into small groups of three or four students to video tape each individual performing his/her poem. This reduced the anxiety of performing in front of the entire class and allowed all students to be involved in their video shoot.

Progress of Five Individual Students

At the start of second semester, the team identified five students (out of 18) in the class, to assess their progress informally throughout the semester. Brief initial assessments and/or objectives were noted for each of the five students.

- Student 1: Thinks he knows it all. Challenge him, push him further.
- Student 2: Build confidence in a structured activity.
- Student 3: Special ed. student. Doesn't feel successful. Very quiet. Build confidence. He responds well to praise.
- Student 4: Did not speak during the performance first semester. She spoke this semester. Keep going.
- Student 5: Very angry at the world right now. Not sure what is going on in his life.

The following observations were made of these five students in the final performance video:

- Student 1: Read his Question poem with confidence and a smile and a wink at the end.
- Student 2: Did four video takes on her performance so she could get it right. Kept her paper down. Finished with a spontaneous bow and a big smile.
- Student 3: His poem was lighthearted and had an upbeat title. He read calmly and loud enough for everyone to hear.
- Student 4: She had a lengthy poem and she read it with relative ease. She kept her eyes on her paper, which was out of view, as she read. During the last line she raised her head to look into the camera as she spoke.
- Student 5: His poem was short but he read through it without hesitation. He added emphasis to the last line as he looked into the camera.

The following observations about each of the five students were noted in the final teacher reflections at the end of the second semester:

- Student 1: When the teacher entered the room one day, she saw this student sitting in her chair and playing the teacher. He was giving the other students directions on what they were supposed to be doing. The other students were listening to him. The teacher played along by acting as the "bad student." They had a good time. The next day she asked this student to lead the small group while she left the room. He proceeded to do so. (Note: There was another teacher supervising in the room.)
- Student 2: This student was ready for the end of the year. Her attention turned to things other than school.
- Students 3 & 4: Both seem to have opened up more and they talk more than they did before.
- Student 5: Participates more than he did early on.

Summary of the video documentation

All indicators of success stipulated by the teacher and the artists at the beginning of the semester were evident in the lessons and performance videos. The students appeared to be highly engaged in writing and reading poetry. They worked well as a community of learners and were willing to share their work and to give and receive feedback. In addition, there was considerable improvement in the use of all four performance tools (volume, emphasis, pace and confidence) compared to the baseline performance.

➤ Teacher Interviews

In May 2010, CAREI evaluators interviewed ten teachers representing the eight classrooms participating in the Developing Readers Project. Except for one school, the interviews were conducted individually. The reading class at Green Central was taught by a team of two teachers all year, and this team was interviewed together.

The purpose of the interviews was to collect information about participating teachers' perspectives on the Developing Readers Project, including its effects on the students as well as on teachers' instructional practices. Interview questions probed for teachers' experiences with several aspects of the program. See Appendix G for the teacher interview protocol.

Previous Experience with Arts Integrated Instruction

For six of the ten teachers, the Developing Readers Project provided their first experience having an artist in the classroom.

Effects of Arts Integrated Instruction on Student Behavior

Teachers were asked how arts integrated instruction affected student behavior. Four teachers reported that student behavior improved. Three teachers said that although they didn't have behavior problems that needed fixing, the visiting artists nevertheless provided a novelty that appealed to the students.

"First semester there was a positive effect. The artist always started with a body exercise to calm ourselves, get ourselves ready for the work. The kids did well with that."

"The kids the first quarter were really engaged because they knew they were going to get a chance to move around, have fun, do some performing, and it was pretty high energy level."

"The students really listen well to [the artists]. They will do things for the artists that they won't do for me. They don't argue with the artists. There's also a male student who rarely comes to school, but he makes sure to come nearly every Wednesday because he knows the artists are going to be here."

On the other hand, some teachers reported that the classes with an artist had a negative impact on student behavior. For example, one said that the artist was "low-key" and did not engage the students enough. Many of the students in this class were off-task and did not follow the artist's instructions. Another teacher reported that "the impact on the kids was that some stopped coming to school. Or they would enter the classroom, see the artist, and leave." A third teacher said, "It's whole group when the artists are here so behavior is not as good."

Effects of Arts Integrated Instruction on Student Learning

The effects of integrated art instruction on student learning that teachers identified can be grouped into four categories:

- Engagement in learning
- Reading-related skills
- Motivation to read
- Reading achievement

Engagement in learning. Most teachers reported that having the artist in the classroom made the reading class more enjoyable for the students.

“Learning is more memorable. The fun and novelty gets them to remember the learning experience.”

“In terms of making them a better reader, it maintained enthusiasm for the class.”

“They are really excited about it. We have done a lot with poetry this time. They are engaged in the activities and the text that they present. They thought it was a fun break from the normal schedule.”

“In the area of self confidence, oral presentation, self esteem, it had a positive impact on those things, as a result of performing.”

Reading-related skills. Teachers reported that their students developed skills related to reading as a result of having the artist in the classroom. These skills included speculation, generalization, vocabulary acquisition, and writing.

“One thing that good readers do is make connections to the text. Good readers ponder. You mull it over. I think [the artists] helped them to start to do that.”

“I think we could say we have seen improvement in the students’ skills supporting, contrasting, analyzing, etc.”

“[The arts integration] allowed the children to generalize what was being taught. We would do an activity in class, and then the artist would bring in something to enrich that. And the students started to generalize. For example, metaphors or personification. The students would say “that was like ___.” They started to use the terminology.”

“I think they look at things more critically. They want to analyze and talk it over . . . The artist got them to look at the words, unpack even a simple sentence.”

“The kids were like, ‘I knew that onomatopoeia question!’ [on the MAP test]

“They were asked to put at least one vocabulary word into their writing, and some of the students wanted to put as many as they could in. Two of them had a vocabulary face-off.”

“Their poetry writing got more detailed. They are more comfortable editing their work. When I first mentioned poetry to them they said ‘no way,’ but then (the artist) worked with them and they wrote three different pieces. Second semester they wrote four or five different rough drafts of memoir and they’ve chosen one to focus on. Their writing has improved as a result of having the artists in the classroom.”

Motivation to read. Many teachers reported that the artist-led activities increased their students’ willingness and even eagerness to read out loud. Teachers also noted that some students developed a sense of self as reader as a result of having the artist in the classroom.

“That’s a sign of a developing reader— taking a risk, reading out loud in front of one’s peers. That’s a good outcome.”

“Some of them who have been extremely reluctant to read aloud are more likely to now. They know it’s ok to mess up because we’re going to read and reread.”

“It was both sense of self as a student and as a reader. [The students developed] a sense of confidence, self esteem. They saw themselves more as readers because of the performance piece of it. They see themselves more as story tellers. As someone who has their own story. The artist was asking them to tell stories.”

“The first semester there was a lot of experimenting with learning how to read in a public voice, reading with expression. Confidence and willingness to read was increased first semester.”

Reading achievement. Teachers said they thought that their students’ reading ability had increased during the school year, but they were not sure how much of the increase could be attributed directly to the artist being in the classroom.

“There has been growth in vocabulary, but we do so much on vocabulary in this school that it’s hard to say their growth in vocabulary is due to the artists.”

“It’s hard to say if the Developing Readers class improved more than the other class. I don’t know, but they do want to read out loud. That must be proof that they are improving.”

Effects of Arts Integrated Instruction on Teacher Practice

Most teachers (seven out of ten) reported that participating in the Developing Readers Project affected their teaching practice.

“When I saw the gregarious nature of the artist, it gave me license to be more animated as an instructor. More expressive generally. It also allowed me to take into account more movement and activities. It made me aware of the students’ physical presence.”

“[The way the artist modeled story telling] allowed me to go further with the story and allowed me a lot of reference points and more relevant connections for them. More ways to help the students find connections in all of my classes.”

"I brought into [another class] some of the poetry stuff I saw the artist do first semester. Like "I Am" poems. Otherwise my style is similar to the artists' so it's hard to say the way I teach is impacted by them."

Teachers' Experiences of Working with an Artist

Many teachers reported that their overall experiences of working with an artist were positive and fruitful. Teachers commented on the benefits of an artist having previous teaching experience as well as good classroom management skills. Teachers emphasized the importance of establishing a supportive classroom climate, and most said this was accomplished by establishing a consistent and ritualistic routine.

"One thing I really liked that was different from other experiences with artists was that the artists were educators, and [the artist] was actually a classroom teacher. They worked with essential questions."

"[The artist] and I worked really well together. We clicked. I enjoyed it. Letting the students have more freedom with poetry, I got to know my students at such a different level."

On the other hand, some teachers related negative experiences. For example, some teachers noted becoming frustrated when an artist was hard to reach between classes (e.g., not responding to phone messages and/or email messages). An additional frustration was experienced when an artist arrived late to class or did not show up at all and the flow of the class was compromised.

Teachers also reported on the degree to which they considered their work with the artist to be co-teaching. Teachers defined co-teaching as sharing instructional responsibilities in class and integrating the teacher's reading curriculum with the artist's activities. Teachers were evenly split on whether or not what they had done with the artist was co-teaching.

"I would follow up the following week. I would tell the artists if a child had made a connection from their activity to what I did in class. And the artists would review with the kids. There was constant connection between what the artists did and what I was doing."

"If there were things that teachers were to take away, this wasn't always that clear, other than setting goals. I wasn't clear on what the role of the teacher was in the weekly sessions. Should I be working toward a co-teaching role? How much of this is my goals as opposed to drawing on the expertise of the artist?"

Team Meetings with Teacher, Artist, and Lori Brink (Developing Readers Coach)

By and large, teachers found the planning and reflection meetings held at the school that included teacher, artist, and Lori Brink to be essential to the success of the project. Teachers had many positive things to say about their experience working with Ms. Brink.

"Lori was a good sounding board, helped with our brainstorming. She was good at parroting what we said so we were always on the same page."

“Oh gosh, when I missed that planning meeting with Lori, I felt like I missed a ton. Lori helps the flow of things, the communication between us teachers and artists. Without Lori the second semester would have been a flop.”

“[Lori] has wonderful communication skills. When she says she is going to do something, she does it. She is really great. She is very organized at the meetings. She gets the notes back to us.”

“[Lori] kept us thinking about our goal.”

Teacher-Artist Planning and Communication

The team meetings were opportunities for teachers and artists to communicate, and teachers noted that it was very important that they have clear and timely communication with the artist outside of the meetings as well.

“Communication was important. [The artist] and I emailed a lot.”

In addition, several teachers noted that the allotted planning time with the artist at the beginning of the semester was not sufficient. They indicated that, in the future, they would like more upfront time to meet with the artist to plan classroom activities as well as the more challenging task of assessing student growth. They also mentioned the importance of having time to meet with the artist to reflect on their work together.

Scheduling and Timing of Artist Visits to Classroom

The majority of teachers recommended an artist be assigned to a classroom for an entire year rather than for a single semester. They felt this continuity would allow for stronger student-artist relationships and increased opportunities to build on previous classroom learning. While one teacher recommended increasing the amount of time the artist spends in class (e.g., twice a week rather than once a week), others were satisfied with the amount of time spent but stressed the importance of a consistent schedule.

“It was good to have a consistent schedule, for example, every Thursday... If it was more than one day a week, it would require more planning on our part.”

“It was fine if it was carried out, if weeks were not missed. Second semester we didn’t get started until after spring break because the artist couldn’t come earlier in the semester. And then [the artist] missed some, and would double up some weeks. Or [the artist] would show up with only 20 minutes left of class.”

Number of Students in the Class

Teachers were in agreement that reading intervention classes, such as those that participated in Developing Readers, should have no more than 15 students. Eight or nine

students was “*a perfect number.*” The smaller class sizes allowed teachers to give the students the individual attention they required.

Teacher Recommendations to Improve Developing Readers

When teachers were asked for recommendations to improve the program, the most common suggestion was for an artist to remain in the school for the whole year rather than switch at mid-year. Teachers also asked for improved communication and guidance about project goals and activities.

“Come up with clear-cut learner objectives for the students. Some kind of structure the teachers and artists can use to accomplish those objectives. Not really prescriptive, but some guidance, and communicating that to the people involved in the program when we all get together.”

In addition it was indicated that too much time was taken to document the effects of the program.

“Why the need to document so much of it? We are trying to re-prove things that have already been documented. Let it happen. Let’s receive those benefits. Let it play out. It’s almost diluting the effect. Don’t try to make them (i.e., artists) something they aren’t. Academic goals and plans didn’t allow the artists to be just artists. We know that it is going to have a positive impact.”

Summary of Teacher Interviews

Teacher support for the Developing Readers project is strong. Seven of the nine teachers said they would recommend that the project continue. Of the two teachers who expressed reservations, one said he/she would support the program if there were “*a more structured approach to measuring student learning,*” and the other would like assurance that appropriate artists were selected.

Four main concerns were identified in the teacher interview data as related to the effectiveness of the Developing Readers Project:

- Artists’ effectiveness with middle school struggling readers
- Year-long classroom placement
- Communication between teacher and artist
- Planning time

Artists’ effectiveness with middle school struggling readers. The teachers described many positive effects of the Developing Readers Project on the student participants. For example, teachers talked about students’ high engagement levels, active participation in novel tasks, reading aloud with confidence, and constructive group work. However, these effects were either not as pronounced or were not present at all if the artist lacked knowledge of how to work effectively in a middle school classroom of struggling readers. Some arts-integrated activities were clearly not as appropriate or as engaging as others. In addition, the classroom management skills and previous teaching experience of individual

artists seemed to make a difference with respect to their success with the students. Fortunately, these are areas that can be addressed by providing professional development for the artists based on their individual needs.

Year-long classroom placement. Teachers strongly agreed, provided that the artist is effective, the artist should be placed in a classroom for an entire academic year rather than for a single semester. The teachers indicated that it takes time for the artist to become familiar with classroom routines and to develop positive relationships with the students. By being able to build on the previous semester's work, the arts-integrated class activities could well have a stronger impact on the students' learning performance.

Communication between teacher and artist. Teachers and artists need to be able to communicate with one another outside of classroom time not only about instructional activities but also about events that might necessitate a change in the schedule. For example, the artist should be notified if the teacher is ill and a substitute teacher is taking over the class, and the teacher should be informed if the artist will be late to class. The mechanics of how this will be accomplished can be determined when the teacher and artist first get together to plan their work.

Planning and reflection time. It is imperative that the teacher/artist pairs have sufficient time to plan their work together and to reflect on progress. Planning needs to address not only the specific roles of the artist and teacher in arts integrated classroom activities, but also the establishment of long-term goals, measurable objectives, and means of assessing progress. Also, regularly scheduled times for reflection will enable the teacher and artist to identify strategies that were effective, discuss possible revisions, examine student work, and to learn from one another.

◆ Summary

- During the 2009-10 academic year, the Developing Readers Project was implemented in nine middle school reading classes located in eight high-poverty schools in Minneapolis. The classes enrolled low-performing students identified as struggling readers. Ten reading teachers, six literary artists, and approximately 116 students participated during the school year.
- During the fall semester, participating students received approximately 540 to 720 hours of artist-led arts-integrated instruction. During the spring semester, students received approximately 420 to 720 hours.
- Classroom activities during artist-led sessions typically included reading and writing of stories or poetry, physical movement, small group projects, and opportunities to perform.
- Students participating in Developing Readers were compared to matched control students with respect to gains on a standardized reading assessment and on

attendance rates. Results of the analyses indicated that the participating students and comparison students were comparable with respect to reading gains and with respect to attendance rates. The average gains for project students and comparison students were 100.72 and 100.39 scale score points, respectively. The average attendance rates for the project and comparison students were 95% and 94%, respectively.

- Results of a survey administered to participating students in all eight schools indicated significant increases with respect to two learning strategies. More specifically, participating students reported that they increased their use of the reading strategy of thinking about how information that is read relates to one's own life. They also indicated an increased belief that acting out poetry or stories helps them to understand the content better.
- Results of analyses conducted on the survey responses of students in classrooms identified as poetry intensive showed significant increases on survey items that concerned enjoyment of writing poetry and feeling that learning about poetry helps them to think about words in new ways, makes them better readers, makes them better writers, and increases their understanding.
- Across the eight schools, 84% of the participating students reported that they enjoyed the class sessions with the visiting artists. Approximately 63% to 69% of participating students indicated that the arts-integrated classes increased their enjoyment of reading and writing, and gave them the opportunity to use their imagination and to read or write about things directly related to their lives.
- Analysis of videos documenting arts-integrated sessions in one classroom provided detailed information on how artists go about working with a teacher and students over the course of a semester. In this classroom, the artists and teacher began by establishing semester goals and objectives for the whole class and for five individual students. Class activities included critically responding to text, writing several types of poems, learning to perform poetry, receiving and giving feedback in small groups, and participating in a video shoot. By the end of the semester, a comparison with baseline data showed that all indicators of success were evident in the lessons and the end-of semester performances.
- Interviews with the teachers participating in Developing Readers showed strong support for the program. The teachers reported positive impacts on the students with respect to engagement in learning, acquisition of reading-related skills, and motivation to read.
- Teachers identified areas that should receive attention in order to enhance the effectiveness of the Developing Readers project. Namely, artists selected to participate should have the skills that enable them to work effectively in middle school classrooms with struggling readers, an artist should be placed in the same classroom for an entire academic year rather than switching to a different classroom

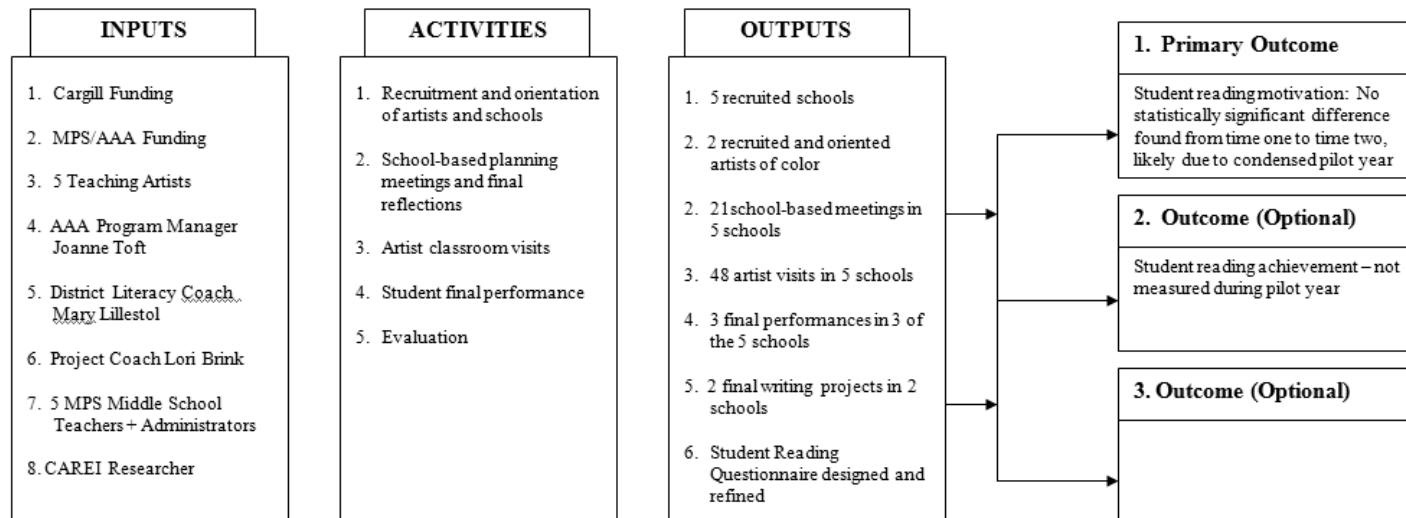
for the second semester, and procedures regarding communication between the artist and teacher need to be established so that communication between class sessions can take place.

- Finally, and perhaps most importantly, the teacher/artist pairs need sufficient time to plan their work together, to reflect on their progress, and to learn from each other. These contemplative collaboration activities will help to ensure that teachers have the capacity to successfully implement arts integrated classes on their own in the future.

Appendix A: Logic Model for the Year 1 Pilot (2008-09 School Year)

PROGRAM THEORY & LOGIC MODEL FOR: RESULTS/ACTUALS ON THE 2008 GRANT	Organization Name: Minneapolis Public Schools
	Program Name: AAA Struggling Readers (Pilot Year 2008-09)
	Date: December 1, 2009

Note: The logic model is a snapshot of your program theory and its outcomes. It is to be completed with clear and concise information on the results of your last grant and submitted with your annual report. Additional narrative, if you feel necessary, may be provided in the report.



Indicator(s) for the Primary Outcome:	Measurement Tool(s):
#1 Student reading motivation in AAA classrooms will increase	→ #1 CAREI Student Reading Questionnaire
#2	→ #2
Indicator(s) for Other Outcomes:	Measurement Tool(s):
#1 Students in AAA classrooms will outperform non-AAA students on a standardized reading achievement test	→ MCA scores (to be calculated in subsequent grant years)
#2 Students in AAA classrooms will outperform non-AAA students in leveled literacy scores	→ Fountas and Pinnell Leveled Literacy scores (to be calculated in subsequent grant years)
#3	→
Other Information:	

Appendix B: Descriptive School-Level Information

	Andersen	Cityview	Green	Hmong Internat'l	Lucy Laney	Nellie Stone Johnson	Olson Upper	Sheridan
Total school enrollment (08-09)	725	558	534	348	574	630	370	647
% enrolled full year (08-09)	78%	73%	77%	83%	66%	73%	77%	74%
% attendance 95%+ (08-09)	57%	53%	51%	77%	40%	73%	57%	55%
% eligible for free/reduced price lunch (08-09)	97%	92%	96%	91%	92%	95%	84%	85%
% receiving special ed service (08-09)	13%	23%	14%	8%	21%	19%	25%	18%
% receiving ELL service (08-09)	54%	12%	26%	81%	3%	28%	12%	16%
% students of color (08-09)	99%	96%	99%	99%	96%	99%	91%	88%
Total number of students taking MCA-II Reading (Spring 09)	486	339	324	346	368	374	390	442
% proficient in reading (Total, Spring 09)	40%	35%	42%	39%	35%	49%	51%	45%
Number of grade 5 students taking MCA-II Reading (Spring 09)	51	50	44	49	46	55	57	60
% proficient in reading (Grade 5, Spring 09)	39%	22%	29%	22%	26%	40%	32%	27%

Appendix C. Descriptive Class-Level Information by Semester

Table C-1. Descriptive Class-Level Information for Fall 2009

	Andersen Open	Cityview Performing Arts Magnet	Green Central Park	Hmong International	Lucy Craft Laney	Nellie Stone Johnson	Olson Upper	Sheridan Global Arts
Teacher	Susan Long	Martha Kirby	Julie Call & Steve Hasti	Glenn Witte	Elizabeth LaCoursiere	Sarah Salo	Mark Stauduhar	Michele Hartnett
Artist	Shannon Gibney	Anton Jones & Robert Karimi	Anton Jones & Robert Karimi	Karla Nweje	Shannon Gibney	Karla Nweje	Anton Jones & Robert Karimi	Anton Jones & Robert Karimi
Grade level	6	6	6	6	6 & 7 ^a	6	6	6
Number of students	20	7	18	8	14	12	11	9
Date of first artist-led session	10/28	10/26	11/3	11/3	10/26	10/27	11/17	10/29
Number of artist-led class sessions	11	12	10	10	12	11	9	9
Minutes in class period	55	45	60	60	60	53	60	60
Total number of minutes of scheduled artist-led instruction	605 ^b	540 ^b	600 ^b	600 ^b	720 ^b	583 ^b	540 ^b	540 ^b

^aCombined class of both grade 6 and grade 7 students.

^bThe total number of number of minutes is approximate due to occasional schedule changes resulting from events such as all-school programs and late start days.

Table C-2. Descriptive Class-Level Information for Spring 2010

	Andersen Open	Cityview Performing Arts Magnet	Green Central Park	Hmong International	Lucy Craft Laney	Nellie Stone Johnson	Olson Upper	Sheridan Global Arts
Teacher	Susan Long	Martha Kirby	Julie Call & Steve Hasti	Glenn Witte	Elizabeth LaCoursiere	Sarah Salo	Mark Stauduhar	Tracie Greening & Michele Hartnett
Artist	Anton Jones & Robert Karimi	Nothando Zulu	Anton Jones & Robert Karimi	Nothando Zulu	Anton Jones & Robert Karimi	Louis Porter	Louis Porter	Anton Jones & Robert Karimi
Grade level	6	6	6	6	6 & 7 ^a	6	6	6 & 7 ^b
Number of students	18	7	18	7	14	9	11	14
Date of first artist-led session	2/18	2/25	2/25	2/16	2/22	4/7	4/14	2/17
Number of artist-led class sessions	11	11	12	11	11	11	7	12
Minutes in class period	55	45	60	60	60	53	60	60
Total number of minutes of scheduled artist-led instruction in fall 2009	605 ^c	495 ^c	720 ^c	660 ^c	660 ^c	583 ^c	420 ^c	720 ^c

^aCombined class of both grade 6 and grade 7 students.

^bSeparate classes of grade 6 and grade 7 students.

^cThe total number of number of minutes is approximate due to occasional schedule changes resulting from events such as all-school programs and late start days.

Appendix D: Artist-Led Activities by Semester and by School

Note: This information was taken from meeting notes and documents prepared by the Associate Director and Project Manager and by the Developing Readers Coach.

Fall 2009	
School	Artist-Led Activities
Andersen Artist: Shannon Gibney	<ul style="list-style-type: none"> • Pedagogy of Theater of the Oppressed (PTO) exercises. • Free-writing, writing stories, writing about something from their own lives. • Conversations about who is an artist and about the artistic process. • Students worked in small groups based on their interests (e.g., mural, rap, a play). • Used Critical Response sheet with two questions on it (What did you notice? How did it make you feel?) Students wrote responses following each performance.
Cityview Artists: Anton Jones & Robert Karimi	<ul style="list-style-type: none"> • Used tableau. • Do it, name it, perform it. • Choral reading around themes of natural disasters and identity. • Practiced choral reading techniques (e.g., unison, echo, rhythm). • Students created metaphor poems and question poems. • Used ritualized movement (e.g., How do you wake up in the morning?)
Green Central Artists: Anton Jones & Robert Karimi	<ul style="list-style-type: none"> • Tableau, generate/rehearse, rehearse/present/film, choral reading. • Used the class text, "Holes," by Louis Sachar. • Tableau with the poem "The Melting Pot." It has four stanzas. Modeled first stanza. Students only got one stanza at a time to work with. • For the remainder of the semester, a mix of poetry, spoken word exercises, and performance.
Hmong Internat'l Artist: Karla Nweje	<ul style="list-style-type: none"> • Ball exercise to learn names. • Short poems emphasizing structure and spontaneity. • Readers' Theatre. • Artist presented her poem "Send me a Rainbow." Pulled out unfamiliar words, created vocabulary maps. • Used "popcorn exercise" to wake up students. Students popped out of their seats to respond with definition, antonyms and synonyms, connotations, and examples. • Discussed Tou Saiko Lee's performance (Note: Mr. Lee happened to be performing for the whole school at a Hmong New Year celebration. He performed "Hypnotized by the Sky" which was very long but rich with words that the students hadn't heard before.) • Students worked in four groups, rehearsing the reading of a poem. The poem was to be performed at the end of the semester to an audience of peers at school.

<p>Lucy Laney</p> <p>Artist: Shannon Gibney</p>	<ul style="list-style-type: none"> • Pedagogy of Theater of the Oppressed (PTO) exercises. • Critical literacy activities. • Moved around, edited, and shared. • Students did free-writing during each session. • Used texts that students could relate to. • Read about 40 pages from "Locomotion," which students responded to. Emphasis was on recall of new vocabulary and reading comprehension. • Students wrote poems.
<p>Nellie Stone</p> <p>Artist: Karla Nweje</p>	<ul style="list-style-type: none"> • Used critical response, read alouds, vocabulary mapping, poems, critical response to music. • Used poetry as a bridge to increasing fluency and comprehension. • Artist presented her poem and used performance as a presentation tool. • Facilitated descriptive review with the students at the beginning to get feedback from them. • Started using vocabulary maps after having explored a poem in order to pull out words that students didn't understand. • Students created "I Am" poems and their own poetry books. Wrote about what they knew. • Students had opportunities to share poems and to perform. • Kinesthetic exercises.
<p>Olson</p> <p>Artists: Anton Jones & Robert Karimi</p>	<ul style="list-style-type: none"> • Lunchtime poems, popcorn/breakout. • Small group activities. • Did sensory work. For example, "Sidewalk Stories," the text that they were using, had lots of sensory imagery but not many metaphors. Incorporated a lot of "get up off your feet" sensory experiences (e.g., going for a walk around school, having a pizza party with a focus on taste). • Used tableau with "Sidewalk Stories" to make personal connections to the text.
<p>Sheridan</p> <p>Artists: Anton Jones & Robert Karimi</p>	<ul style="list-style-type: none"> • Tableau. • Easel post-it note pad. • Moved to poetry after a few sessions. • Used drums and other objects to perform. • Used poetry to introduce a larger text. • Haiku/senses poems. • Artist performed. • Students made a book for Christmas time to be given as a gift to parents. • Students wrote "I Am," metaphor, and question poems. Artist had them start by coming up with ten questions. • Performance was part of each activity. They wrote and then followed with movement and tableau.

Spring 2010	
School	Artist-Led Activities
Andersen Artist: Anton Jones & Robert Karimi	<ul style="list-style-type: none"> • Students listened to a recording of Will Power reading his poem “Fillmore Street.” Students engaged in critical response (e.g., What did you notice? What does it remind you of? How does it make you feel? What does the poet want us to understand?) • Sensory responses to “Moving to Lake Street” poems. • “I Am” from “Allow Me To Introduce Myself” poem. • “Making Popcorn” sensory poems. • Worked on performance of poems (e.g., volume, stress, pace) • Final performance of students’ poems.
Cityview Artists: Anton Jones & Robert Karimi	<ul style="list-style-type: none"> • Artist used storytelling to develop a writing workshop model. Also used a few poems to illustrate ideas. • Introduced different types of stories to the students. Students did writing around each type of story. Students selected a type of story for their final story. • Artist and teacher worked together to help students take their story from rough draft to final written form. Vocabulary, sentence structure, capitalization, sequence of events, etc. were addressed. • Comprehension strategies were imbedded in the storytelling lessons. Artist emphasized discovering meaning in stories. • Students learned how to perform their stories for others.
Green Central Artists: Anton Jones & Robert Karimi	<ul style="list-style-type: none"> • Activities involving fun, creative ways of describing images. • Students were asked to respond to visual art by providing a title. Artists encouraged students to move from the concrete to the abstract. • Engaged in a debate using the Banski Abraham Lincoln image. • Used critical response (e.g., What do you notice? What does the reader need to know?) • Students created their own evaluation criteria. Learned how to compare, contrast, infer, etc. • Presentation of student portfolios.
Hmong Internat’l Artist: Nothando Zulu	<ul style="list-style-type: none"> • Artist used storytelling to help students speak and share with others in a more confident way. Students were given many opportunities to read aloud and to share their own stories. • Links were established with Hmong culture. Students were introduced to some Hmong tales and stories. • Artist worked with students to form story ideas and rough drafts. • Emphasis placed on language development, acquiring new vocabulary, and learning grammar. • Students wrote drafts of their own stories and worked to use new vocabulary and to add descriptive detail. • Students read final stories to the class. Video was made of their performances.

<p>Lucy Laney</p> <p>Artist: Anton Jones & Robert Karimi</p>	<ul style="list-style-type: none"> • Artists emphasized the use of theater and poetry to increase students' literary skills. • Artists performed a surprise collaborative poem based on what they heard students say throughout the hour. • <i>A Lion was Loose on the North Side</i>, a simile and metaphor activity. • Students engaged in a cause and effect rhyme game. • Tableau using the poem, <i>The Melting Pot</i>. Introduced the inquiry question about community. • Students created group poems. Students were encouraged to contribute to the group by adding their own words.
<p>Nellie Stone</p> <p>Artist: Louis Porter</p>	<ul style="list-style-type: none"> • Artist spent time reading to and reading with students each week using examples from a variety of writers (e.g., Maya Angelou, Mary McCloud Bethune). • Helped students identify and define unfamiliar vocabulary in the examples. • Used memoir examples and writing prompts to help students generate several different stories that reflected a personal aspect of their life. • Students selected one story to develop further for their final piece. • Students were provided opportunities to pair and share. • Students performed their final stories.
<p>Olson</p> <p>Artist: Louis Porter</p>	<ul style="list-style-type: none"> • Artist worked with students to break down text to identify tools and methods used by the author to create interesting, quality work. • Students were helped to write their own original work using the tools, methods, and tricks of exemplary writers. • Helped students to understand the use of simile, metaphor, and figurative language. • Made personal connections to text through writing memoir. • Worked on editing, revision, and reflection. • Students created a final "performance of understanding" piece.
<p>Sheridan</p> <p>Artists: Anton Jones & Robert Karimi</p>	<ul style="list-style-type: none"> • Artists used poetry and theater strategies designed to help students learn to understand text and to develop critical thinking skills. • <i>Life Sacrifices</i>, a story rap from the album <i>Perfect Balance</i> by Purist Form. Predicted what will happen at beginning, middle, and end. • <i>Hurricane Katrina</i> (text for middle school reading classrooms). Acted out the birth of a hurricane. • <i>Fred the Roach</i>, an excerpt from the play <i>Flow</i> by Will Power. Identified and wrote down human actions in the story and explained how humans used the actions. • <i>Fillmore</i> (by Will Power). Used time cues to retell the story. Created a group poem using cues. • <i>People Equal</i> by James Berry. Engaged in activities regarding metaphor, simile, compare and contrast, and tableau. • Students described the halls of Sheridan using sequencing, similes, figurative language. Then created a group poem.

Appendix E: Demographic Information on Students Participating in the Developing Readers Project, 2009-10

The REA Department of MPS was asked to provide student record data on 116 students who were identified by name and student ID as participating in the Developing Readers Project in the 2009-10 school year. The data file received from REA contained records for only 104 students. Ten of the 116 students were not included due to not having an initial pretest score. Two additional students were not included because their records were no longer in the District's data base. Note that student name and ID information was not included in the file given to CAREI.

Grade	Frequency	Percent
6	99	95.2
7	4	3.8
8	1	1.0
Total	104	100.0

Note: The MCA-II and attendance analysis was carried out using data only for grade 6 participants.

Free/Reduced Price Lunch Status	Frequency	Percent
Not eligible	4	3.8
Eligible	100	96.2
Total	104	100.0

Special Ed Status	Frequency	Percent
Not special ed	87	83.7
Special ed	17	16.3
Total	104	100.0

ELL Status	Frequency	Percent
Not ELL	71	68.3
ELL	33	31.7
Total	104	100.0

Ethnicity	Frequency	Percent
American Indian	4	3.8
African American	55	52.9
Asian	13	12.5
Hispanic	29	27.9
White	3	2.9
Total	104	100.0

Gender	Frequency	Percent
Female	51	49.0
Male	53	51.0
Total	104	100.0

School (from CAREI records)	Frequency	Percent
Anderson	22	21.1
Cityview	7	6.7
Green Central	16	15.4
Hmong Int'l Academy	8	7.7
Lucy Laney	15	14.4
Nellie Stone Johnson	18	17.3
Olson	10	9.6
Sheridan	8	7.7
Total	104	100.0

School Q1 (from REA Student Records)	Frequency	Percent
Anderson	22	21.2
Cityview	7	6.7
Green Central	13	12.5
Hmong Int'l Academy	8	7.7
Jefferson	1	1.0
Lucy Laney	14	13.5
Nellie Stone Johnson	17	16.3
Northeast	1	1.0
Olson	11	10.6
Sanford	1	1.0
Sheridan	8	7.7
Sullivan	1	1.0
Total	104	100.0

School Q4 EOY (from REA Student Records)	Frequency	Percent
Anderson	22	21.2
Cityview	7	6.7
Green Central	16	15.4
Hmong Int'l Academy	8	7.7
Lucy Laney	16	15.4
Nellie Stone Johnson	16	15.4
Northeast	1	1.0
Olson	10	9.6
Sheridan	8	7.7
Total	104	100.0

Number of MPS	Frequency	Percent
1	92	88.5
2	10	9.6
3	2	1.9
Total	104	100.0

**Percent Attendance
Descriptive Statistics**

	N	Minimum	Maximum	Mean	Std. Deviation
Percent Attendance	104	.78	1.00	.9490	.04363

Appendix F: Student Literary Arts Questionnaire

Note: The questionnaire was reformatted for inclusion in this report. The questionnaire administered to the students was printed on a single page.

Assigned ID number _____

Part A. Directions:

- Read each statement and decide whether it talks about a person who is like you or different from you. There are no right or wrong answers.
- For each statement, put a check mark ✓ in the column that best describes you. Please put a check mark in only one column.
- EXAMPLE 1 below is already completed. The student selected “A Little Different From Me.” Now you answer EXAMPLE 2. The statement is *I would rather read short stories than long stories.* Decide how well that statement fits you and put a check mark in the appropriate column.

		Very Different From Me	A Little Different From Me	A Little Like Me	A Lot Like Me
	EXAMPLE 1: I own lots of books.		✓		
	EXAMPLE 2: I would rather read short stories than long stories.				
1	When I read, I think about how the information relates to me and my life.				
2	When I read, I make up images in my head.				
3	When I read, I try to identify the important points.				
4	When I read a story, I think about what might happen next.				
5	When I read a story, I imagine what it would be like to be one of the characters.				
6	I like to read stories.				
7	I like to write stories.				
8	I like to read poetry.				
9	I like to write poetry.				
10	Learning about poetry helps me think about words in new ways.				
11	Learning about poetry helps to make me a better reader.				
12	Learning about poetry helps to make me a better writer.				
13	I enjoy acting out poetry or stories.				
14	Acting out poetry or stories helps me to understand better.				
15	The class activities led by the visiting artist(s) gave me the opportunity to use my imagination.				
16	The class activities led by the visiting artist(s) gave me the opportunity to read or write about things directly related to my life.				

17	The class activities led by the visiting artist(s) increased my enjoyment of reading.				
18	The class activities led by the visiting artist(s) increased my enjoyment of writing.				
19	I felt comfortable expressing my ideas during class sessions with the visiting artist(s).				
20	I enjoyed the class sessions with the visiting artist(s).				

Part B. Please check your answer.

What grade are you in? Grade 6 Grade 7 Grade 8

Your gender? Male Female

Appendix G: Teacher Interview Protocol

Project Outcome Objective: AAA reading teachers use effective arts-integrated instructional practices (e.g., critical response, Visual Thinking Strategies, descriptive review, etc.) that enable students to participate positively in the reading classroom.

1. I'm going to be asking you questions about the arts integrated class sessions. To begin, I would like to know if the Developing Readers project is your **first experience** having an artist in your classroom.
2. What effect would you say arts integrated instruction has had on **student behavior** in your classroom? [Note whether response refers to this past semester or whole year. Also note whether teacher is talking about sessions when the artist was there and/or the artist was not there.]
3. What effect would you say arts integrated instruction has had on **student learning**? [Push for specifics; ask "What did that look like?" or "How did you know that?"]
4. The goal of this project is to improve students' **reading performance**. How has the reading performance of your students changed as a result of having an artist in the classroom?

Probes:

- a. Reading fluency
 - b. Reading strategies related to arts
 - c. Vocabulary
 - d. Sense of self as readers
 - e. Enjoyment of reading
5. How did **your teaching** change, if at all, as a result of having an artist in your classroom? For example, did you use any of the same strategies the artists used?
 6. What did you learn about **working with an artist**? Think about ...
 - a. Planning classroom activities
 - b. Evaluating the outcome of classroom activities
 - c. Co-teaching
 - d. Communication
 7. What about some **other areas**?
 - a. How about working with Lori Brink? For example, the value of the meetings, the frequency of the meetings, and so on.
 - b. Something you wish you had known beforehand about the program
 - c. Number of students in the class
 - d. Artist-teacher fit
 - e. Schedule—once a week, everyday for a week, how early it got started in the semester

8. What **one recommendation** do you have for improving the effectiveness of the Developing Readers Program?