

Arts Integration Learning Certificate (AILC)

Final Evaluation Report



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Arts Integration Learning Certificate
Program Evaluation
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Abstract

The following report presents the results of an evaluation of the Arts Integration Learning Certificate (AILC) program. The AILC program is a federally funded partnership between the University of Richmond (UR) and Richmond Public Schools (RPS) in Richmond, Virginia. The purpose of the evaluation was to provide information to AILC program leaders about the delivery and impact of AILC program activities on teachers' instructional practices from select RPS elementary and middle schools. The report includes qualitative and quantitative information collected through interviews, rating scales, observation narratives and AILC coaching records over a four-year period between 2018-2021.

Evaluation results portray a highly successful professional development program for the teachers who completed the requirements for AILC certification. All program completers demonstrated improved performance on program indicators. The majority of teachers showed significant growth in their knowledge of arts integration and the skills necessary to deliver instruction using the arts integrated model. Teachers acknowledged the support of strong leadership at both the school and program levels as important to their success. A lack of time, especially for collegial planning, exacerbated by a move to virtual learning due to the Covid-19 pandemic, presented significant challenges for teachers.

AILC program graduates became strong advocates for arts integration instruction and for the AILC program. They praised program instructors and program managers for their support and would encourage fellow teachers to participate in future arts integration programs. Recommendations for enhancing the AILC experience included structuring the program to serve teachers of different grade levels, improving communication on program and course assignments, and program scheduling.

Report Structure: Results of the AILC evaluation are presented in three sections. The first section presents evaluation activities including program background information and information collection strategies. Section 2 presents the results of the information collection activities. The third section is the appendices containing copies of the evaluation instruments and supporting evidence for each evaluation activity.

Notes: 1. Quotations have been edited for clarity and to protect the identity of individuals.

2. Table "n-counts" may differ across instruments depending on the number of teachers participating in a data collection activity.

Program Overview

The Arts Integration Learning Certificate (AILC) program is the result of a partnership between the Richmond Public Schools (RPS) and the University of Richmond (UR) in Richmond, Virginia. Funding was provided through a grant awarded by the United States Department of Education (USDOE). The program was offered through Partners in the Arts, an area of study in the School of Professional and Continuing Studies. Certification requirements included a series of three 50-hour courses presented in-person and online, and three 10-hour community event-based workshops. The AILC program also provided teachers with formal and informal learning opportunities in and outside of the classroom.

Program Goal

The goal of the AILC program was to develop and deliver professional development that would provide Richmond Public School (RPS) teachers with the knowledge and skills to integrate the arts into traditional academic content through sustained instructional practice to improve student engagement and achievement.

Program Objectives

Objective 1: Seventy-five percent of teachers participating in the Professional Development in Arts Education Program receive professional development that is sustained and intensive.

Objective 2: There is a statistically significant increase in teacher content knowledge in the arts.

Objective 3: Upon completion of the AILC program, 80% of the AILC teachers will have successfully integrated arts into instructional practice.

Objective 4: By the end of year four, 70% of students taught by AILC recipients will demonstrate improvement in indicators of student engagement in the educational process.

Program Implementation

Program implementation occurred over a four-year period from 2018-2021. Two cohorts of teachers were selected to participate. The first cohort began the program in 2018 while the second started in 2019. Teachers received teacher-training, coaching, and implementation support as part of an arts integration professional learning community. Training was presented in three sequential courses (50 hours each) and three community-based workshops (10 hours each). Courses combined face-to-face instruction, online work, and community exploration. One-to-one and group coaching was provided with AILC trained coaches.

Program Evaluation

The purpose of the AILC evaluation was to collect and present information on the impact of the AILC Program to meet funding requirements and to provide information to program leaders to support future program improvement. Information for the evaluation was drawn from several sources including the Annual Performance Report submitted to the US Department of Education, interviews conducted by the evaluator, surveys of participating teachers and analyses of documents submitted by AILC instructional coaches. Information collection took place from 2018-2021 during the span of the AILC Program.

Evaluation Design

The evaluation of the AILC program was designed and monitored by an evaluation group comprised of the lead program investigator, representatives from UR and RPS. Initially, the group met frequently to plan evaluation activities, develop information collection instruments, and monitor evaluation activities. Evaluation results were reported to the lead investigator and made available to group members throughout the process.

The evaluation design included quantitative and qualitative information collection methods. Quantitative methods included a pretest and a posttest of teacher knowledge of arts integration content, scored observations of instruction and a pre and post survey of teachers' self-perception of their effectiveness when implementing arts integrated instruction. Qualitative evidence was collected through interviews, observation logs and entries recorded in a coach reflection log. Information collection and reporting took place throughout the four-year span of the program.

Evaluation Questions

The following questions served as guides to information collection and provided the source of information for the program evaluation results presented in this report.

Question 1. To what degree was the Arts Integration Learning Certificate implemented as planned?

Question 2. To what degree were the program goal and objectives met?

Question 3. What factors supported successful implementation of the AILC program?

Question 4. What were the challenges when implementing the AILC program?

Question 5. How did the AILC program impact teachers?

Question 6. After participating, what are the teachers views of the AILC program?

Question 7. What recommendations do AILC teachers offer for program improvement?

Information Collection Methods

Arts Integration Content Knowledge Test

The test consisted of 30 multiple choice items based on content delivered by AILC instructors during instruction, workshops, and field experiences. Test items were drafted by the AILC Principal Investigator in consultation with members of the evaluation group. Test items were reviewed by AILC program instructors and arts integration experts from the Richmond Public Schools. Draft items were field tested and reviewed by the AILC evaluation group. After review, items were approved, revised, or rejected. The test was administered as a pretest to Cohort 1 and Cohort 2 participants during orientation meetings in the summer of 2018 and summer of 2019. The same test was administered as a posttest to 22 Cohort 1 teachers during the summer of 2020 and to ten teachers in the summer of 2021. The results reflect responses of the 32 teachers who completed both pretest and posttest

Technical Information: Content validity was established through expert review by arts integration experts and mapped to the AILC course content. Experts in arts integration instruction included AILC program instructors and school division instructional leaders. Test items were judged to accurately represent program content and to be valid descriptions of arts integrated instructional model. Analysis of test results showed that the test was a less than reliable measure of pretest and posttest gain scores. Responses on the posttest were used as indicators of teacher knowledge of the principles and concepts of arts integrated instruction.

Teacher Interviews

Interview protocols were developed by the AILC program evaluation group. During interviews, teachers were asked to describe their general perceptions of the AILC program and to provide specific examples of their classroom experiences with arts integration. The interviews were conducted with nine Cohort 1 and six Cohort 2 teachers during the fall of 2019 and spring of 2021. Two additional interviews were conducted to collect information related to implementing arts integrated instruction in a virtual environment. (Appendix N: *The AILC Program In-Person and in a Virtual Environment* by Amy Jefferson)

Six Cohort 1 interviews took place in person, two teachers submitted written responses and one interview was conducted by phone. Six Cohort 2 interviews took place virtually due to Covid-19 restrictions. Interviews ranged from 25-90 minutes depending on teacher availability and the length of their responses. Interviews focusing on virtual instruction took place in the summer of 2021.

Class Observation Rating Scale

The Teacher Observation Rating Scale was developed in collaboration with arts integration experts from the school division and arts integration experts from the university. The rating scale provided a structure for observers to assess the level of arts integration knowledge and skills acquired during program training. The rating scale included seventeen arts integration indicators categorized into five constructs: professional knowledge, instructional planning, instructional delivery, assessment and learning environment. Teacher performance was rated as: Beginning (1), Emerging (2), Applying (3), or Integrating (4) arts integration strategies.

The teachers were observed early in their program and again as they completed training. Initial observations took place in schools and in-person. After schools closed, observations were conducted virtually. Often, virtual observations involved teachers recording lessons and forwarding the recordings to observers for scoring. A teacher's initial score served as a baseline and compared to the second score to measure growth in performance.

In-person observations were suspended in early March 2020 when schools closed due to Covid-19 restrictions. Observations of virtual instruction began in September 2020 and continued until schools re-opened in September 2021. Observation procedures were modified to allow for teachers to record and submit lessons to coaches as instruction moved to home settings.

Teacher Efficacy Survey

The ALC Teacher Survey is a self-report instrument developed by the evaluation group to collect information from participants about their attitudes, perceptions and instructional practices related to arts integration. The survey was comprised of 34 rating scale items and four open-ended items. Items were crafted by the AILC Principal Investigator in collaboration with local educators and reviewed by members of the AILC evaluation group. Teachers completed the survey as a pre and post measure during summer orientation meetings and again upon completing program activities. For the evaluation, 17 Cohort 1 teachers and 13 Cohort 2 teachers completed both pre and post surveys.

Coach Reflection Log

The purpose of the Coach Reflection Log was to collect the perceptions and experiences of AILC coaches and teachers. The Log was developed by the AILC program evaluation group and reviewed by an AILC instructional coach. Coach entries were categorized as: professional standards, teacher goals, what's working, challenges, next steps, and coaching support. Eight AILC coaches logged information from September 2018 through February 2021. Coaches were asked to record their information following each classroom observation. The results included 306 entries based on 157 observations. Each teacher included in the evaluation was observed at least twice.

* See Appendix A: Information Collection Instruments p. 29.

Evaluation Findings

Question 1. To what degree was the Arts Integration Learning Certificate implemented as planned?

Findings: Objective met.

AILC coursework and workshops were conducted as planned although restrictions resulting from the pandemic required schedule modifications, adopting virtual instruction, canceling or rescheduling workshops, and postponing a course while transitioning to a virtual platform. During the final months of the program, managers successfully transitioned 110 hours of teacher training to a virtual platform. The program provided engaging, hands-on learning opportunities for educators which facilitated remote student participation. In spite of obstacles presented by the Covid-19 pandemic, 22 of 27 cohort 1 and 12 of 24 cohort 2 teachers successfully completed the program.

Question 2. To what degree were the program objectives met?

Objective 1: Seventy five percent of teachers participating in the PDAE program received sustained and intensive professional development.

Findings: Objective met. Target enrollment for the AILC program was 60 teachers. Fifty-three teachers participated in the program. Thirty-four teachers successfully completed the requirements for certification for a 64% completion rate. Although the initial completion rate was slightly lower than anticipated, the objective was met with 100% of teachers who completed the program meeting the objective.

Objective 2: There is a statistically significant increase in teacher content knowledge in the arts.

Findings: Not met. Determining the statistical significance of total test scores was not possible due to the small number of participants. The difficulty in proving statistical reliability does not negate the value of test results if they are viewed as general indicators of achievement. For the purposes of this report, responses to individual test items are viewed as useful for planning future training. Potential use of the content test would require further test development activities.

Overall, teacher's knowledge of the principles and concepts of arts integration increased from pretest to posttest. Fifty-six percent of AILC teachers showed a gain in content knowledge after participating in the AILC (**Table 1**). Scores improved from 10 correct on the pretest to 22 correct responses on the posttest.

Table 1. AILC Teacher Pretest/Posttest Scores

Total Possible Score Points: 30

Teachers N = 33	Mean Pre-Score	Mean Post-Score	Mean Gain	Score Range	Scores Improved % (N)	Scores Declined % (N)	No Change % (N)
	14.8	16.3	1.5	10-22	56% (19)	31% (9)	14% (5)

For reporting purposes, test items are grouped into “constructs” based on similar characteristics (Table 2). Posttest scores show that teachers are knowledgeable about the principles of arts integrated instruction (68.3%). Over half the teachers scored correctly on items related to implementing arts integrated lessons (58.5%). Slightly less than half scored correctly on items related to integrating specific subjects into lessons (49.5%) or planning arts integrated lessons (47.3%). Assuming that teachers had little or no experience with arts integrated instruction prior to participating in the AILC program, posttest scores indicate that teachers had gained substantial knowledge during the program.

Table 2. Correct Responses by Constructs

Constructs	% Correct Responses
Principles of Arts Integration (9 items)	68.3%
Implementing Arts Integration (6 items)	58.5%
Subject Specific Items (3 items)	49.5%
Planning Arts Integration (7 items)	47.3%
Arts Integration Terminology (5 items)	36.0%

* Based on 32 posttest scores

Objective 3: Upon completion of the AILC program, 80% of the AILC teachers will have successfully integrated arts into instructional practice.

Findings: Objective Met. All AILC program completers successfully integrated arts into their instructional practice to some degree. Based on interview and observation results, teachers employed a variety of integration strategies to teach students curriculum in mathematics, social studies, language arts and science.

Teachers were encouraged to begin integrating art with content from the beginning of the program. Teachers supported by program coaches began collaborative planning with colleagues during training sessions and in the schools when possible. The delivery of arts integrated instruction began in-person when schools were open. When the Covid-19 pandemic forced school closings, teachers were required to teach virtually. Teachers reported that the arts integrated approach was most effective in-person but was well received by students willing to participate in online activities.

The visual arts were the most frequently integrated art forms used by teachers. Drawings based on readings and student created cartoon panels were successful creative strategies. Drama-based portrayals of nursery rhymes or other physical movement activities were successful if they did not

require large physical spaces. One innovative teacher provided a hands-on experience by conducting a science program involving seed cultivation while another teacher designed lessons using sets of building blocks.

Teachers described virtual teaching as challenging. Integrating arts when school was in session was viewed as considerably easier than when students were often at home using electronic devices. Initially, some teachers shared that they struggled with the lack of personal interaction with students. The inability to communicate in person was at times difficult particularly when explaining concepts or answering student questions. Providing cooperative learning opportunities for students was also challenging. The problem was potentially resolved when teachers discovered software applications such as Jam Board and other means that enabled students to interact during class.

* See Appendix B: Integration Strategies – Teacher Comments p. 38

Classroom Observations

AILC Observation Rating Scale

Observation scores are based on 45 teachers who were participating in the AILC program at the time the observations took place. Observations were conducted when a teacher entered the program and again as they completed the program. Each teacher was observed at least twice by the fall of 2021. The score for each indicator was based on a 4-point scale. The total score for an observation determined the level of implementation demonstrated by the teacher during an observation (Table 3). Initial observations were conducted in-person while many second observations were conducted virtually.

Table 3. Rating scale Performance Levels

Competency Level	Raw Score
Beginning	0-17
Emerging	18-34
Applying	35-51
Integrating	52-68

Score Scale – 1 low 4 high 68 maximum

Teachers scoring less than 18 demonstrated a minimal knowledge and skill. They were judged to be at the “beginning” level as might be expected for teachers unfamiliar with arts integration and new the AILC program. Teachers scoring 18-34 were labeled “emerging”. A score of 35-51 was at the “applying” level and teachers with scores of 52-68 were considered to be “integrating” the highest level of arts integration. To be an integrator, a teacher must display considerable knowledge and competence while planning and delivering course content using the arts to teach content.

Findings: Teacher gains were impressive. All teachers showed improvement between observations.

Observation Score Gains

All teachers improved their raw scores between the first and second observation (Table 4). The lowest score on the first observation was zero while the highest was 42 (applying). The lowest score for the second observation was six (beginning) and the highest 68 (integrating). A mean score of 13.0 for observation #1 and 34.5 for observation #2 show an impressive raw score gain of 21.5 points. The mean raw score more than doubled from the first to second observation.

Table 4. Mean Raw Score Gains

Observation	Low Score	High Score	Mean Raw Score
#1	0	42	13.0
#2	6	68	34.5
Gain			21.5
Mean Raw Score Gain			165%

Maximum score points = 68

Teachers scores were impressive as they advanced through performance levels. Between the two observations at least 50% of the teachers moved up one level or more on the rating scale (Table 5). Observation scores for 16 teachers improved from “beginning” to “emerging,” four teachers advanced from “emerging” to “applying” and one teacher scored at the “integrating” level on the second observation.

Table 5. Teacher Improvement by Performance Level

Score	Level	#Teachers Obs 1	#Teachers Obs 2	Overall Improvement #Teachers/ % Advance	
0-17	Beginning	32	16	-16*	50.0%
18-34	Emerging	11	22	+11	50.0%
35-51	Applying	2	6	+4	75.0%
52-68	Integrating	0	1	+1	100.0%

Teachers N=45 * shows improvement

Observation notes supported the rating scale scores as teachers progressed from beginners to implementers. Coach/observers witnessed a variety of arts integrated teaching techniques. The use of visual arts (comic strips, drawings), theater (skits, puppetry), design (models), music and dance were used by teachers instructing students in mathematics, language arts and civics. Observers described teachers as successful when working with students as young as Pre-K as well as students with disabilities. Specifically mentioned was a Showcase exercise involving multiple classes and an “artist in residence.”

Coaches recorded multiple observation notes describing teachers becoming more skilled and proficient in planning for arts integration. Effective organization and preparation of class materials were evident as well as collaboration among colleagues for planning lessons and using arts teachers as resources.

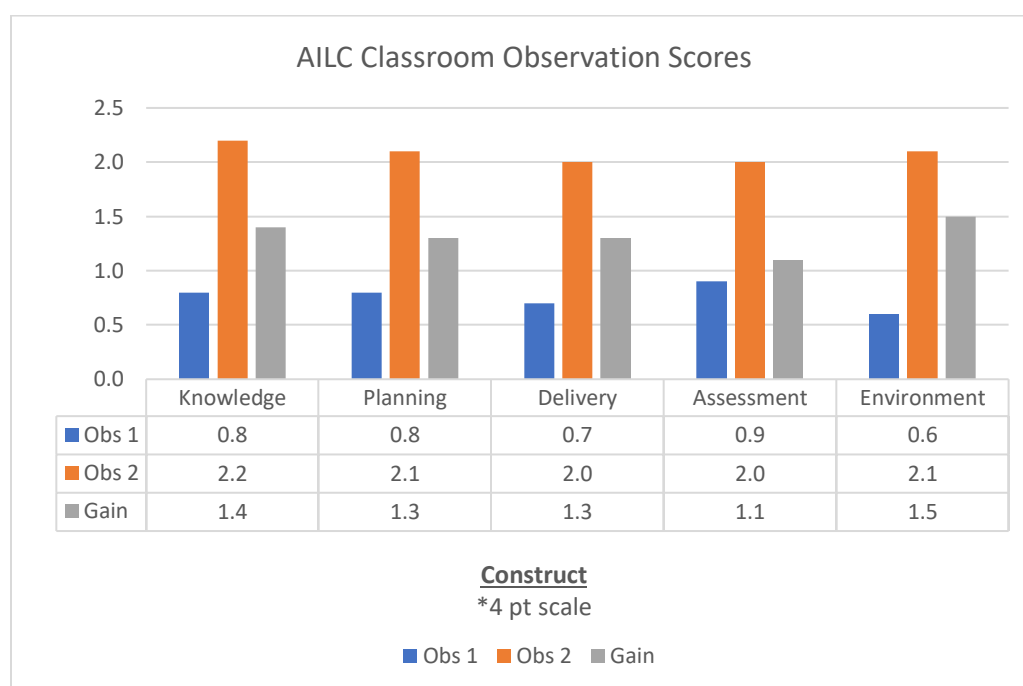
* See Appendix C: Integration Strategies – Coach Comments p. 40

* See Appendix D: Instructional Planning – Coach Comments p. 42

Mean Gain Scores by Construct

Teacher scores showed sizable improvement when items were classified into five constructs. Teachers were observed providing safe and encouraging learning environments for students (Chart 1). Coaches as observers noted substantial improvement as teachers demonstrated their knowledge of arts integration concepts and strategies. Less apparent was improvement in the use of art integrated strategies when assessing student performance.

Chart 1. AILC Mean Gains by Construct 2018-2021



Teachers: 45 Observations: 90 Scale: 1 = low 4 = high

Mean Gain Scores by Item and Indicator

Teacher scores improved on all seventeen observation indicators (Table 6). The greatest improvement was related to professional knowledge (1.4). It was expected that teacher knowledge and understating of arts integration concepts would improve as they became familiar with the arts integration model. The improvement in scores served as indicators that teachers were becoming more competent in planning and delivering arts-based instruction.

Teachers were observed encouraging students as they developed creative and artistic abilities while promoting safe and positive learning environments. The observations were especially noteworthy when teachers were restricted by virtual instruction. Scores for instructional planning and assessment improved the least. There was little evidence that teachers collected evidence of student achievement consistent with the arts integration model of instruction.

Table 6. Mean Gain Scores by Indicator

Teachers = 45 Observations = 90 Scale 4 = high 1 = low

Construct	Item	Mean Raw Gain
Professional Knowledge	Understands core art practices and uses art elements and terminology correctly.	1.8
	Understands the basic pedagogical philosophy behind an interdisciplinary approach to teaching the curriculum by connecting core curriculum to the arts.	1.5
	Connects essential questions or big ideas from the classroom content to arts resources and/or cultural events in the community.	1.7
Professional Knowledge Mean		1.4
Instructional Delivery	Uses creative practices and arts processes to guide learning of non-arts and arts standards that are aligned to big idea concepts and that is evolving, collaborative problem-solving and reflective.	1.6
	Teacher connects art and cultural experiences in the community to the classroom to contextualize content through real world connections.	1.5
	Teacher provides new and varied art experiences in the classroom to meet the needs of all students.	1.4
	Uses the arts in the classroom to construct learning of curricular content and an art form that is actively built and experiential.	1.2
Instructional Delivery Grand Mean		1.3
Instructional Planning	Designs instruction based upon essential questions or big ideas and the alignment of arts and non-arts objectives (makes natural connections between an art modality and core content).	1.5
	Includes alignment of standards and objectives to the students' interests and/or cultures, and/or relevant art and cultural events.	1.4

	Chooses appropriate art integration strategies, resources, data, and materials to differentiate instruction for individuals and groups of students to meet the learning needs of all students.	1.4
	Engages with arts and non-arts colleagues and teaching artists to plan collaborative learning experiences through the arts.	1.0
Instructional Planning Grand Mean		1.3
Learning Environment	Teacher establishes exploration and risk-taking opportunities for students to create original work in various art forms.	1.6
	Uses arts processes to engage and empower students in their learning to address learning standard, concern or need, and express ideas.	1.5
	Uses students' cultural experiences and/or interests to engage students in their learning modalities to address learning standards, concern or need, and express ideas.	1.4
Learning Environment Grand Mean		1.5
Assessment	Engages in gathering, documenting, selecting, and presenting evidence of student learning through the arts.	1.4
	Teacher creates a feedback loop of both student learning and teaching practice through art forms to reflect, assess, and revise work incorporating self, peer, and teacher feedback.	1.2
	Provides opportunities for editing/revising for learner understanding, and as part of assessment process. Students are provided with multiple ways of demonstrating learning.	1.0
Assessment Grand Mean		1.1

AILC Reflection Log

Reflection Log entries provide evidence that AILC teachers are successfully integrating arts integrated instruction with students. Ninety-five of 304 entries described teachers successfully implementing arts integration strategies (Table 10). Teachers' comments recorded as log entries described aligning fine arts with content standards during instructional planning sessions. A variety of arts activities such as dance, drawing, and singing were described as aligned with traditional content curricula through collaboration of content and art teachers.

Coaches attributed the positive qualities demonstrated by teachers to be major factors in their successful adoption of the arts-integration model. Teacher enthusiasm and the ability to create a positive learning environment were recognized as key ingredients to help students become more comfortable with participating in arts integrated activities. Teachers pointed out the need for rigorous lesson planning and collaboration with peers as essential for successful implementation.

Table 6. Indicators of Successful Implementation

Category	N	%
<i>Instructional Strategies</i>	95	31.3%
<i>Teacher Attributes</i>	35	11.5%
<i>Supportive Learning Environment</i>	28	9.2%
<i>Student Engagement</i>	28	9.2%
<i>Teacher Collaboration</i>	28	9.2%
<i>Instructional Planning</i>	26	8.6%
<i>Professional Development</i>	21	6.9%
<i>Integrating the Arts</i>	10	3.3%
<i>Assessment</i>	9	3.0%
<i>Alignment of Standards and Goals</i>	7	2.3%
<i>Resources</i>	7	2.3%
<i>Technology</i>	5	1.6%
<i>Other</i>	5	1.6%
Total N	304	

Objective 4: By the end of year four, **70%** of students taught by AILC participants will have demonstrated improvement in indicators of student engagement in the educational process.

Findings: Undetermined. The indicators selected for the evaluation to represent student engagement were judged unreliable. The pandemic and related school closing disrupted standard procedures for collecting and quantifying student data for evaluation purposes. A sufficient amount of qualitative evidence from interviews and record reviews described arts integration as successfully engaging students who actively participated in arts integrated learning activities.

Teachers were keenly aware of the need to engage students for successful arts integration. Several teachers identified improving student engagement as a goal when planning activities. Initially, several students who were unfamiliar with combining art with traditional content were reluctant to participate. Shyness about working in groups and insecurity about their art skills were the most frequent reasons for their reluctance to participate. Teachers focused on increasing participation during in-person and virtual lessons. Teachers believing every student has some level of creative ability were motivated to assist students in developing and using their talent during class activities. As students participated in art activities, their enthusiasm and willingness to participate grew significantly. Teacher comments described examples of unmotivated students becoming engaged and excited if only to avoid being viewed as outsiders to the group. Many students began to view art activities as “fun.” To paraphrase a teacher, “they’re excited. It definitely didn’t start that way but now they’re excited.”

Unfortunately, the transition to virtual instruction presented a significant challenge to introducing art activities and collaborative learning. AILC teachers made several novel attempts to encourage students to attend virtual classes and cooperate with classmates in a virtual environment. Results were mixed. Although not all students were won over, especially during virtual lessons, teachers

and coaches shared that many students demonstrated positive behavior as teachers introduced arts integrated lessons.

Several teachers described how arts activities tended to improve student behavior as students became more outgoing and more involved during learning activities. Teachers stated that once introduced to art, students found it easier to participate using skills they originally found intimidating (music, dance). Students became increasingly confident using the arts to learn subjects such as social studies, mathematics, and science. In light of the evidence, engaging students who attended class on a regular basis was successful for many students. Based on teacher comments and observer accounts, students taking part in integrated arts instruction appeared to enjoy school more and became more willing participants in classroom activities.

*See Appendix E: Student Engagement – Teacher Comments p. 41

* See Appendix F: Student Engagement - Coach Comments p. 44

Question 3. What Factors Supported the Successful Implementation of the AILC program?

Introducing an innovative program into schools requires both internal and external support. When asked, teachers credited support from school leaders, colleagues, program leaders and their students as encouraging factors for their success.

Teachers described the levels of support they received as mixed. Administrator interest in the AILC program ranged from highly supportive to unknown. One school administrator was described as highly supportive, attended an AILC orientation, participated in program training and regularly communicated with teachers about integrating arts throughout the life of the program. Less involved administrators rarely communicated with teachers about the AILC program or arts integrated instruction. Similarly, teachers' descriptions of support from non-program colleagues ranged from supportive to unsure. Teachers not participating in the AILC may not have been familiar with the arts integration approach. However, many non-participants, particularly art teachers, were supportive and willing to assist with lesson or project planning. Perhaps a more accurate picture of support from non-program teachers and leaders will become clearer after in-person school has been in session for a complete year.

Program support in the form of material resources was also a prime factor in the success of the program. Although not perfect, several teachers described resource support from the AILC program as more than adequate. One teacher stated, "... they supply whatever supplies you need whether it's art supplies or musical instruments." Another teacher commenting on the availability of supplies stated, "you have to be ready. Materials may not be available when you need them."

* See Appendix G: Factors Supporting Implementation – Teacher Comments p. 45

Question 4. What were the challenges to implementing the AILC program?

Introducing a new instructional model such as the AILC program requires substantial change and can be unnerving. The AILC program is innovative and involved adjustments at several levels, many of which are uncomfortable for participating teachers and non-participants alike. School administrators may be asked to adjust schedules to provide co-planning time for art and traditional content teachers. Collaborative teaching may require class coverage for one of the cooperating teachers. Teachers may be required to adjust or reduce their individual planning time. Groups met after school, during staff meetings and one group met on weekends. During school closures, teachers had to plan virtually or in small groups (e.g., a small coffee klatch).

As prior to the start of the AILC program, some teachers had little knowledge of the instructional model and were uncertain of program expectations of what would be required to implement arts integration with their students. When asked, teachers identified several areas of concern.

Initially, teachers were most concerned about potential disruptions to their classroom as they introduced arts integrated activities (Table 7). Teachers were very aware of the importance of classroom management to teach successfully. Initially, some teachers were reluctant to encourage students to move about the room and openly converse with classmates. The level of concern about disruptive student behavior remained an issue and increased slightly on the post survey (+5.7%). However, one teacher recognized classroom noise as “good” noise since students were actively involved in planned learning activities.

Teachers had pre-conceived expectations regarding the amount of time required to plan and carry out integrated activities in light of the required curricula. As they learned more about the arts integration model, their concerns were somewhat alleviated (-11.1%). Assuming teachers gain confidence and experience with integrating arts into instruction, time concerns may become less of an issue.

Overall teachers’ concerns declined by 8.6% by the time of the post Efficacy Survey. Specifically, teachers felt considerably more comfortable integrating the arts with content (-23.1%). It is expected that as teachers become more skilled and experienced integrating arts with instruction, their concerns will continue to decline.

Table 7. Teacher Concerns

Scale: 1 = Low Agreement 6 = High Agreement * = positive change.

Concerns	Pre	Post	Gain	Gain%
I am concerned that music, dance, and theater activities are too disruptive and noisy for my classroom.	5.2	5.5	0.3	+5.7%
I feel that I do not have enough time to use the arts to teach my curriculum.	4.5	4.0	-0.5	-11.1%*
I feel constrained by the demands of the curriculum I have to teach.	3.9	3.0	-0.9	-23.1%*
Mean	4.6	4.2	-0.4	-8.6%*

While teacher concerns may have decreased as they became familiar with arts integration, they continued to experience significant challenges throughout the program (Table 8). Encouraging students to participate in art activities and classroom management remained an issue according to teacher interviews and log records.

Teachers agreed that planning and the delivery of effective arts integrated lessons increased the need for additional planning time both during school hours and after the school day ended. Teachers reported that collaborating with arts colleagues was invaluable to effective planning. Also, the need to align arts standards with content standards increased the need for planning time among art and content teachers. Unfortunately, closing schools significantly reduced opportunities for teachers to meet both in school and off campus.

Challenges to implementing arts integration were amplified with the transition to a virtual environment. Web based instruction added a unique dimension to managing student behavior. In a virtual classroom, teachers felt they lacked the opportunity to provide the level of personal support normally provided during face-to-face interactions. Coaches reported that teachers had to encourage students to attend class or remain in class as participants in learning activities. A number of teachers reported students failing to log on to class or remain present on their virtual interface. Student collaboration activities were even more difficult to implement during virtual instruction.

Frequently, teachers tried to modify their existing lesson plans by integrating art rather than creating new lessons. However, as teachers learned the process, several teachers found that many lesson plans had to be developed from scratch. Planning was even more challenging for teachers who had to learn unfamiliar art skills. Teachers with existing training or experience with the arts felt fortunate that were able to use their skills when developing new lessons.

Teachers found it difficult to prepare students for state level assessments as well as adjusting to demands of implementing new curricula. A small percentage of teachers found it challenging to maintain a positive learning environment or assess student achievement through an integrated arts approach.

Table 8. Challenges to Implementation

<i>Categories</i>	N Comments	% Comments
<i>Instruction: Engaging Students Classroom Management</i>	51	26.8%
<i>Time Management: Plan/Collaborate Deliver Instruction Confer with Coach</i>	27	14.2%
<i>Competing Demands</i>	23	12.7%
<i>Planning</i>	18	4.2%

<i>Addressing Diversity</i>	14	7.3%
<i>Lack of Resources</i>	12	6.3%
<i>Collaboration</i>	8	4.2%
<i>Scheduling</i>	7	3.7%
<i>Integrating Arts and Content Standards</i>	7	3.7%
<i>Student Assessment</i>	6	3.2%
<i>The Learning Environment</i>	4	2.1%
<i>Professional Development</i>	4	2.1%
<i>Other</i>	9	4.7%

N = 190

* See Appendix H: Challenges to Implementation – Teacher Comments p. 47

Question 5. How did the AILC program impact teachers?

Findings: Teachers were more positive and confident in their abilities and skills to teach using the arts integrated approach. Teachers became more aware of the potential of art in the classroom and understand the value of collaboration with colleagues.

Gain scores on the Teacher Efficacy Survey indicate that teachers viewed themselves as more prepared and more confident in their ability to implement arts integrated instruction after participating in the AILC program (Table 9, Table 10).

Preparation builds confidence. AILC program completers reported being more prepared to implement arts-based instruction after participating in the training. Teachers who reported little or marginal experience with arts specific activities on the pre-survey showed significant improvement when assessing their skills on the posttest (Table 9). The greatest gains reported by teachers were in the fields of Dance (+48.9%), (+41.2%), Music (+32.8%) and Theater Arts (+33.9%). The areas of poetry, literary skills, and visual arts showed lesser gains. Most importantly, the survey results show that all teachers gained in their knowledge and abilities to integrate art into content instruction.

Table 9. Teacher Preparedness

Scale: 1= Little Preparation 10 = Highly Prepared

How prepared are you to use the following art forms and/or activities to help students learn curricular content and share what they know?	Pre	Post	Gain	Gain %
Watch and analyze a dance video or performance.	5.1	7.2	2.1	41.2%
Lead an activity using dance concepts/skills and vocabulary.	4.5	6.7	2.2	48.9%
Actively listen to and analyze a piece of music with my students.	6.2	7.7	1.5	24.2%
Lead an activity using music concepts/skills and vocabulary.	5.8	7.7	1.9	32.8%
Study works of visual art with my students.	6.6	7.8	1.2	18.2%

Lead an activity using visual art concepts/skills and vocabulary.	6.2	7.8	1.6	25.8%
Watch and analyze a play or performance.	6.6	7.5	0.8	11.9%
Lead an activity using theater concepts/skills and vocabulary.	5.6	7.8	1.9	33.9%
Read and analyze a poem or literature.	8.2	8.7	0.5	6.1%
Lead an activity using literary concepts/skills and vocabulary.	7.5	8.6	1.1	14.7%
Mean	5.7	7.7	2.0	25.9%

Teachers' post survey scores describe teachers as confident and prepared to plan arts-based lessons (+48.5%) and align art standards with content curriculum standards (+40.5%). Teachers understand the role of arts integrated instruction in differentiating instruction to accommodate a variety of student learning needs and abilities (+40.5%). Teachers were less confident in their skills as artists or their proficiency in connecting to community cultural resources (+19.0%).

Table 10. Teacher Efficacy Survey: Teacher Confidence

Scale: 1 = Low Agreement 6 = High Agreement

How confident are you in the following instructional areas?	Pre	Post	Gain	Gain%
Implementing instruction in which students create original works of art.	4.2	5.4	1.2	28.6%
Aligning arts processes to the instruction of other curricular standards (e.g., math, language arts).	3.7	5.2	1.5	40.5%
Planning lessons/units based on artist's work and processes.	3.3	4.9	1.6	48.5%
Collaboratively planning lessons with colleagues and teaching artists/visiting experts.	3.8	5.2	1.4	36.8%
Connecting classroom content to arts and cultural events in the community.	4.2	5.0	0.8	19.0%
Assessing student content knowledge and skills through works of art.	3.3	5.2	1.9	57.7%
Using a variety of assessment tools and data to make informed instructional and curricular decisions.	4.5	5.2	1.7	37.8%
Differentiating instruction through the arts to meet individual and group (e.g., ELL, SPED) needs	3.7	5.2	1.5	40.5%
Mean	3.8	5.1	1.5	38.5%

Professional Development

Results of the AILC Teacher Efficacy Survey were extremely positive. All teachers improved on indicators of self-perception from pre to post survey. Upon completing the program, teachers believed they have a greater understanding of the arts integration approach to instruction. They were more

attuned to their own creativity, more willing to reflect on how they teach and more confident that they are prepared to implement art-based instruction.

Instruction

Responses on items describing ability and readiness to use the arts integration approach were extremely positive. Teachers reported being more confident that they possess the essential qualities to effectively implement arts integration (Table 10). Scores more than doubled on all instruction related items. AILC program completers described themselves as having a greater acceptance of art as a valuable instructional approach in their classrooms (189.5%). They expressed greater confidence in their creativity (136.4%) and were more open to self-reflection to become better educators (243.8%). Importantly, their belief that students benefit from art related activities (194.4%) provides major support for the continued adoption of arts integrated instruction.

Table 10. Instruction

Scale: 1 = Low Agreement 6 = High Agreement

Instruction Teacher Attributes	Pre	Post	Gain	Gain %
I consider myself a highly creative person.	2.2	5.2	3.0	136.4
I am prepared to use self-reflection to improve my instructional practices.	1.6	5.6	3.9	243.8
I am prepared to communicate and model basic art elements and key concepts.	2.3	5.4	3.1	134.8
I have created a learning environment that supports student-choice and risk-taking.	2.3	5.5	3.2	139.1
I encourage students to explain their choices and support their conclusions.	2.2	5.5	3.3	150.0
The arts are a valued part of my classroom.	1.9	5.5	3.6	189.5
I support students in making connections between the curriculum and their experiences, communities, and other cultures.	2.1	5.6	3.5	166.7
I believe that many students benefit from my ability to use arts activities in my classroom.	1.8	5.2	3.5	194.4
Mean	2.0	5.4	3.4	170.0

During the initial AILC program orientations and upon exiting the program, teachers completed the Teacher Efficacy Survey. They were asked to rate their level of preparation to implement the arts integrated approach to instruction and how confident they were in their ability to be successful with their students while using the model. Self-perceptions of their level of preparedness and confidence in their abilities increased substantially after participating in the AILC program.

How Prepared Are Teachers to Implement Arts-Integrated Instruction?

At the onset of the AILC program, teachers viewed themselves as moderately prepared to implement art-based activities (Table 11). By the conclusion of the program after collaborating with artists, and completing program coursework and activities, teachers perceived themselves as more competent in all the art skills listed on the survey. Teachers felt most prepared to lead activities related to music concepts (+46.1%) and theater concepts and skills (+47.2%). Teachers reported making the least gains in their preparation to incorporate dance in analyzing or implementing teaching activities related to dance (+28.6%).

Table 11. Teacher Confidence

Scale: 1= Little Preparation 10 = Highly Prepared

How prepared are you to use the following art forms and/or activities to help students learn curricular content and share what they know?	Pre	Post	Gain	Gain %
Watch and analyze a dance video or performance.	5.6	7.2	1.6	28.6
Lead an activity using dance concepts/skills and vocabulary.	5.6	7.2	1.6	28.6
Actively listen to and analyze a piece of music with my students.	5.6	7.7	2.1	37.5
Lead an activity using music concepts/skills and vocabulary.	5.2	7.6	2.4	46.1
Study works of visual art with my students.	5.9	8.6	2.7	45.8
Lead an activity using visual art concepts/skills and vocabulary.	6.1	8.4	2.3	37.7
Watch and analyze a play or performance.	5.6	7.5	1.9	33.9
Lead an activity using theater concepts/skills and vocabulary.	5.3	7.8	2.5	47.2
Read and analyze a poem or literature.	6.4	8.4	2.0	31.3
Lead an activity using literary concepts/skills and vocabulary.	6.1	8.4	2.3	37.7
Mean	5.7	7.9	2.2	38.6

How Confident Are Teachers to Successfully Implement Arts Integrated Instruction?

Teacher's confidence grew substantially in all areas of aspects relating to arts integration listed on the survey (Table 12). They were more confident in their ability to differentiate arts related instruction (+104%) and assisting students with creating original works of art (+100%). Teachers also expressed greater confidence in using assessment tools and data during instructional planning (+79.3%) and planning collaboratively with colleagues (+75.9%). Teacher were confident in aligning arts and

content curriculum with state and local standards (+72.4%). They were more confident in planning instruction based on art-work or artistic processes (+60%).

Table 12. Confidence

Scale: 1 = Low Agreement 6 = High Agreement

How confident are you in the following instructional areas?	Pre	Post	Gain	Gain%
Implementing instruction in which students create original works of art.	2.6	5.2	2.6	100.0
Aligning arts processes to the instruction of other curricular standards (e.g., math, language arts).	2.9	5.0	2.1	72.4
Planning lessons/units based on artist's work and processes.	3.0	4.8	1.8	60.0
Collaboratively planning lessons with colleagues and teaching artists/visiting experts.	2.9	5.1	2.2	75.9
Connecting classroom content to arts and cultural events in the community.	3.1	5.1	2.0	64.5
Assessing student content knowledge and skills through works of art.	2.9	5.1	2.2	75.9
Using a variety of assessment tools and data to make informed instructional and curricular decisions.	2.9	5.2	2.3	79.3
Differentiating instruction through the arts to meet individual and group (e.g., ELL, SPED) needs.	2.5	5.1	2.6	104.0
Mean	2.9	5.1	2.2	75.9

Question 6. After participating, how do teachers view the AILC program?

Findings: The AILC program experience was a highly positive experience for participants. Teachers described themselves as advocates for arts integration and the AILC program. Aware of the work involved to complete program requirements, they would still encourage their colleagues to participate in the AILC program.

Survey comments from teachers who completed the AILC program were extremely positive. Expectations were met or exceeded, and program completers had become advocates or became greater advocates of arts integration. Teachers appreciated the opportunities to learn new creative teaching strategies and arts related lesson planning. They enjoyed the activity-based instruction by AILC instructors, and opportunities to practice hands-on art activities. They viewed opportunities to meet and collaborate with peers on the UR campus as exceptional. Activities were “thought provoking” and

provided many resources for the classroom. One teacher characterized the AILC program as “amazing” while another described the experience as the “best professional development I have ever had in my entire life.”

* See Appendix I: Teacher Views of AILC Program p. 56

Teachers as Advocates

Teachers either became advocates or increased in their support for arts integrated instruction. They were unanimous in recommending the AILC program to their colleagues. Responses to interview questions, and written surveys, confirmed their belief that the AILC program and integrating art into content curricula is effective and valuable. Teachers became recruiters for arts integration and the AILC program - if not before, then during the program experience. A Cohort 1 teacher related being a “recruiter” in school, encouraging colleagues to apply to join Cohort 2.

The AILC program was described as a “phenomenal experience” especially when provided with opportunities to participate in program activities held in Richmond City. One teacher praised the AILC program format for providing teachers with ideas and examples of how to implement them. Teachers noted the amount of work and pressures of scheduling time for coursework and other program related activities. According to teachers, potential participants would be advised to “be ready to work” but they believed benefits far outweighed the program requirements.

* See Appendix J: Teachers as Advocates p. 59

Question 7. What recommendations do AILC teachers offer for program improvement?

Teachers offered several recommendations for improving the AILC program. First, teachers recommend providing a schedule of activities and clearly stated requirements for successful completion of the program. A teacher commented that “the biggest challenge has been a lack of clarity on assignments, deadlines, dates ...” The teacher suggested a checklist detailing assignments and related information. To be fair, a number of the first cohort teachers recognized it was the initial year of the program and were confident that many of the issues would be resolved going forward.

Teachers also suggested structuring the program to separate instruction for teachers at three levels: pre-K, elementary, and middle school. They suggested that large group sessions presenting general knowledge appropriate to all teachers is followed by grade level specific sessions.

Teachers also recommended expanding the coaching component with more coaches and more frequent follow-up meetings, increasing planning time for collaboration with colleagues during AILC sessions and additional opportunities for teacher presentation to encourage sharing ideas and activities and receive feedback from colleagues.

* Appendix K: Teacher Recommendations p. 61

General Comments: Teachers

At the conclusion of an interview and survey, teachers were invited to offer general comments about arts integration and the AILC program in general. Comments were positive and support continuation of arts integration in the school and expanding the AILC program.

A teacher identified a “competitive spirit” and support from leadership as major contributors to the success of integrating arts into the curriculum. Collaboration among content teachers, art teachers and community artists significantly increased the program impact. One teacher viewed arts integrated instruction as an avenue to “share my expertise with my fellow teachers” and “take it outside the classroom to show what I’m doing ... to someone who might not understand exactly what I’m doing.” Another teacher wrote, “The transition wasn’t easy. It’s amazing how teachers get along, how they work together. I never would have thought that was possible.”

Appendix L: General Teacher Comments p. 62

Summary

Thirty-four teachers successfully completed the AILC program by the conclusion of program activities in the summer of 2021. Program leaders accomplished the goal of developing and implementing a professional development program to provide teachers with the knowledge and skills to integrate the arts into their teaching strategies when planning and delivering instruction in the traditional content areas. Courses, workshops, and experiential activities took place as planned with the exception of a small number cancelled or rescheduled as training moved to an all-virtual environment. Teachers who fulfilled the requirements for certification demonstrated more than acceptable levels of competencies to plan and use arts integrated strategies to teach students in the areas of mathematics, history, science, and language arts.

Teachers appreciated the support they received from AILC instructors and program staff as they progressed through the program. Teachers formed strong connections with colleagues in the program and with non-participating fine arts teachers. As they planned lessons and collaborated on teaching strategies, it became apparent how valuable professional collaboration is to successful implementation of the arts integration model. Teachers also complimented university staff and the support they received from several school administrators.

AILC program staff and participating teachers faced significant challenges during training and implementation of the program. During that time, in-person instruction was suspended forcing teachers to participate in virtual AILC training sessions as well as introducing arts-based strategies to students in a virtual environment. Teachers found it challenging to engage students in arts integrated activities, provide collaborative learning experiences and introduce art integrated instructional strategies virtually.

Teachers who successfully completed AILC training share a strong commitment to the program and the arts integration model. They plan to seek out additional resources through the school division and through local experts and community organizations and to pursue additional professional development through training activities as they become available.

Conclusions

Evidence collected during the evaluation of the AILC program supports the following conclusions.

The AILC program goal to develop and implement an Arts Integration Learning Certificate (AILC) project to provide Richmond Public Schools (RPS) teachers with the knowledge and skills to integrate the arts into classroom instruction for improving student engagement and achievement through arts integration was achieved.

AILC Program objectives were met with varying degrees of success. Specifically:

- Of 60 teachers expected to enroll, 53 participated in at least some program activities. 34 (64%) completed the full certificate requirements.
- Program instruction was intense and comprehensive.
- Teachers demonstrated low to moderate improvement on AILC Content Knowledge Test items.
- Student engagement was less than desired during virtual instruction. Students who attended and participated in activities were enthusiastic supporters of the approach.
- Support from division, school and university leaders was important to the success of the program.
- Challenges to implementing arts integration were significant – time constraints and Covid-19 restrictions were major barriers to introducing the arts approach to instruction.
- Teachers became advocates or increased their advocacy of arts integrated instruction.
- Teachers demonstrated their ability and skills to implement arts integrated instruction.
- Students overcame their reluctance and demonstrated confidence and creativity through art integrated with traditional content curricula.
- Teachers viewed collaboration with both in-school colleagues and artists in the community as valuable and necessary resources to effective arts integrated instruction.

Recommendations

The AILC program successfully introduced teachers to the arts integration model of instruction. Everyone involved with program development and implementation should be commended. The following recommendations are gleaned from the information collected over the four years of program operation and should be viewed as suggestions for future training efforts.

- Conduct exit interviews to determine reasons for participant withdrawals. Look for patterns that may be addressed to maintain or encourage future participation.
- Confirm support from the administrators of each participating school. At the school level, support includes communicating with program teachers throughout the year and providing material, opportunities for collegial planning, and moral support.
- Train administrators on what teachers identified as the nature of support that would help them as they implement arts integration instruction.
- Ensure collaboration among related division programs to encourage coordination of activities and provide consistency to program participants.
- If assessment of teacher content knowledge is important to program managers, consider administering assessments at intervals e.g., end of each course or activity. Communicate to teachers the importance of the assessment (rewards/grades). Assessment instruments may be developed by instructors to ensure content validity and test results submitted to program managers for monitoring teacher progress.
- Consider structuring courses to present general information about the principles, concepts, and strategies of arts integrated instruction to teachers of all levels followed by instruction targeted at specific grade levels e.g., elementary, middle, and high school.
- Provide and review schedules, activities, and expectations for program, courses, and activities early and often.
- Track teacher progress and provide updates to individuals as necessary to ensure teachers are progressing as planned.
- Expand coaching interactions by increasing the number and frequency of contact with teachers.
- Expand the AILC program to provide learning opportunities for educators in neighboring school divisions.
- Train coaches to support teachers with assessing students using the arts integration assessment model.

Appendices

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Appendix M: The AILC Program In-Person and in a

Virtual Environment - Report by Amy Jefferson

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Appendix A: Information Collection Instruments

AILC Content Test W/Responses

Items/Correct Answer
An arts-integrated lesson MUST include: - both a content and an arts standard.
Assessments should mirror curriculum content and arts standards. – True.
Arts-integrated instruction is as effective as conventional instruction: - in the same amount of class time.
In designing performance-based assessment in an arts-integrated lesson/unit, evidence should be collected: - from different moments in the creative process.
An arts-integrated curriculum is based on the following principles EXCEPT : - broad rather than deep.
Teaching through arts integration requires extended use of class time. – False.
The learning principles of "constructivism" include all the following EXCEPT : - repetition of content.
In an arts integrated classroom, making quality work means that the student made: -a piece demonstrating choices made through multiple disciplines, all pointing to a main idea.
Studies in the fields of cognitive psychology provide evidence that arts-integration as an instructional technique naturally improves information retention when students do all the following EXCEPT : - conduct independent research in the arts.
Best practices for addressing evolving objectives when planning arts-integration unit objectives includes the: - classroom teacher, arts teacher, professional in the field, community organization/institution.
The following are formal elements of drama EXCEPT: - value.
In planning an arts integrated lesson, content standards are a priority over arts standards. - False.
The LEAST effective means of classroom assessment is: - Worksheet.
Which of the following is NOT part of the studio process aligned to the scientific investigation method? - Narrowing your topic.

The Studio Habits of Mind: Understand Arts Community is relevant in the following contexts EXCEPT: - at the Richmond Coliseum.
A line that defines the edges and surface ridges of an object is an/a: - contour.
Because I am the music teacher, I already use arts integration. – False.
Arts integrated instructional programs promote all the following EXCEPT: - increasing the acceptance of student work in gallery exhibitions.
Which of the following collaborations falls on the continuum of arts integration? - The content teacher and an arts teacher co-teach a lesson.
Singing a song to remember math facts is an example of: - arts enhancement.
All the following are music elements choices students might use to create a motif for a character in a book they are studying in English class EXCEPT: - repetition.
In an arts integrated classroom, assessment of a student's work is performed by all the following EXCEPT: - the arts teacher.
Creating an arts-integration unit is best accomplished by all the following EXCEPT: - taking an arts class to develop your knowledge and skills in an art form.
Planning an arts-integrated unit typically begins with asking the following EXCEPT: - What art product should we make?
All the following are strategies to collect evidence of comprehension of learning content standards EXCEPT: - making learning visible.
The studio process begins with: - Observation/inquiry.
Perspective choices for composing an image may include all EXCEPT: - linear.
Using observation skills, hand-eye coordination, and an object or material to make marks on surfaces would be considered all the following EXCEPT: - delineating.

AILC Teacher Efficacy Survey

The purpose of the AILC Teacher Survey is to collect information concerning your perceptions and professional development in the Arts Integration Learning Certificate program. Please read each item carefully and select the responses that best describe your current beliefs and practices related to classroom instruction.

What does arts integration mean to you?

To what extent do you agree with the following statements?

Strongly agree	Agree	Somewhat agree	Somewhat disagree	Disagree	Strongly disagree
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1. I encourage students to explain their choices and support their conclusions.
2. The arts are a valued part of my classroom.
3. Creative teaching methods were part of my collect degree program.
4. I am prepared to communicate and model basic art elements and key concepts.
5. I feel that I do not have enough time to use the arts to teach my curriculum.
6. I support students in making connections between the curriculum and their experiences, communities, and other cultures.

How confident are you in the following areas?

Extremely confident	Very	Moderately	Somewhat	Slightly	Not at all confident
---------------------	------	------------	----------	----------	----------------------

1. Implementing instruction in which students create original works of art.
2. Aligning arts process to the instruction of other curricular standards (e.g., math, language arts).
3. Planning lessons/units based on artist's work and processes.
4. Collaboratively planning lessons with colleagues and teaching artists/visiting experts.
5. Connecting classroom content to arts and cultural events in the community.
6. Assessing student content knowledge and skills through works of art.
7. Using a variety of assessment tools and data to make informed instructional and curricular decisions.
8. Differentiating instruction through the arts to meet individual and group (e.g., ELL, EX, ED) needs.

To what extent do you agree with the following statements?

Strongly agree Agree Somewhat agree Somewhat disagree Disagree Strongly disagree

1. I consider myself a highly creative person.
2. I am prepared to use self-reflection to improve my instructional practices.
3. I am concerned that music, band, and theater activities are too disruptive and noisy for my classroom.
4. Creative teaching methods are covered in teacher training by my school system.
5. I feel constrained by the demands of the curriculum I have to teach.
6. I am free to use new approaches to teaching in my classroom as I see fit.
7. I believe that many students benefit from my abilities to use arts activities in my classroom.

On a scale of 1-10 how prepared are you to use the following art forms and /or activities to help students learn curricular content and share what they know?

Not at All 2 3 4 5 6 7 8 9 Highly
Prepared 1 Prepared 10

1. Watch and analyze a dance video or performance.
2. Lead an activity using dance concepts/skills and vocabulary.
3. Actively listen to and analyze a piece of music with my students.
4. Lead an activity using music concepts/skills and vocabulary.
5. Study works of visual art with my students.
6. Lead an activity using visual art concepts/skills and vocabulary.
7. Watch and analyze a play or performance.
8. Lead an activity using theater concepts/skills and vocabulary.
9. Read and analyze a poem or literature.
10. Lead an activity using literary concepts/skills and vocabulary.

What aspect of the AILC program has been the most beneficial?

What AILC program improvement would you suggest?

Please provide a brief description or any other thoughts about your AILC experience.

AILC Teacher Interview Protocol

CONSENT STATEMENT: The purpose of the interview is to collect information about the implementation of arts integration in your school. Your participation in this interview is voluntary. You may end the interview at any time. Your honesty in responding will be helpful and appreciated. Any comments you make will remain confidential. I may quote you, but not identify you by name or school. To do that, I would like to record our session. However, if you prefer not to be recorded, that's fine. I will take notes. We will limit our discussion 30 minutes or less.

Questions

1. How would you describe your overall experience with arts integration as a teacher?

Now, that the program has been implemented at ----- for some time:

a) How has the AILC program changed the way you think about your teaching practice?

b) How has integrating the arts influenced the learning environment of your classroom?

c) How has integrating the arts influenced your classroom management?

d) How has integrating the arts influenced your view of collaboration?

e) How has integrating the arts influenced your view of planning for diversity?

f) How has integrating the arts influenced your assessment of students?

2. How do you think your fellow teachers view Arts integration instruction?

(In your opinion, how does the perceptions of teacher participants in the AILC program differ from those of non-participants?)

3. How do your students view Arts integration instruction?

(Has it change their behavior? Their sense of engagement in class or school as a whole? Any other impact?)

4. What aspects of arts integration worked particularly well and why?

5. Which art form(s) are you most comfortable integrating?

6. Which art form(s) has been the most challenging to integrate?

7. What factors (in your school) do you see as supporting an arts integrated approach to instruction?

8. Were there challenges/barriers exist here at school? If or how were they addressed?

9. Were there any unintended outcomes (something you did not anticipate) either positive or negative that impacted your students? How do you explain these outcomes?
10. If you could change any part of the program, what would you recommend. Why?
11. What would you say to a teacher colleague who is considering applying for the program?
(What tips or warnings would you give him or her to ensure their success?)
12. Finally, on a scale of **1-10 (10 being high)** how would you rate...?
 - a. The degree of acceptance by teachers of arts instruction in this school.
 - b. The degree that students embrace arts integrated instruction in your class.
 - c. The overall success of the Arts Integration model in your classroom.
 - d. In the school.
 - e. The chance you think it's here to stay.
 - f. Your support of the arts integration model when it was first proposed that it be introduced to your school.
 - g. Your support of arts integration now that you have been trained and are implanting the model.

Would you like to explain any of these ratings?

Thank you for taking the time to share your experiences and thoughts with me. Are there any questions I can answer or information I can try to find for you?

AILC Observation Rating Scale

Directions: Submit a completed online observation rating scale after each scored observation.

Teacher:

Cohort:

Date:

Art Integration Standard:

Rating Scale: Beginning (1) Emerging (2) Applying (3) Integrator (4) Not Observed (0)

Professional Knowledge

- Understands core art practices and uses art elements and terminology correctly.
- Understands the basic pedagogical philosophy behind an interdisciplinary approach to teaching the curriculum by connecting core curriculum to the arts.
- Connects essential questions or big ideas from the classroom content to arts resources and/or cultural events in the community.

Instructional Planning

- Designs instruction based upon essential questions or big ideas and the alignment of arts and non-arts objectives (makes natural connections between an art modality and core content).
- Engages with arts and non-art colleagues and teaching artists to plan collaborative learning experiences through the arts.
- Chooses appropriate art integration strategies, resources, data, and materials to differentiate instruction for individuals and groups of students to meet the learning needs of all students.
- Includes alignment of standards and objectives to the students' interests and/or cultures, and/or relevant art and cultural events.
- Uses the arts in the classroom to construct learning of curricular content and an art form that is actively built and experiential.
- Uses creative practices and arts processes to guide learning of non-arts and arts standards that are aligned to big idea concepts and that is evolving, collaborative problem-solving and reflective.
- Teacher provides new and varied art experiences in the classroom to meet the needs of all students.

- Teacher connects art and cultural experiences in the community to the classroom (to contextualize content through real world connections).

Assessment

- Teacher creates a feedback loop of both student learning and teaching practice through art forms to reflect, assess, and revise work incorporating self, peer, and teacher feedback.
- Engages in gathering, documenting, selecting, and presenting evidence of student learning through the arts.
- Provides opportunities for editing/revising learner understanding, and as part of assessment process. Students are provided with multiple ways of demonstrating learning.

Learning Environment

- Teacher establishes exploration and risk-taking opportunities for students to create original work in various art forms.
- Uses students' cultural experiences and/or interests to engage students in their learning modalities to address learning standards concern or need, and express ideas.
- Uses arts processes to engage and empower students in their learning to address learning standard, concern or need, and express ideas.

AILC Coach Reflection Log
(Adapted from New Teacher Center)

AILC Cohort: Cohort 1 Cohort 2

Coach:

AILC Teacher:

Meeting Date:

Professional Standards working on:

- ☐ Standard 1: Professional Knowledge (1)
 - ☐ Standard 2: Instructional Planning (2)
 - ☐ Standard 3: Instructional Delivery (3)
 - ☐ Standard 4: Assessment for and of Learning (4)
 - ☐ Standard 5: Learning Environment (5)
-

Your Goal:

What is working?

What are some challenges?

How might I support you?

Next Steps?

Appendix B: Integration Strategies - Teacher Comments

-- We started off slow creating their own avatar that's supposed to look like (the students). And then the next week, taking that avatar and putting that avatar in this scenario, "What did you do last? You can show me." That was an assignment. And then the next assignment was "Okay, now we're going to read this chapter. We're going to pick back up in our story and we're going to read this chapter, and I want you to take the main character - like pick a character. And I want you to give me one (comic) panel to show what they're thinking or what they're saying. You can add other characters in it, but this time you're not in the panel." And we kind of walked through that together. The last program, and it was a three-panel program where they really don't get into the answer. They had to create three or more panels. "What happened in that chapter?" I see my (the teacher's) example in your program. "Don't use my example." So, I had to go back into the story, but we read the story, listen to it again. You know, when they were listening, I said, "Hey, take notes, you might hear a part that you really want to do while we're listening". So, I think that they really enjoyed that. That is pretty much most of the art that I was able to do because it was already daunting starting the year with this and trying to figure out how am I going to integrate? I'm not going to have a library on the computer. So, it took a minute to kind of get into a good group. And so, this lesson kind of fit.

-- I try to like to give them options. For example, they have a poster program on the planet. I gave them a choice. I told them if they wanted to hand draw them, they could. If they wanted to use like some sort of artistic platform, like Canva, they could do that. You know, they could like do whatever they wanted to do except copy and paste from Google. I kind of give them options. Like, if you are not good at actually drawing things, you could just use shapes and, you know, as long as it's like closely resembles what it should look like, and it's not totally off base, then it's fine.

-- We struggled all through the beginning of the year and really it came down to finding the tools online that allowed us to do some of that collaborative work. Because the other thing is so much of what we have done in the past is collaborative. And online I really struggled to allow a team of four or five students to work together on something. And so, we've discovered some tools, there's a program called Jam Board. There's another one called Nearpod that allows students to be working together on like a single page and creating a collage or writing a poem or something. And so, I'd say by December, we had really discovered several tools and gotten comfortable using them. But honestly, through the first four months, we had transitioned to less of an arts integrated program this year than we normally would have been.

-- If there are arts that can be done verbally. You know, saying things to more of a stage, than our theater and our drawing for performing arts, visual, visual arts that just, again was the nature of this virtual communication. It is so much easier to do something verbally than it is to do something physically in this space. But, we have it all figured out. I think by this point too, our kids have gotten used to some of those programs. So, the lift that teachers have to do to use them has gotten easier. That was the other thing. Even once we found some of those programs, a lot of what we were having to do was to take a day just to show kids how Nearpod worked and how they logged in and all that. So that we could then spend a day or two doing a collaborative program. Google slides, the like

PowerPoint presentation program can be worked on, and some kids can like add images of things together. But it really, it really has been a different experience than in--person.

-- There's certainly is a place, definitely a place for memorization and drills, but we're also at this age really trying to develop language and also connections. So, all of that comes into play with this. Whenever we can use music and movement or blocks or building something and doing it. So, it's, again, that's, that's what I did. And it has definitely those have been the pieces that have engaged them the most.

-- A visiting artist came, and we had a notebook. She talked about showing us how to write and to draw cartoons. And it was just again, mind blowing. I can do a little bit better than stick figures, but I use that in my kindergarten classes too.

-- The screen definitely creates a I don't whether it's a barrier, but it definitely creates a distance within the distance learning. So, we finished the class today, we're doing nursery rhymes. And one of my students where I was asking, what other nursery rhymes could we do? And as a little boy, he loves Sponge Bob. He has a Sponge Bob pillow. I just sing nursery rhymes for teaching phonics because I used to teach deaf and hard of hearing students. So, I do movements. Again, that integration part. So, you're not just hearing it and saying it, but you're seeing it and doing it. And again, it really does help with memory retention, and they love it. And the little boy created this song. I can't believe it, because he did it off the cuff a fun song and he included the movements.

-- I purchased COBI blocks with my own money, which I think are made in the Southwestern part of Virginia. They are used by architects and engineers. But there's just so much that you can do with them. And I purchased those. I got Play-Doh. We use that integration piece there. I mean, there's science and math involved in that. But the arts as well, instead of simply writing numbers, we make numbers with Play-Doh, or we build them with the COBI blocks. We have a unit on buildings. So, we build shapes with those. And that's where you see, instead of just the computer, when we do something where they can engage their hands and their bodies, they can build something, they can create something, they are much more engaged.

Appendix C: Instructional Strategies - Coach Comments

- Teacher often anchors math to real life experiences or images known to students.*
- Two of the teacher's classes are performing skits in the November showcase that represent the Pythagorean theory. The teacher would like to offer the experience to other classes.*
- Teacher has been using comic strips to support the closure of unit studies. This has been very motivating to the students.*
- Social stories continue to integrate social emotional skills with drama objectives. These stories are very powerful for both the teacher's students and students outside of exceptional education.*
- The teacher tried to integrate elements of design into civics lesson by having students create building models and structure a city by collaborating with classmates.*
- The teacher did an activity that gave students the chance to create political ads that focused on a topic that they were passionate about. They incorporated different aspects that they had observed from the ads we had viewed in class. They were also able to appropriately use strategies of color, emotion, setting, and light into their ads to further get their point across.*
- Currently students are working on Program Based Learning. During the PBL they are creating space suits and transportation for an alien traveling to Earth. They were provided the option to either create 3D models or drawings of the objects.*
- The teacher shared that student have responded well to visual arts strategies and the use of music. Her class is comprised of students with disabilities.*
- The teacher asked students to work in pairs to illustrate the vocabulary words with each student choosing the words they wanted from the list.*
- The Visual Thinking Strategies activity was very interesting especially as it was these students' initial experience. The teacher explained to the students the purpose is to support their thought process and reasoning, and from my observation the lesson was successful and a good example of authentic arts integration. The students were able to coordinate their learned content standards/concepts with the "what I see" approach in analyzing the paintings. Student understanding of principles and elements of art along with "art vocabulary" (for example, perspective) was in evidence. Also important was the way in which the students felt encouraged to offer their own creative thoughts and feedback to others. Overall, the lesson was a very good opportunity for the students to utilize their previous experience and knowledge to empower their own learning.*
- The teacher created a program sheet that included multiple ideas from which students could choose. All of the programs included having students create a holiday item and then put math problems on it.*
- All students were engaged in the shadow puppet activity. The teacher modeled how to use the puppets prior to having students work with the puppets.*
- The arts are being integrated into the Pre-K Classroom. Using the Play Days Curriculum, the teacher incorporates songs, art, theater, storytelling, character development, watercolor, and dramatic play into the lessons.*

-- Wolf Trap program started last week (virtually). This program allows for arts integration into the preschool curriculum through song, movement, puppets, and vocabulary.

-- The teacher is infusing music into library with songs to teach fiction/nonfiction.

-- I can say with great confidence that the teacher has truly embraced meaningful arts integration. The Showcase presentations incredible, and I know the teacher was a leader in the process. He took the initiative to have an "artist in residence" to assist in the planning and instruction for the student presentations. An activity like that provided even more opportunities for differentiation and self-expression for the students and student learning was evident. By incorporating art principles, elements and practices in a consistent, ongoing manner, the integration is seamless and of course provides even more rigor and relevance to the aligned content standards/objectives. The teacher is empowering the students in their learning.

-- The teacher incorporates graphic organizers while teaching the critical thinking components of the history objectives.

Appendix D: Instructional Planning - Coach Comments

-- I was impressed with the lesson organization, preparation and how the learning time was effectively utilized. By reviewing and extending previous learning, the stage was set for more concepts/information to come. The students were not only engaged but seemed very interested in the topics and discussion.

-- The teacher's organization and preparation enabled the teacher to effectively use learning time for the students. The teacher knows the students' specific strengths as well as their needs, and their specific activities for the day reflected that. The teacher has a very good rapport with the children and has created and is maintaining a positive and supportive environment for them to continue to grow academically and socially. The teacher is comfortable utilizing visual arts, music, and movement activities.

-- The teacher was prepared to teach and had all materials organized ahead of time.

-- The teacher spent time changing the pacing guide for the Science 6th grade curriculum in the classroom. The teacher revisited each unit and integrating art. During the month of December, the teacher teaches the factual conceptual standards in a water unit. The teacher recently observed an Alvin Ailey video of dance and expression of water. We discussed integrating dance to teach the conceptual standards.

-- I was impressed with the lesson organization, preparation and how the learning time was effectively utilized. By reviewing and extending previous learning, the stage was set for more concepts/information to come. The students were not only engaged but seemed very interested in the topics and discussion.

-- The working relationship the two teachers have reflects that they have a good grasp on collaborative instruction, and it is also obvious they are applying their arts integration knowledge in lesson preparation. I appreciate the integrated lesson development that included the Frayer Model as it was clear they had put much thought into constructing an activity comprised of content standards/objectives that also allowed students to exhibit their knowledge in a creative manner. They have a good rapport with the students and their interactions and movement through the room promoted student involvement.

Appendix E: Student Engagement - Teacher Comments

-- They love it. They love it. They love the idea and the ability to do some type of art form. Often these children are not successful in traditional areas and with the arts they excel. So, it becomes something that is totally all engrossing for the kids anytime you give them any type of art form. I did papier-mâché last year. And, last year we did a kind of poetry and then we also worked with African drums when we talked about water and water properties. Then for Bam Fest, we just did an all-encompassing plastics display to prevent plastics - like a recycling display to prevent plastics from ending up in the ocean. Because of we're looking at humans and impacting the environment and how we can be better citizens of the world.

-- Learning math in history class and history in math class blows their mind and allows them to truly see how things work together in the world.

-- Yeah, it's good. ... it brings about conversation with certain students and makes them want to - -- Oh, can I do extra credit if I do that?

-- I have like certain students I can feel, not everybody - but some and that it stimulates their mind. They want to learn more and more and more. So, I think it has been positive.

-- They've become more involved, more engaged, whereas, you know, because I'm not, I'm not the type of person to stand before them and you know, lecture. I introduced the content. I'll teach as a whole group then we'll probably split up in small groups. Before that I'm no more than 10, 15 minutes, that's it. And then after that they do things independently - independent practice or whatever.

-- When they know that we're about to do something related to the art, whether it's dancing or singing or some type of role play, they do become more intensive. They're more intrigued in there, more focused so they can hear the directions and know what to do so they can get it done.

-- They're buying into our programs, they're excited. It definitely didn't start that way. You know, it wasn't like that at the beginning. But just being persistent and holding them to that high standard and exposing them and exposing them.

-- My goal has always been to keep students engaged and active and these strategies make me feel more empowered to do so.

-- That is the best part. The best part is seeing those students who wouldn't otherwise really care or be invested all of a sudden find care and investment.

-- I feel like they're more excited to get into their classes and create. And, like the expectation that they're going to do something every nine weeks with their grade level. Because they expect it. I think there's more excitement around those programs. Like we'll have like two or three days of preparations where the kids are - in some cases like all over the place. But, just like a frenzy - it's a good frenzy. It's like a creative frenzy. Kids are like working in this class or doing this or this artist is here and working with kids doing this. So, I think kids are more or less like less shy about getting their hands-on things and are more confident in just creating and exploring.

Appendix F: Student Engagement – Coach Comments

-- All students were engaged in the shadow puppet activity. The teacher modeled how to use the puppets prior to having students work with the puppets.

-- There was an impressive level of student engagement and class/lesson organization and structure. It is quite obvious that the teacher has a genuine enthusiasm for teaching, and the students feed off of that to maintain a commendable focus throughout the activities. The ability to make connections between concepts and real-life application will certainly serve the students well as they extend their learning.

-- The teacher has created a dynamic learning environment for the students. The activities were well-planned, and the pacing was such that there was maximum student engagement throughout the class. It was a true balance of being appropriately organized but also allowing the flexibility for spontaneous creativity. There was time for the students to express themselves and also support their classmates through their peer interactions. There was authentic teacher enthusiasm for making connections with the students and the content.

-- The focus on full participation and appropriate redirection did promote student engagement. The teacher has a greater level of comfortability with visual arts but has been able to incorporate various strategies/ideas she has gleaned from interaction with the various artists.

- All students were engaged and trying to identify the rocks. Many needed assistances in understanding the chart (scheme) they were given

-- This class epitomized full student participation. All of the observed activities were well-planned and flowed seamlessly from one to the next. The teacher has a great ability to maintain lesson structure while allowing many opportunities for students to demonstrate their learning creatively. All of the activities were designed and presented in a manner that allowed for differentiation of skills, abilities, and readiness. The cross-curricular nature of storytelling through motion was a great example of integrating arts and content. The teacher is constant as he/she relates all activities to a purpose. The teacher has command of art principles and practices, and he/she communicates and implements them very effectively. By focusing on standards/objectives and student interests, truly meaningful learning opportunities are being created.

-- By encouraging creativity, all the students could participate and demonstrated varying levels of sophistication of thought. In addition, it was interesting to hear the students utilize "art vocabulary" that illustrated their understanding of principles and elements. The teacher seems to have a great appreciation for authentic arts integration and is quite at ease in its implementation in the classroom; The teachers efforts result in providing opportunities for students to be engaged and participate in empowering their learning.

-- I was impressed with the lesson organization, preparation and how the learning time was effectively utilized. By reviewing and extending previous learning, the stage was set for more concepts/information to come. The students were not only engaged but seemed very interested in the topics and discussion.

Appendix G: Factors Supporting Implementation – Teacher Comments

Administrative Support

-- Administrators are very open to the possibilities for our kids. Even allowing Dan and Claudia Zane's to come and do one group with all of our kids. And we had one giant assembly, and everybody's singed and danced. And so, we have done everything we can to keep it as normal as possible.

-- Our principal is a former art teacher. So that's key number one. That we have an innovative staff that really believes in the power of art. And then also just the fact that our school has elective options. If we were like a traditional middle school and really just had orchestra and band and maybe visual art as the only electives, I think we'd struggle a lot. But we have a theater teacher, we have a dance instructor. We have, you know, these other options. And it sounds like next year too, we're actually going to be hiring additional elective teachers. So that presence of those people in the building that have that expertise, that I think where the administration supports what's happening in our school. And then having those showcases those quarterly showcases. Really, I think there's some teachers, that if those weren't happening, would not integrate arts into their lessons. But because they're knowing that at the end of this semester, we want to show off what our students are doing, they find places to implement arts integration into their lessons.

-- So, this is something that I've thought about a lot. Honestly, though, it is that our principal is so amazing. And is such a driving force behind it, I think it will stay strong as long as the principal is there it will probably outlive her. But like, it is a fear of mine that if we ever lose her, she goes to another position, and someone comes in and he doesn't embrace it as much, it could easily get killed. Cause I do think there are a few teachers that would support going back to the old way.

-- The principal. My hope would be though that even if the principal left, our city leadership would be smart enough to bring in someone that continues the philosophy because they see that it has worked. And as long as that's happening, as long as we have a leader that is supporting this program, I think it will be what we do forever.

-- I think the administrators are very supportive in integrating the arts. My principal is pretty supportive in whatever we do, as long as it's aligned to the SOL standards or whatever. The principal is really big on, you know, thinking outside the box and giving students different avenues to pursue and alternatives to learning the content. And so, I feel like she's very supportive in that.

-- At the administrative level, you'll get division superintendents that will certainly give, I don't want to say lip service because I think they do believe it, but it gets shoved away when the state tells us, "Here's the data and your students are not meeting the reading goals. So therefore, you need to spend three hours a day teaching reading and the reading needs to be and writing need to be taught a certain way."

-- I didn't get any support from my administrator. So, it wasn't a non-support it just was no support. He/she knew I was in the program, but never asked about it. And you know, I just didn't, I didn't have any support.

-- *That's a tough one. I didn't really have the support of the administration. I just went ahead and did what I needed to do. I guess they felt like they had bigger fish to fry. They really didn't pay much attention to anything that I ever did.*

-- *Well, there really weren't barriers. I just did what I needed to do, and nobody bothered me. Nobody asked any questions. You know, I didn't keep the office loaded up with discipline problems. So, so they felt like I was, I was good. I was okay.*

-- *(AIRC Program Support) And when you were in the building, you had a coach that came to see us at the school. And then we do see the two people from U of R, like in the different meetings. Like the professional development that we should have and stuff like that. The workshops. So, I would say I saw them a lot, as much as possible.*

-- *(AIRC Program Support) We have support for the training part, but not as far as a lot of implementing within the lesson.*

Available Resources

-- *The supplies, they all provide whatever supplies you need. Like whether it's art supplies or musical instruments they always do that. So, they made sure we have the materials, supplies, art supplies.*

Instructional Flexibility

-- *I think flexibility. So, like having flexibility within like the curriculum and having autonomy to be able to do those things and not having, a scripted curriculum where they tell you, "Oh, this is what you have to do every day." You know? Like Social Studies and English. They have a scripted curriculum, and it literally tells them, this is what you're going to go out on this day is what you need to do on that day. And they don't really have the room to deviate from that.*

-- *Well, the nice part with this new curriculum is that it is open to the arts approach. It has a lot of drawing and making comic strips and all of these different arts items where the kids are like, maybe they research a butterfly, but then they have to do a, create your own adventure story where they are, you know, illustrating a book. This curriculum is very open.*

Support From Colleagues

-- *So, our music teacher is the one who has taken the lead in almost all of the arts stuff for us. Any time she can add art to something we do. So, like our Black history month program, our kid's thing, and they drew pictures and they made videos. And, you know, we're very into the options for our kids. And she takes the reins.*

Student Enthusiasm

-- *The student engagement and the fact that they're enjoying it. So that kind of kept me pushing to do it.*

Appendix H: Challenges to implementation – Teacher Comments

- The teacher shared that the class is made up of kids who do not want to be in the class. Teacher frustrated about how scheduling is done at this school.*
- Students were obviously uncomfortable working together. We discussed the benefits of this collaborative work! It's worth the efforts!*
- The teacher discussed students' behavioral challenges and shared an example of how students refused to participate in the workstation created for them.*
- I still struggle with student motivation. I still have some students that have not fully adjusted to the virtual learning environment. In addition, I have students who are feeling very overwhelmed with the virtual learning experience as a whole.*
- I still have students who aren't regularly attending class, when they do attend, they are confused because they missed so much content. It is a tough cycle. I'm also struggling to get my students who haven't finished Edgenuity to do so, there are about 13 of them.*
- I am still struggling to get 100% completion or participation. Not all of the students are completing the assignment. This could be because they are confused, or they are actually disengaged/uninterested. Both of these factors I attribute to online learning since I can't be in the classroom with them to show actual enthusiasm, work with them 1-on-1, and push them in a creative direction.*
- The teacher shared that student behaviors were still challenging. The teacher also has had a lot of change in class enrollment with kids moving in and out.*
- Many students were off task throughout the period. The teacher was frustrated with the behavior issues.*
- During discussion, the teacher shared frustration with the student behaviors. The teacher and her partner were not able to accomplish any of their planned objectives because students did not get quiet throughout the period.*
- Establishing relationships with students in a virtual learning environment.*
- This particular collaborative class demands consistent oversight in the area of student management.*
- -- The biggest challenge is getting all students to participate and behavior regulation. The teacher feels many don't fully participate because they don't want to take a risk and fail. Also discussed that struggles to teach grade-level content when students are reading 3-4 years below grade-level.*

Time Management

- Just to find time. I mean, finding the time to actually implement it. I mean, around here, we'd be so busy. I mean, with teaching and if you've got behavior problems and IEP meetings, and eligibility meetings. You know, it was just finding the time to actually implement it. So that's how it was challenging. That's the overwhelming.*

-- It was hard to fit it in. I mean, I understand and I'm not complaining. Time. I have an IEP meeting at one today. I already did the IEP. Okay. I mean, I've already done it. I did it last night at home. Cause I don't have time to do it here.

-- We don't usually have time during the school day, so much is going on. But if we have time after school, we will meet. We just try to make it work. Well, we get it. We get it in when we can.

-- When I was hired before turnaround arts at the Kennedy center before AILC, we were arts integrated. And the elective teachers had an extra planning. And during that extra planning was when we would go into classes. We would collaborate with core content (teachers). So, we kind of had the time in our schedules. Now that we have the full load, we don't have that extra planning anymore. I sometimes feel like I can't collaborate with the core content as much as I'd like to. But then at the same time I know that like the vision is for those core content teachers to feel comfortable, utilizing the arts on their own.

-- I still feel like there's lack of time to even collaborate on a lesson. You know, just like I'm not a specialist in history, they're not a specialist in dance or music or theater. So, I know sometimes that could be a struggle for them.

-- Time is definitely a factor as far as planning and like the collaboration, the collaborative planning is really important.

-- We got to do it on our own. We've got to be big girls and boys and you've got to put that forth. It's mostly after school. And that's another key. They would not stay after school. Some of us are here a long time after school.

-- What's really exciting is, which, like I said, this collaborative planning doesn't happen as often anymore because I don't have that free time.

-- Exactly. Collaboration among teachers is pretty much informal. We really, don't have time not in this place. I mean, there's always something going on meetings after meetings, after meetings....

-- Finding time collaborate with colleagues to consider how best to offer multiple assessments strategies and modalities that empower students to take ownership for their learning. We considered gathering different perspectives from the teacher, student, and peers, capturing the process, and empowering the students to lead.

-- Would like more opportunities to collaborate with teachers in content areas.

-- Would like more opportunities to collaborate with teachers of the arts; Balancing need to adhere to curriculum/requirements with more opportunities to integrate arts; Ensuring all AILC requirements have been completed.

-- One of my challenges with the AILC program is the fact that, I feel I'm doing a lot in the classroom and a lot during the school year and so sometimes it feels like a little bit of an extra burden or an extra thing that I have to do despite the fact that they're trying everything that they can to make it part of our teaching lives, which I appreciate as well. So, it's like, it's that double edge of I would love more time and

more on instruction and more that kind of stuff, but at the same time, it's just hard to find time. It's hard to establish that kind of stuff.

-- I think all teachers struggle with the same thing – time. AILC also takes up time outside of the school day, which can also be difficult. I think that teachers want to be able to do things, but they struggle with time or having materials immediately when they need them.

Learning Unfamiliar Subjects/Skills.

-- I teach math, math is my thing. And so, trying to incorporate puppetry and trying to incorporate poetry, you know, those types of things, kind of, you know, poetry, not so much, but puppetry in some of the other things that we learned, you know, that was kind of like, how do I do this? So that was a challenge for me, but I always kind of converted back to music and days because of the rhythms and the beats and how much the kids enjoyed it. So maybe, maybe I'm more in a box because I only teach one subject, but I wouldn't say that that's the program's fault.

Competing Demands

-- Balancing need to adhere to curriculum/requirements with more opportunities to integrate arts; limited opportunities to collaborate with colleagues in the arts department; ensuring all AILC requirements have been completed.

-- Increasing opportunities for arts integration while completing all content requirements; focusing on varied student needs.

-- Incorporating arts strategies and standards while keeping up with content pacing; making sure to schedule specific arts activities.

-- General day to day concerns of completing all RPS, school requirements; lack of a truly integrated curriculum (general content and arts integration); having an integrated curriculum would provide practical application opportunities... "teachers want practical stuff"; building a model for skills across the content areas.

-- Implementing all the requirements of the general curriculum and arts integration; keeping track of AILC completion status (recent access to tracker has been very helpful).

-- Teaching arts standards while addressing content needs and the demands of meeting accreditation and other DOE requirements; finding time within everyone's schedules for more time with the arts teachers; maintaining effective communication among all the "partners"- school, Turnaround Arts, AILC, etc.

-- More fully integrating the arts while ensuring all content/curricular requirements are being met.

Planning Instruction

-- Teachers need the ability to not re-invent the wheel but to expand on lessons already created.

-- There is potential for confusion regarding the objective. Teacher would like the students to understand the rigor of the objective and avoid simplifying the assignment and missing the intention.

-- The teacher wants the link between the movement and concepts as well as the expectations to be clear. We considered ways to scaffold the translation of concepts to movements.

Addressing Student Diversity

-- The teacher shared that student behaviors and the diverse needs students are challenges. We also discussed that every time I have been in her classroom, there were always interruptions and students leaving for a variety of reasons, including support services. This makes continuity difficult as well.

-- The teacher shared that students have significant cognitive limitations and that it is difficult for them to come up with original works in areas such as poetry and song. We discussed having them use movement as a form of expression. The teacher was open to this but also very concerned about completing VAAP collections.

-- The teacher's greatest challenges are trying to meet the diverse content and learning needs of her students. The class is comprised of students with a wide range of disabilities.

-- There are students with individualized education plans who need additional support.

Sufficient Resources

-- The teacher discussed that time and resources were still an issue.

-- Lack of resources and materials for art instruction.

Integrating Arts and Content Standards

-- Linking the labs to arts integration and make the process and learning visible?

-- The teacher will need to adapt the process of soundscape to the students.

-- The teacher reports challenges in the area of digital and performance arts, more specifically using these art forms within specific time constraints.

Student Assessment

-- How to offer multiple assessments strategies and modalities that empower students to take ownership for their learning.

-- How to identify resources and methods to collect data.

-- The teacher wants students to demonstrate performance and determine how to their performance. And enable students to take ownership in their work.

-- The expectations of summative assessments and district pacing guides are unclear.

Professional Development

-- Critical Consciousness: Teachers would like to invest more time in increasing their own understanding of the historical & social context of students, their culture, and education through reading, reflection, and discussion with colleagues and students. The challenge is having the time to invest more intentionally.

Transitioning From In-Person to a Virtual Environment.

-- *I was still able to do it (integrating arts) a little bit but it was I didn't bring in any experts, I used some videos I found to teach a comics lesson.*

-- *You just see the end product most of the time you are not seeing the process take place, there are cameras off, very few, same 4 people participating.*

-- *I could walk them (upper elementary students) through a piece and then say this is due the next time I see you.*

-- *(I worked more) with my older students which is a flip from when we were live, and I did a lot more arts integration with my younger students.*

-- *With the younger kids I don't have materials to give them so that we can do certain activities we can dance but of course if we are doing anything Insync that's out because we are virtual, so Insync doesn't work.*

-- *It was very limiting.*

-- *Teachers need to understand that in a virtual setting all the materials may not be there so they need to choose activities that the kids will have access to.*

-- *Scaffolding the planning process to a program is really important because that is the only way to see the process work its way out*

-- *The teacher shared that the class is made up of kids who do not want to be in the class. Teacher frustrated about how scheduling is done at this school.*

-- *Students were obviously uncomfortable working together. We discussed the benefits of this collaborative work! It's worth the efforts!*

-- *The teacher discussed students' behavioral challenges and shared an example of how students refused to participate in the workstation created for them.*

-- *I still struggle with student motivation. I still have some students that have not fully adjusted to the virtual learning environment. In addition, I have students who are feeling very overwhelmed with the virtual learning experience as a whole.*

-- *I still have students who aren't regularly attending class, when they do attend, they are confused because they missed so much content. It is a tough cycle. I'm also struggling to get my students who haven't finished Edgenuity to do so, there are about 13 of them.*

-- *I am still struggling to get 100% completion or participation. Not all of the students are completing the assignment. This could be because they are confused, or they are actually disengaged/uninterested. Both of these factors I attribute to online learning since I can't be in the classroom with them to show actual enthusiasm, work with them 1-on-1, and push them in a creative direction.*

-- *The teacher shared that student behaviors were still challenging. The teacher also has had a lot of change in class enrollment with kids moving in and out.*

-- Many students were off task throughout the period. The teacher was frustrated with the behavior issues.

-- During discussion, the teacher shared frustration with the student behaviors. The teacher and her partner were not able to accomplish any of their planned objectives because students did not get quiet throughout the period.

-- Establishing relationships with students in a virtual learning environment.

-- This particular collaborative class demands consistent oversight in the area of student management.

-- -- The biggest challenge is getting all students to participate and behavior regulation. The teacher feels many don't fully participate because they don't want to take a risk and fail. Also discussed that struggles to teach grade-level content when students are reading 3-4 years below grade-level.

Time Management

-- Just to find time. I mean, finding the time to actually implement it. I mean, around here, we'd be so busy. I mean, with teaching and if you've got behavior problems and IEP meetings, and eligibility meetings. You know, it was just finding the time to actually implement it. So that's how it was challenging. That's the overwhelming.

-- It was hard to fit it in. I mean, I understand and I'm not complaining. Time. I have an IEP meeting at one today. I already did the IEP. Okay. I mean, I've already done it. I did it last night at home. Cause I don't have time to do it here.

-- We don't usually have time during the school day, so much is going on. But if we have time after school, we would meet. We just try to make it work. Well, we get it. We get it in when we can.

-- When I was hired before turnaround arts at the Kennedy center before AILC, we were arts integrated. And the elective teachers had an extra planning. And during that extra planning was when we would go into classes. We would collaborate with core content (teachers). So, we kind of had the time in our schedules. Now that we have the full load, we don't have that extra planning anymore. I sometimes feel like I can't collaborate with the core content as much as I'd like to. But then at the same time I know that like the vision is for those core content teachers to feel comfortable, utilizing the arts on their own.

-- I still feel like there's lack of time to even collaborate on a lesson. You know, just like I'm not a specialist in history, they're not a specialist in dance or music or theater. So, I know sometimes that could be a struggle for them.

-- Time is definitely a factor as far as planning and like the collaboration, the collaborative planning is really important.

-- We got to do it on our own. We've got to be big girls and boys and you've got to put that forth. It's mostly after school. And that's another key. They would not stay after school. Some of us are here a long time after school.

-- What's really exciting is, which, like I said, this collaborative planning doesn't happen as often anymore because I don't have that free time.

-- Exactly. Collaboration among teachers is pretty much informal. We really, don't have time not in this place. I mean, there's always something going on meetings after meetings, after meetings....

-- Finding time collaborate with colleagues to consider how best to offer multiple assessments strategies and modalities that empower students to take ownership for their learning. We considered gathering different perspectives from the teacher, student, and peers, capturing the process, and empowering the students to lead.

-- Would like more opportunities to collaborate with teachers in content areas.

-- Would like more opportunities to collaborate with teachers of the arts; Balancing need to adhere to curriculum/requirements with more opportunities to integrate arts; Ensuring all AILC requirements have been completed.

Learning Unfamiliar Subjects/Skills.

-- I teach math, math is my thing. And so, trying to incorporate puppetry and trying to incorporate poetry, you know, those types of things, kind of, you know, poetry, not so much, but puppetry in some of the other things that we learned, you know, that was kind of like, how do I do this? So that was a challenge for me, but I always kind of converted back to music and days because of the rhythms and the beats and how much the kids enjoyed it. So maybe, maybe I'm more in a box because I only teach one subject, but I wouldn't say that that's the program's fault.

Competing Demands

-- Balancing need to adhere to curriculum/requirements with more opportunities to integrate arts; limited opportunities to collaborate with colleagues in the arts department; ensuring all AILC requirements have been completed.

-- Increasing opportunities for arts integration while completing all content requirements; focusing on varied student needs.

-- Incorporating arts strategies and standards while keeping up with content pacing; making sure to schedule specific arts activities.

-- General day to day concerns of completing all RPS, school requirements; lack of a truly integrated curriculum (general content and arts integration); having an integrated curriculum would provide practical application opportunities... "teachers want practical stuff"; building a model for skills across the content areas.

-- Implementing all the requirements of the general curriculum and arts integration; keeping track of AILC completion status (recent access to tracker has been very helpful).

-- Teaching arts standards while addressing content needs and the demands of meeting accreditation and other DOE requirements; finding time within everyone's schedules for more time with the arts

teachers; maintaining effective communication among all the "partners"- school, Turnaround Arts, AILC, etc.

-- More fully integrating the arts while ensuring all content/curricular requirements are being met.

Planning Instruction

-- Teachers need the ability to not re-invent the wheel but to expand on lessons already created.

-- There is potential for confusion regarding the objective. Teacher would like the students to understand the rigor of the objective and avoid simplifying the assignment and missing the intention.

-- The teacher wants the link between the movement and concepts as well as the expectations to be clear. We considered ways to scaffold the translation of concepts to movements.

Addressing Student Diversity

-- The teacher shared that student behaviors and the diverse needs students are challenges. We also discussed that every time I have been in her classroom, there were always interruptions and students leaving for a variety of reasons, including support services. This makes continuity difficult as well.

-- The teacher shared that students have significant cognitive limitations and that it is difficult for them to come up with original works in areas such as poetry and song. We discussed having them use movement as a form of expression. The teacher was open to this but also very concerned about completing VAAP collections.

-- The teacher's greatest challenges are trying to meet the diverse content and learning needs of her students. The class is comprised of students with a wide range of disabilities.

-- There are students with individualized education plans who need additional support.

Sufficient Resources

-- The teacher discussed that time and resources were still an issue.

-- Lack of resources and materials for art instruction.

Integrating Arts and Content Standards

-- Linking the labs to arts integration and make the process and learning visible?

-- The teacher will need to adapt the process of soundscape to the students.

-- The teacher reports challenges in the area of digital and performance arts, more specifically using these art forms within specific time constraints.

Student Assessment

-- How to offer multiple assessments strategies and modalities that empower students to take ownership for their learning.

-- How to identify resources and methods to collect data.

-- The teacher wants students to demonstrate performance and determine how to their performance. And enable students to take ownership in their work.

-- The expectations of summative assessments and district pacing guides are unclear.

Professional Development

-- Critical Consciousness: Teachers would like to invest more time in increasing their own understanding of the historical & social context of students, their culture, and education through reading, reflection, and discussion with colleagues and students. The challenge is having the time to invest more intentionally.

Transitioning From In-Person to a Virtual Environment.

The transition from in-person to virtual instruction necessitated by the Covid-19 virus presented a significant challenge to teachers. The arts integrated approach to teaching requires hands-on learning, student collaboration and ideally working with an art and a content teacher. To gain a clear understanding of the extent to which virtual learning influenced the implementation of integrated instruction, interviews were conducted with two AILC program teachers. Teacher comments included:

-- We got to the point where based on what we were reading in our novel they had to show me a comic strip of the event that occurred in that chapter so that is what I was able to do with our 4th and 5th grade last year.

-- I was still able to do it (integrating arts) a little bit but it was I didn't bring in any experts, I used some videos I found to teach a comics lesson.

-- You just see the end product most of the time you are not seeing the process take place, there are cameras off, very few, same 4 people participating.

-- I could walk them (upper elementary students) through a piece and then say this is due the next time I see you.

-- (I worked more) with my older students which is a flip from when we were live, and I did a lot more arts integration with my younger students.

-- With the younger kids I don't have materials to give them so that we can do certain activities we can dance but of course if we are doing anything Insync that's out because we are virtual, so Insync doesn't work.

-- It was very limiting.

-- Teachers need to understand that in a virtual setting all the materials may not be there so they need to choose activities that the kids will have access to.

Appendix I: Teacher Views of the AILC Program

-- Very positive. Of course, with a lot of things in education, far too many, we tend to jump on the bandwagon. If somebody comes up with something like differentiation of instruction. Well, then you know he's a genius and a man and it must be true. So, we all should do it without any evidence necessarily that that's realistic or it works. But arts integration I think it is based on the idea that using all of the different senses, the more senses you use, the more modalities that you can integrate into the lessons, then it's more likely that you'll engage most of the students. And, and that's true for all of us at every level. And this, this program in particular has been exceptional.

-- The activities are very thought provoking. Setting a time limit gives you the ability to chip away at the unnecessary thoughts that stand in the way of completing the program.

-- I'm impressed with all the resources provided thus far for our cohort, it is extremely encouraging and motivating to do more important work for our students.

-- Great way to meet other educators.

-- It is a wonderful opportunity to increase student and teacher growth.

-- So far, I am enjoying learning to concepts and new ideas to incorporate the arts in my classroom.

-- At first, I was hesitant with this being my last week of summer, but my mindset was changed. The presenters and activities have been outstanding and almost overwhelming to the point I need to determine what I want to implement and not try and do too much.

-- I love the Joan Oates Institute for Partners in the Arts.

-- This experience is so very positive.

-- AILC was a pretty good program for teachers. I assume since I was a part of the first Cohort it was still in the molding phase, so things may be better organized with the second Cohort. The program had some amazing workshops and presenters. I thoroughly enjoyed just about every course/workshop. I also loved that the materials were always there and the facilities on campus were amazing. Overall, I enjoyed the cohort, and I would recommend it to other teachers. I would only suggest that they keep a log of what they attend and how it will count toward completion.

-- It has been a rewarding experience. I learned a lot and gained a lot from the experience.

-- I really enjoyed attending the workshops and working together with my other colleagues. I also enjoyed the food.

-- This program has survived a pandemic and has been thoughtful about the content it provides to its cohort. I love the openness and opportunities for teachers to advocate for what they wish to see more of in workshops. I do want to express the need for workshops specifically for elementary students and for students experiencing trauma within the community (school and home). The majority of the art we have experienced felt catered toward middle and high school students than elementary. There have been moving workshops about race and systemic racism, yet Black voices and educators were not at the forefront of those workshops. I think if this program wishes to dive into specifically systemic racism and the trauma BIPOC Americans then they need to uplift those voices and forewarn educators that they are stepping into a workshop that could be triggering.

-- While the experience has been long, it is absolutely something I would recommend to anyone even remotely interested. I didn't see myself as an artsy person prior to the cohort but now, I know there are things I did and can now do that are "artsy". Above all that, I have seen the benefits of using the strategies in my classroom in all subjects and the kids expect it now, which keeps me on my toes and constantly trying new strategies to integrate arts into my teaching.

-- The program was amazing. I do feel like it was very long and wish that it could have been shortened.

-- I greatly enjoyed it. I worked outside my comfort zone, and it was a great experience.

-- I learned a lot from AILC and thoroughly enjoyed the workshops and working with everyone.

-- I loved this program and I wish I could keep coming back. Where I lacked was in the outside work department.

-- I was a new teacher at the start of this program and in some ways, I feel like I am still trying to play catch up with some things. I was not prepared for the amount of outside work required and I deeply apologize for not putting forth a better effort in accomplishing some of those tasks.

-- Loved it.

-- Even teachers living here, it's something, sometimes we don't go where, I mean it's that exposure you get with the program. Once you learn, then you know, okay, I'll come up with different ideas. Like this is what I want.

-- This is the best PD I have ever had in my entire life.

-- It was nice to be able to go in and get out of this is what you need to know as a teacher but then let's be students.

-- It was comfortable, and you felt free, and you felt able to relax and do the activities without feeling judged.

-- The program put you in a different mindset. It wasn't just following this fellow. This program was like hey how can you do this better? You know, let's talk about your kids, look at your kids, how does this effect your kids how are we tapping into the emotional side of our students. It wasn't just so rigorous and black-and-white and very curriculum based. It just kind of opened up the current curriculum in a way where you were taught to teach but you never were allowed to teach.

-- I loved it in person I don't know, in person it was fantastic, virtually I just felt like it wasn't as effective.

-- Working with people and the process was fun. The process of working with people virtually is not fun to me.

-- It was the (AILC) program. We met a lot and sometimes it will be on Saturdays for like hours, and I have children, so that was the inconvenience. And then here at school, trying to try to make it work with other teachers. When I'm a math teacher in there, you know, with general ed or all subjects and trying to incorporate my piece into what they do. So that was an inconvenience. I wouldn't even say it's an

inconvenience. It's more of a trying to figure it out. How do we make this work? So, it was another challenge.

-- It takes a lot away from my family time, you know. I don't know, I only get two days out of the week to enjoy my children and my husband. So, I will say it is not often, but when it does happen, it's like at the most inconvenient times. I'm like, oh my, gosh, dang, I forgot about it.?

Appendix J: Teachers as Advocates

-- Oh. I was recruiting. Yeah. So, the recruiting time in the spring, I think we do have about seven to 10 that did sign up for the second call. We got a large number.

-- Do it! Do it! It's a phenomenal experience. I've truly enjoyed the experiences I've had with the staff and the faculty at UR. I've enjoyed the food that we eat every Saturday and every other time that we go out. But I mean beyond that, the exposure is a big piece. As a teacher on our salary, we really practically, usually, we know a lot of the entertainment that we normally would not be able to get because we don't make a lot of money. So, a lot of things that we've got to experience here such as Urban Bush Women, the untying the bird box situation. These things are things that we never would really do for ourselves because of the expense. So, the fact that we can get them for free and we can get that exposure for free and the fact that we can get other tools to use in our classroom for free, or even for a price, you know, are so worth it. I'm learning how to do interviews properly. Being able to take that back ... you know, maybe you're going to become the interviewer at some point, knowing how to do it. A lot of the processes, our processes, build resilience and they build foresight, and they build comradery between you and the other teachers in RPS, so I highly recommend them.

-- I would encourage them because I mean, it's a great program. It's very, I mean, it's informative. You leave with a lot of resources and a lot of ideas to use in your classroom, and they leave you. They gave you instructions. They gave, they give you actual instructions on how to do it. They give you samples, you know. I would encourage them to join.

-- Yes. But I would just let them know it is a lot of work. It's a lot of work. So, if you don't think that you can keep up with it or finish it because it is a lot of work (don't do it). But it's fun though. It is a lot of fun.

-- That's funny you asked that because when some teachers were trying to figure out if they wanted to do the (next) cohort, they asked me about it, you know. They asked me and I said this is a really, really great program. And I really liked the things that they're trying to do with the city. I really think that the art is needed here and we're kind of pushing away from it. So, the more people that do it in our school, the more of the wealth, more well versed will all be. And we can offer these children more than just inviting all to see a piece of paper. You know, we can salvage them and show them ways to learn the different ways. That the way they learned don't have to be the same way that we learned when we were younger. You know, there's so much opportunity with the art and the kids can express themselves and really find what they're good at. Cause we're not excluded by not being great at math or reading. But when they incorporate that art piece to it, it's like wow, I get it now. I understand. I like this. That you know.

-- It takes up a lot of time, but it is really worth it for the collaboration and resources. -- Be ready to work and the time commitment is extensive, but it is worth it.

-- Honestly, it probably would have scared them away to know it ahead of time because there have been people that have fussed about the constraints. I'm pretty much a compliant person. I try to do what's a lot it for me. But even I felt the stress in some cases of giving things in on time. But I do think that everybody's been understanding. Everybody's been supportive, and everybody's understands that we have a life beyond.

-- Yeah, go for it. Absolutely. It is awesome if you are dedicated, and you really want arts integration to be a part of your classroom. It has given me tools, language, ideas, and concepts that have really solidified what I thought arts integration was, was true. But this program has given me the practical sort of steps to implement it into my classroom and then show what I've done. So, the learning stories and everything have really given me a vehicle to not only do it, but then take it perhaps outside of the classroom and show what I'm doing in a concise way to somebody who might not understand exactly what I'm doing. I can be like, here, this is what it looks like. This is why it's awesome. And so, I've really appreciated that aspect of the program. For sure.

-- Overall, I thoroughly enjoyed the cohort and recommended it to my colleagues.

-- I'd say try it. I mean it is a lot of work, but it's not really a lot of work. It's more of a time commitment of the workshops and that that would be the only, like, you know, just be aware of the time that it's going to take. But I think it's been very positive for our teachers. I think because of the AILC I think that's why I'm not feeling needed so much as like consulting, you know. Like I'm not being asked because I think they have their own ideas because they've been exposed to so many wonderful things.

-- Yeah, I mean I would say go for it. Because they do provide, I mean all of the workshops and the learning story with Lisa Donovan was really beneficial to kind of lay out for maybe somebody that doesn't know what arts integration is. They could, they could just read my learning story about how I integrated, you know, these English lessons and a dance criticism course. I felt like that was really beneficial to put together. So, I feel like just telling them, go for it because you're going to get a lot of really useful information and you'll dive a little bit deeper, and it will be a little more prepared to kind of advocate for what we do here.

-- I would encourage them because I mean, it's a great program. It's very, I mean, it's informative. You leave with a lot of resources and a lot of ideas to use in your classroom, and they leave you. They gave you instructions. They gave, they give you actual instructions on how to do it. They give you samples, you know. So, I mean, I would encourage them to join.

Appendix K: Teacher Recommendations

- *It needs to be broken into pieces (groups) where you have maybe your lower-level K-2 and 3-5 and then middle school and high school.*
- *Continue offering teachers the opportunity to do classes on their own time.*
- *Date wise it was kind of crazy at one point. Like, you know, just making sure we have enough dates. But I know we were getting together the professors and we're getting together, you know, the people that were doing the instruction and we kind of got to go on their dates. But you know, having those structured dates laid out well in advance, that would be helpful. Also knowing exactly what we have to submit well in advance would be helpful.*
- *(More structure) I would also say I need more time between - well it's just you need to know. See, I need to know what assignment is. I need the rubric ahead of time not to wait for it.*
- *Better scheduling in advance. It's hard for teachers to ensure that they are doing the best for their students, their families, and themselves and a lot of day-long events for AILC were planned only a month in advance when people already have things going on.*
- *I need to have examples automatically readily available to me, which now we will have because you know, the program was established. So, the problems that were with the first cohort, I don't think you're going to see with the second cohort. And I'm sure you know now that we have people established to be professors, you know, we can get time frames a little bit different cause they know they got to come in X, Y, Z. But you know, it was just the struggles are the beginning of a program.*
- *Activities that we provide the feedback. I know we have to do that, but I think as teachers we need time to present - you know to respond to the activities (course assignments).*
- *More applicable strategies and time to collaboratively plan with the arts specialists both from the cohort and those who are in the building.*
- *More time to plan specific activities and lessons with those from your own school.*
- *I think the only thing, it's so tough. My initial thing was more contact, more FaceTime, more, more time together, more time with experts.*
- *Coaches more, I would say more like coaches.*
- *Okay. So, I guess I think the biggest challenge has been lack of clear (AILC program) assignments, deadlines, dates, if that makes sense. I worked best like checklist mode, you know, so I clearly, I need to know what's expected of me. When is this assignment due? What's the assignment? What's the description of the assignment? I would've really loved at the beginning to have gotten a clear piece of paper that says August 30th, you know, learning story due September 5th, you know, first draft or whatever it is. I felt, I feel like it's kind of been developed as we've gone along, which I understand is brand new program. But that's been a little frustrating at times.*

Appendix L: General Comments: Teachers

-- Students can't read well, but you can paint a painting or maybe you can't do math that, well maybe you can come out with a poem or a rap that actually does convey the fact that you understand the process of math. So, you know that that's, that's the biggest thing is the competitive spirit as well as a supportive administration that actually it makes art integration work for you.

-- I see it just as an opportunity for myself to share my expertise with my fellow teachers. And, just as a person who's passionate about education, if I can help infuse someone else's lesson with maybe a little bit more kinesthetic learning, which theater does really, really well or, a little bit of storytelling, maybe making a subject a little bit more story-based instead of just fact-based - if I can get one or two more kids involved in the lesson because of that, then that's a huge win for me. It's super important.

-- It is awesome if you are dedicated, and you really want arts integration to be a part of your classroom. It has given me tools, language, ideas, and concepts that have really solidified what I thought arts integration was, was true. But this program has given me the practical sort of steps to implement it into my classroom and then show what I've done. So, the learning stories and everything have really given me a vehicle to not only do it, but then take it perhaps outside of the classroom and show what I'm doing in a concise way to somebody who might not understand exactly what I'm doing. I can be like here this is what it looks like. This is why it's awesome. So, I've really appreciated that aspect of the program.

-- When arts integration was coming, it was like a dream come true for me. Because it was, I was ready for a change. And I was like going to start pursuing change, but the change, like I was able to help pursue change within our own building. And it led to the program coming in, which was super exciting. The transition wasn't easy. But like it's just, it's amazing how teachers get along how they work together. Like I never would have thought that it was possible. And I know that has a lot to do with leadership. Cause you know, the kids are not necessarily easy. Like it's still a middle school and it's still urban challenges and ...

-- There's no other method and even the little things that I was doing before because that I would do reader's theater, but it just actually, you know, totally embracing it and having somebody to understand that it's important. That is so, so powerful.

So, you know like I have friends that I've been in the cohort with me and some of the things that they've said like, 'I don't know if I would've taken this if I knew the amount of work or the amount of time, I had to dedicate to it.' But at the end of the day, I don't think anybody would want to back out after they've had these experiences.

Appendix M: The AILC Program In-Person and in a Virtual Environment

Interviews By Amy Jefferson

Interviews of two AILC certificate completers were conducted to learn about their experiences during Partners in the Arts training in a virtual environment. The participants attended in-person and virtual training, so they could compare the change in setting between their own experiences. Both participants expressed a preference for in-person training due to the opportunities for collaboration and interaction with peers and presenters. Regarding the format of online work time, one participant appreciated the extra think time provided when working asynchronously, while the other preferred the synchronous option of completing work during class. Although the virtual format was “limiting,” one participant felt comfortable teaching the year online while the other participant felt “unmotivated” behind a screen, thus hindering participation. The missing social aspect of the training experience and work changes made online learning more of a challenge.

In contrast, the PIA staff made work challenges more manageable due to their understanding and flexibility. The shift to online learning drew both participants to find online comic resources they used with students. While one explained that the virtual environment is more conducive to integrated lessons with upper elementary students due to the ability to work independently, the other explained that not seeing the process during the creation of integrated assignments is frustrating. When using arts-integrated lessons virtually, it is helpful to understand that students may not have access to materials and that providing consistent supports throughout the process is essential. Regarding virtual program delivery, possibly breaking teachers into groups based on grade level could be helpful for certain activities while continuing to offer the option for asynchronous work time. The training is valuable for teachers in any format; however, the interaction with other educators and active learning experiences are considered more impactful in person.

Moving from in-person to virtual instruction had a negative impact on the delivery of the AILC program and arts integrated instruction by teachers. To gain a perspective of the degree of impact on teachers, interviews were conducted with two teachers who had successfully completed the program. The following comments were collected and reported by Amy Jefferson a co-researcher for the evaluation. The teachers were asked to share their experiences delivering instruction virtually.

The AILC virtual experience

-- Going virtual I feel like a lot of us we lost that momentum that we had when we were live.

-- There were things that we could do on our own and submit later and we could work from home.

-- Pretty limiting, the things I liked were that things could be done on our own time so like asynchronous work was allowed that was nice, but we didn't get to interact with people and the community partners.

Describe your synchronous and asynchronous virtual experiences

- *Synchronous classes were fine I mean it's not as great as it would be if it were live for instance when we had dance or anything that we had to do as a group that really couldn't flow.*
- *I got a little bit more from my synchronous classes this summer than I did when they were synchronous last year during the fall time.*
- *I prefer synchronous I like to get stuff done and not have to worry about it later.*
- *The synchronous work was I don't know kind of boring to sit behind a computer and try to like it wasn't very engaging to me.*
- *I kind of feel like one of my students being forced to do something when I have to go in a breakout room.*
- *The asynchronous stuff was great because it allowed me to think about what I wanted to do, reflect on the learning I had done and create or submit a program with some good thought*

How did the virtual environment influence your participation?

- *I don't think that it changed my participation.*
- *I had taught all year so it was just kind of at that moment it was our ordinary it was our regular (day).*
- *It was very unmotivating.*
- *I'm actually not engaged with breakout rooms they are actually a huge turn off to me.*

What was the greatest challenge to virtual participation?

- *Trying to experience something that seemed really, could have been really rich but it was through a virtual screen, so it wasn't very rich.*
- - *Not feeling human connection with people due to a screen being involved.*

How could Partners In The Arts have helped you with the challenges?

- *Everybody was very flexible with dealing with things I think they understood it was summer teachers are done with virtual and getting ready to go back live.*
- *I don't think there would have been something that engaged or motivated me more it is just a very passive learning experience through a computer.*

What aspects of virtual training should be included during in person learning?

- *It seemed like we were doing the same sorts of things that we would do if we were live.*
- *The asynchronous work, stuff being available like if you miss a session there was options to watch a video of it.*
- *I think videotaping, recording them and having them available in Drive so someone can later go watch it and engage with it that way.*

What skills and understandings do teachers need for virtual arts integration?

-- They need to understand that in a virtual setting all the materials may not be there so they need to choose activities that the kids will have access to.

-- Scaffolding the planning process to a program is really important because that is the only way to see the process work its way out.