Participation, Pride, & Perseverance

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ASSISTING SCHOOL SYSTEMS IN
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Table of Contents

Table of Contents continued

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Executive Summary

INTRODUCTION

The *ArtsSmarts Pilot Research Program*, launched in 2009, is one example of the Quebec's English school board's collective efforts to support approaches to teaching and learning that increase student engagement and reduce behavior issues in inclusive classrooms. Over the past four years, the boards have worked with ArtsSmarts, the ASSET team (Assisting School Systems in Educational Transformation), and LEARN Quebec (Leading English Education and Resource Network) to support a multitude of school-based projects across the province. Projects have been hosted in small rural schools, in large urban schools, and in alternative schools and academies with students ranging from early elementary cycles to late secondary cycles.

The ArtsSmarts model is designed to engage students in creative inquiry about topics that span many different subject areas of the curriculum. In ArtSmarts projects students take on projects that spring from their own curiosity, from a teacher's challenge, or from the pressing needs of the world around them. They take ownership of their projects and take the risks necessary to answer compelling questions, solve problems, and make their learning visible through different art forms.

METHODOLOGY

To assess the impact of ArtsSmarts, a mixed-method design was employed so as to obtain rigorous and meaningful information about the overall impacts of the pilot program. This approach is centred on the value of mixing quantitative and qualitative methods of inquiry for the overall purpose of better, more insightful understandings of complex social phenomena (Greene, 2007). Most fundamentally, to mix methods in social inquiry is to set a large table, to invite diverse ways of thinking and valuing to have a seat at the table, and to dialogue across such differences respectfully and generatively toward deeper and enhanced understanding (Greene, Benjamin & Goodyear, 2001, p.32). In practice, the research questions should always guide the choice of design. In the present case, the research questions are of a qualitative nature, and thus for our analysis we lead with the qualitative findings. In doing so, the quantitative findings served to confirm and add breadth to the qualitative data (Teddlie & Tashakkori, 2009).

ARTSSMARTS GUIDING RESEARCH QUESTIONS

1. To what extent, and in what ways, does participation in an ArtsSmarts project influence student engagement and conduct?

2. To what extent, and in what ways, does participation in an ArtsSmarts project influence student engagement and conduct among students who are in special education, particularly those with behavioural designations?

3. What are the benefits and challenges of implementing ArtsSmarts projects in schools?

LESSONS LEARNED – FOUR YEARS LATER

Upon analysis of the fourth and final year of data, it is possible to confirm trends emerging from prior years. In spite of a school's size, location, population, and differences in approach by the artist and teacher partnerships, we continue to see ArtsSmarts projects creating a significant shift in classroom dynamics and climate, as well as having a particularly strong impact on engagement for students who often struggle with the day-to-day routine of classrooms. That is, many students who **participated** became engaged, they learned **perseverance**, and in turn they felt **proud** of themselves, their peers, and accomplishments.

Looking toward the future of ArtsSmarts in the English School Boards of Quebec, a central foundation for connecting projects to high levels of student engagement and success may be in understanding how to extend the depth of learned experienced by some teachers so that it reaches a critical mass of teachers for effective on-going professional learning opportunities.

There is much optimism for continued sustainability of the ArtsSmarts projects within schools. In many of the interviews, teachers spoke about both ownership and project continuation without prompting during their interviews. In terms of ownership, a few of the teachers who had been involved in projects for more than one year spoke of being excited to take on more ownership for them as well as their students. As well, many teachers spoke of continuing their projects for the next school year.

Undeniably the world is changing and there exist growing generational differences between students and their teachers. One thing is clear, schooling 'as is' needs to change so as to be current and effective. One promising approach is to involve students in innovative arts-based approaches to student engagement and achievement.

"

Teaching through the arts is holistic, democratic, and reanimates a sense of play often left behind or discouraged"

(STEPHEN LEGARI, ARTSSMARTS PROJECT ARTIST)

Introduction

The *ArtsSmarts Pilot Research Program*, launched in 2009, is one example of the Quebec's English school board's collective efforts to support approaches to teaching and learning that increase student engagement and reduce behavior issues in inclusive classrooms. Over the past four years the boards have worked with ArtsSmarts and LEARN Quebec to support a multitude of school-based projects across the province. Projects have been hosted in small rural schools, in large urban schools, and in alternative schools and academies with students ranging from early elementary cycles to late secondary cycles. Each inquiry learning project is unique and brings together the expertise of a local artist and a classroom teacher or teachers to design and implement a creative project that engages students in the arts as a catalyst for deep, cross curricular learning.

The ArtsSmarts Approach

Over the past decade, the ArtsSmarts approach has evolved from a focus on the effects of learning through the arts to capturing the potential of the arts as a way of learning. Creative projects across Canada have demonstrated the potential of the ArtsSmarts approach to inspire innovative teaching and learning that supports the achievement of provincial learning outcomes and the development of a wide range of 21st century competencies, which create a framework for success.

The model is designed to engage students in creative inquiry about topics that span many different subject areas of the curriculum. In ArtsSmarts projects, students take on projects that spring from their own curiosity, from a teacher's challenge, or from the pressing needs of the world around them. They take ownership of their projects and take the risks necessary to answer compelling questions, solve problems, and make their learning visible through different art forms.

ArtsSmarts projects look a little different in each classroom. Creative inquiry is a process that is self-generated by teachers and artists working together with students to meet their learning needs and interests, rather than a packaged curriculum lesson plan. What is common, however, is a commitment on the part of teachers and artists to work with students through four inter-related stages of inquiry-based learning (see Figure 1).

FIGURE 1: FOUR INTER-RELATED STAGES OF INQUIRY-BASED LEARNING
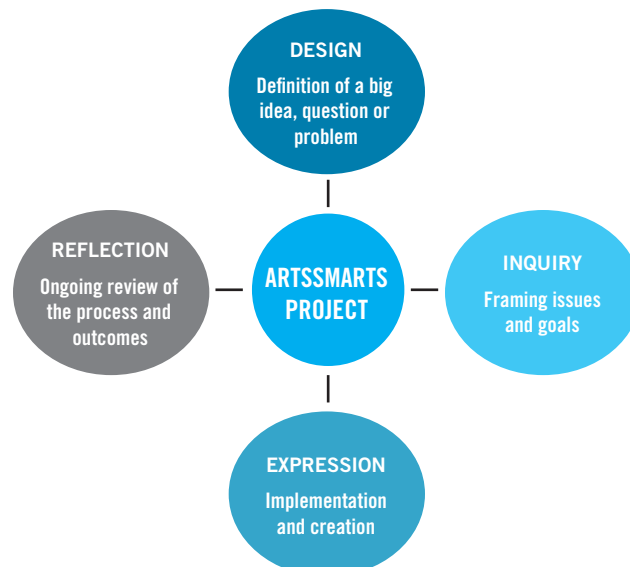
Creative inquiry as a way of learning is a flexible process that works well for a wide range of projects, which can be expansive or focused in terms of knowledge and practices and short or long in duration. It is inclusive of different learning styles, ways of grouping students, and tools for learning or assessment.

When creativity becomes a valued part of the learning process and its outcomes, classrooms become places of discovery. And when creativity is coupled with inquiries designed with challenges and engaging learning in mind, they become places of discovery and the development of 21st century competencies that are at the centre of learning in ArtsSmarts projects.

ArtsSmarts in Quebec: The English School Board's Pilot Research Project

BACKGROUND

ArtsSmarts' relationship with a network of 10 English school boards in Quebec began with a commitment to ArtSmarts in one school board on the south shore of Montreal. In a short time, this commitment grew to include other schools in the Quebec City area and the Laurentians, north of Montreal. The participating school boards and schools were struck by the impact of ArtsSmarts on student learning, especially for students with special needs. Students who were reluctant learners became engaged, learned perseverance, applied problem solving strategies and reached creative solutions in completing tasks, and showed an enthusiasm for learning that carried over into their experiences in other classes.

In recent years, many teachers in Quebec have voiced growing frustrations with the challenges of teaching and managing heterogeneous classes with a range of learning abilities. Students whose conduct in the classroom disrupts learning for all students had been identified as a major concern for teachers and school staff who were calling for a return to closed special education classes. In response to educators' concerns, school board leaders have acknowledged the importance of identifying effective teaching and learning approaches for diverse learners.

Based on the early outcomes in the province, particularly in the school board that first introduced ArtsSmarts projects, school board leaders proposed supporting ArtsSmarts projects in a larger number of schools as a strategy for increasing student engagement and reducing behaviour issues in classrooms where students with special needs were included. Those proposing an expansion of projects also noted that the model's emphasis on the development of a collaborative inquiry process among teachers, artists and students and focus on 21st century learning competencies was well aligned with the Quebec Education Program and its goals.

PILOT PROJECT RESEARCH DESIGN

During the 2009-2010 school year, a pilot research project with potential for a longitudinal study, was launched in the 10 English school boards of Quebec. The overall aim of the project was to investigate the value of the ArtsSmarts approach by assessing its impact on teaching and learning in both regular classrooms where students with special needs are included, as well as in classes and programs for students with special needs. The anticipated benefits of the project were:

1   Teacher professional development in a classroom approach which has an identified impact in addressing behaviour issues in classrooms;
2. Increased student engagement and reduced behaviour issues in classrooms;
3. Increased potential for student learning through multiple intelligences;
4. Increased opportunities for students to develop their voice, to define self-identity and to address critical global issues;
5. Increased understanding among students of the relevance of school to their lives, thereby influencing them to stay in school through graduation;
6. Increased capacity of teachers to work in a collaborative model with other adults in a classroom;
7. Stronger relationships between teachers and their students, between the artist and teachers, between artists and students; and
8. Building school community.

The pilot project was implemented to allow the benefits of ArtsSmarts to reach more students in the 10 Quebec English School Boards. From the outset it was also designed as a research project to enable schools and supporting community partners to explore three central questions (see Table 1).

TABLE 1: ARTSSMARTS GUIDING RESEARCH QUESTIONS

1.   To what extent, and in what ways, does participation in an ArtsSmarts project influence student engagement and conduct?
2.   To what extent, and in what ways, does participation in an ArtsSmarts project influence engagement and conduct among students who are in special education, particularly those with behavioural designations?
3.   What are the benefits and challenges of implementing ArtsSmarts projects in schools?

Taken together, these three research questions served to guide the research process from data collection and analysis to report writing.

Methodology

Arts products and performances are a result of a complex combination of skills, techniques, and knowledge. Artistic product and/or performance creation is multidimensional, and assessments and evaluations are fraught with variability from the individual's perception of the product/performance being measured. The National Endowment for the Arts (NEA) recently commissioned a study, *Improving the Assessment of Student Learning in the Arts – State of the Field and Recommendations*, to examine current practices in the assessment of K-12 student learning in the arts (NEA, 2012). The NEA found that there is a lack of publicly available high quality assessment tools and guidance related to K-12 student learning in the arts. Few research, evaluation and technical reports are publicly available. For these reasons, to assess the impact of ArtsSmarts, a mixed-method design was employed so as to obtain rigorous and meaningful information about the overall impacts of the pilot program.

MIXING METHODS

This approach is centred on the value of mixing quantitative and qualitative methods of inquiry for the overall purpose of better, more insightful understandings of complex social phenomena (Greene, 2007). Most fundamentally, to mix methods in social inquiry is to set a large table, to invite diverse ways of thinking and valuing to have a seat at the table, and to dialogue across such differences respectfully and generatively toward deeper and enhanced understanding (Greene, Benjamin & Goodyear, 2001, p.32). In practice, the research questions should always guide the choice of design. In the present case, the research questions are of a qualitative nature (see again Table 1), and thus for our analysis we lead with the qualitative findings. In doing so, the quantitative findings served to confirm and add breadth to the qualitative data (Teddlie & Tashakkori, 2009). All student, artist, and teacher names have been changed to protect confidentiality.

QUALITATIVE

Qualitative data were collected from four instruments: teacher interview protocol, artist interview protocol, student focus group protocol (elementary and secondary versions), and a field observation sheet (see Appendix A for instruments). All of the qualitative instrumentation sought to obtain information on the project's objectives, specific areas of impact for students, impacts for teachers, challenges and successes. Data were triangulated by the various stakeholder groups (teacher, artist, and students) so as to obtain balanced perspectives on project experiences and overall impact.

All project data were entered into HyperResearch software for analysis. The constant comparative method was used as an analysis strategy. That is, emergent and extant themes were coded in the software with relevant quotes (from all stakeholder groups) tagged as prototypical evidence of various project themes (Creswell, 2013).

QUANTITATIVE

The quantitative component of this research included three primary sources of data: student tracking form, behaviour checklist and an ArtsSmarts student survey (see Appendix B for instruments). Responses from these three instruments were merged using a 6-digit student ID number. Names were removed from the behaviour rating scale before responses were submitted for analysis. The student tracking form was designed to be completed by teacher project leaders and was available in both English and French. Blank forms with embedded student ID numbers were distributed in Word format before project startup. Participating teachers were asked to record gender, grade and special education status for each student. Complete tracking forms were received from all projects.

The Behaviour Checklist was also completed by participating teachers, and was available online in both English and French. The checklist contained 10 items that were completed at the beginning and end of the project. Items were in Likert format, with 9 response options. Most teachers completed this instrument online, although a few submitted it in Word format or hard copy. The student survey contained questions for students to self-report gender and grade as well as 18 5-option attitude items. Students of some projects did not complete the survey due to age or ability, with a total of 15 projects submitting at least a few matched pre- and post-ArtsSmarts surveys.

Data cleaning and development procedures were extensive. Subsequently, data from all three quantitative instruments were merged. Comparative analyses were principally descriptive. When inferential statistics were interpreted, an alpha of .05 was used. As previously noted, mixing of methods was accomplished by permitting the research questions to dictate the appropriate data collection method. The ArtsSmarts guiding research questions are qualitative in nature, and thus, the qualitative data was used to produce emergent and extant themes, then the quantitative data was used to provide breadth and confirmation to ongoing analytical findings. Table 2 illustrates how the research questions, measurement constructs (taken from the research questions), and data collection methods have been constructed to serve as a framework for data collection and analysis.

TABLE 2: ARTSSMARTS RESEARCH QUESTIONS, CONSTRUCTS, AND DATA SOURCES

Research Questions	Measurement Constructs	Data Collection Methods
To what extent, and in what ways, does participation in an ArtsSmarts project influence student engagement and conduct?	• Participation • Student Engagement • Conduct	• Teacher Interview Protocol • Artist Interview Protocol • Student Focus Group Protocol • Observation Sheet • Student Tracking Form • Behaviour Checklist • ArtsSmarts Student Survey
To what extent, and in what ways, does participation in an ArtsSmarts project influence student engagement and conduct among students who are in special education, particularly those with behavioural designations?	• Participation • Student Engagement • Conduct • IEP Students	• Teacher Interview Protocol • Artist Interview Protocol • Student Focus Group Protocol • Observation Sheet • Student Tracking Form • Behaviour Checklist • ArtsSmarts Student Survey
What are the benefits and challenges of implementing ArtsSmarts projects in schools?	• Benefits • Challenges	• Teacher Interview Protocol • Artist Interview Protocol • Student Focus Group Protocol • Observation Sheet

ArtsSmarts Projects – Year 4

During the 2012-13 academic year 18 ArtsSmarts projects were approved for funding. As in previous three years, some school were participating for the first time in 2012-13, while others had participated in one of the three prior years. Year Four projects included eight elementary, one elementary/secondary, five secondary, and four alternative schools/academies. Student tracking forms provided information on 915 ArtsSmarts participants, of whom 47% were girls and 53% were boys. Of the participants, 36% had an IEP. Grade level information is provided in Table 3.

TABLE 3:
ARTSSMARTS PARTICIPANTS BY CYCLE (2012-13)

Cycle	Participants (%)
Kindergarten	2
I	17
II	17
III	33
Secondary	31
Total	**100**

Note: N = 915

Table 4 illustrates the range of schools and associated ArtsSmarts project objectives. ArtsSmarts supported a wide spectrum of projects, from classroom-level initiatives, cycle specific programs, to school-wide initiatives. Similar to the first three years of the pilot, the ArtsSmarts projects introduced students to a variety of artistic mediums and tapped into a wide scope of cross cutting curricular domain areas. A majority of ArtsSmarts projects spanned many grade levels and several project involved the entire school. Through the unique partnerships created between the teachers and local artists, but also between the artist, teacher and students, the majority of projects involved authentic experiences working as collaborators often in connection with the school's community.

TABLE 4: ARTSSMARTS PILOT PROJECTS 2012-2013

School	Project Title	Project Objectives
Elementary Level/Schools		
Baie Comeau School High School	*Harmonizing to Beat Bullying*	• Children will empathize with the effects of bullying through existing pieces of music, and also learn to express feelings about bullying through music
Cedar Street School	*Green Cedar Street: What can I do to change my community environment?*	• The entire schools worked on a different part of a "Green" project.
Dr Wilbert Keon School	*Aboriginal Art, Spirituality and Myth*	• How native myth, art, and culture influence me as an individual, in regards to character development and bullying?
Gerald McShane	*Montreal North Through the Eyes of Our Children*	• Will the students be able to change the perceived image of where they live by creating a new future?
Knowlton Academy	*Vibe les Arts – Canadian eh!*	• What does it mean to be Canadian?
Laurentia Elementary School	*La Rencontre*	• Investigate how the language barrier is an obstacle in a French milieu
Laurentian Elementary School	*ipad, i can, i will*	• Exploring how the use of various media contribute to and enhance the message of a story
Sutton School	*Express Yourself!*	• Students will work together on a concept of their choosing to create a sculpture installation
Wakefield Elementary School	*Our Digital "Photoprint" of Wakefield Elementary School*	• Students will create a photo essay depicting memoires of Wakefield Elementary School
Secondary Schools		
Alexander Galt Regional High School	*Can we solve homelessness without leaving a footprint?*	• For students to discover if it is possible to build a house out of recycled materials
Gaspé Polyvalent	*L'expression par les percussions*	• Involve boys by providing them an opportunity to express themselves and do something more manual and more universal between music and art.
Howard S. Billings	*Chateauguay: A cultural journey*	• Give students an opportunity to learn the history of their city - Chateauguay
Rosemount	*Project Project 2.0*	• How does change affect us and how do we interact with change?
Vincent Massey Collegiate	*Illustrating Harmony – Harmonie en Action*	• Can bullying be prevented by building healthy communities?
Alternative Schools		
Focus	*Hook Up My Space!*	• Students will create a communal recreation space for themselves and their peers to address absenteeism difficulties
REACH	*Reflections of Nature*	• Create a sustainable and safe garden space
Perspectives I	*Food for Thought: Feeding our needs*	• Have students understand how a particular restaurant comes to be located in and then thrive in a given neighbourhood. What are the cultural and historic stories behind some of Montreal's most famous restaurants?
Perspectives II	*Secret Ingredients: A recipe book of sorts*	• How students can learn about themselves through creative writing?

The ArtsSmarts Impact on Students

Although school attendance is compulsory, a sense of commitment and motivation to schooling cannot be mandated. Perhaps, this is why student engagement is often viewed as an antidote to student lack of motivation and academic achievement. Prior work on engagement has subdivided the construct into three broad (and often overlapping) domains of behavioural, emotional and cognitive engagement. While is important to categorize the research into these three areas, it can also be problematic in terms of attempting to bring conceptual clarity to this multifaceted construct. One of the challenges posed by the multidimensional conceptualization is that the three domains of engagement often overlap with constructs that have been studied previously.

Many studies of engagement include one or two of these types, but rarely all three. Fredricks, Blumenfeld & Paris (2004) suggest that to date, research has not capitalized on the potential of engagement as a multidimensional construct that involves behaviour, emotion, and cognition. According to Fredricks et. al., 2004, engagement has considerable potential as a multidimensional construct that unites the three components (behavioural, emotional, & cognitive) in a meaningful way. In this way, engagement can perhaps best be thought of as a 'meta' construct. Rather, than focusing on one or two of the categories, fusing them together as a multidimensional construct, one that focuses on students' and their interaction with the educational environment holds promise in helping to better understand the complexity of students' experiences in school.

Generally, there is consensus amongst student engagement researchers that two central variables influencing engagement in school are students' participation in school activities and their sense of belonging (see, for example: CEA, 2006;Willms et al., 2009; Willms, 2000, 2003; National Research Council Institute of Medicine, 2003; Osterman, 2000; Solomon, Watson, Battistich, Schaps & Delucchi, 1996). Schools are most likely to cultivate a sense of belonging and membership in students if they demonstrate clarity of purpose, equity and personal support, provide frequent occasions for all students be involved in school-based issues and decisions that affect them most directly.

STUDENT ENGAGEMENT

Based on Fredricks et al (2004) conceptualization of student engagement as a meta construct involving behaviour, emotion, and cognition the data from the student engagement data was easily categorized into one or more of these three domains. In terms of behaviour many students exhibited increased participation in their school project. As well, the behaviour aspect of student engagement manifested in observations of better school conduct from the student who had previously been identified as those with 'designated behaviour issues'.

Increased participation was observed at Gerald McShane as recounted by the project artist,

"

In one class, we were doing papier maché renditions of the students' favourite places in Montreal North. When we got to the painting stage, I just put out pallets of all different colours of paint on the communal desks. I could sense the teacher's reservations about this, but I explained that it was good to allow a little freedom even if it meant a bit more time cleaning up. we suggested to the students that if they were going to 'mix' the colours that they use separate small yogurt containers rather than ruining the fresh paint for the others. Throughout the next hour the students slowly and in a very focused way started experimenting and mixing new colours. Dialogue sparked between students about how to mix different colours and why one colour or another didn't turn out the way they had intended because of the colours used, or the colour ratios. The teacher later commented that she had never seen her students so focused and intently working and that the looks on their faces when they mixed the colours were remarkable. The excitement around the room was infectious and the teacher even let down her guard and went around the room working with the students giving small suggestions but getting caught up in the playful atmosphere."

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www.artssmartsopen.ca

Another example of student engagement in the form of participation is from the project teacher at Baie Comeau. During her interview, this teacher explained the project's impact this way,

" If I wanted to teach students a recorder [which is the instrument in the curriculum] it just isn't an instrument they want to learn. They all want to be rock stars and this carrot of learning instruments [ArtsSmarts Initiative], playing the guitar, keyboard, and drums, was really effective. And some of these students had never shown up for a school concert, ever! [Nick] was playing the drums and he had never come to the class before, and during the performance his mother came to the school to film him. It was the first time I ever saw her in the school. Until now, the only thing that interested him was hockey."

The teacher at Laurentian echoed similar comments during her interview,

" We ended every class with a recap of the day. Students were so anxious to reflect on their learning that they rarely made it to the cafeteria on time. Instead, they preferred to stay in the class and discuss the day's lesson. Students like [Jack] who rarely shared their learning, were now raising their hands and talking about everything they worked on that day."

The ArtsSmarts projects affected student engagement by decreasing the difficult behaviour in the class. The observation comments from the researcher at Laurentia indicated that she couldn't tell who the special needs students were as they didn't stand out in the class. Further, the observer's notes stated that there was one student with an identified behaviour issue but the observer could not determine who this student was. The teacher at Dr Wilbert Keon echoed these sentiments during her interview,

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> "Students who previously had serious behaviour difficulties became leaders in teaching other students how to sew the deerskin, and other hands-on activities. It empowered one boy, who previously did not have a good reputation with the other students, to show them things he could do that others could not. He had value in the group. For this boy, it was the first time in nine years that he had a positive experience in the school."

As previously mentioned, Fredricks et al (2009) found that student engagement had an emotional aspect and this was detected in the ArtsSmarts project data. For example, the teacher at Perspectives I spoke of her observations within the project classes in this way,

> "The project goal was to understand how a particular restaurant comes to be located in, and thrive in a given neighbourhood. I noticed that when the groups of students were smaller certain students who are very shy would come out of their shells when we were at the restaurants. They were comfortable and always respectful. The students felt good about themselves. They always had smiles on their faces and were eager to learn. It is amazing what food and a change of routine can do to change people's moods, especially my students!"

Students themselves spoke of feeling less shy and being accepted. During the student focus group at Gaspé, one of the students described her experience,

> "I think it helps everyone work together as a group. You get to know people. For example, [Julie] and I…I have never talked to Julie in my life before drums. Then we started drumming and now we talk to each other in the hall and I'll ask how she is doing. I think it helps you to be less shy and more outgoing. Everybody make up a part of something bigger."

The third component of student engagement, as noted by Fredricks et al (2009) is the cognitive domain. This component most directly relates to learning and achievement. A good example of the cognitive aspect of student engagement was discussed during the student focus group at Rosemount High School,

"

We worked as a community to make negative chances into positive. We also learned through a clash of ideas. It was cool. I also learned to go slower. Sometimes you have to step back and go at it differently. It is a lesson. Work as a community and throw our ideas together and change negatives into positives. I gained experience working with people, discussing ideas and learning about the art community in Montreal. I learned more about myself, to gather ideas and present them in the way that I wanted to have ideas presented. I felt like I was empowered to be in control."

As previously mentioned, the three components (behavioural, emotional & cognitive) of student engagement are not mutually exclusive, but rather are united in meaningful ways. For example, in many of the schools evidence was found of the behavioural and cognitive components working in tandem. The teacher at Dr Robert Keon spoke simultaneously of reduced behavioural issues and an increase in retention, "some of the boys who usually had difficulty focusing had attention or behavioural issues were deeply focused and engaged. Their level of retention of information had improved." Finally, a student from Gaspé eloquently captured the essence of student engagement as a multi-dimensional construct when he described his particular experience during the student focus group,

"

The thing that I find the best about drumming is the fact that we can play a musical instrument and we can do things that are not entirely based on writing. I am dyspraxic so writing is not something that I am good at, and when it comes to things that don't involve a pencil I like it more. This project was extremely fun for me."

SCHOOL AND CLASSROOM CLIMATE

School climate refers to the values, norms, beliefs, and sentiments associated with routine practices and social interaction in schools. Evidence is mounting (see, for example: Bowlby & McMullen, 2002) to show many problems experienced by students in middle and secondary schools – such as disengagement, dissatisfaction with their schooling experience, and dropping out – are significantly linked to the learning environment (Pope, 2001).

Studies of peer acceptance and friendship consistently show that high achievement is correlated with peer acceptance and/or peer interaction (Jules, 1991; Ladd, 1990; Taylor, 1989; Wentzel & Asher, 1995). Research on peer acceptance is important for a number of reasons. First, the experience of belongingness is associated with important psychological processes. For example, students perceive themselves to be more competent and autonomous and have higher levels of intrinsic motivation. They have a stronger sense of identify but

are also willing to conform to and adopt established norms and values. On the other hand, feelings of rejection/alienation are the flip side of the relatedness coin. Rejection or the sense of exclusion and estrangement from the group is consistently associated with behavioural problems in the classroom (either aggression or withdrawal), lower interest in school, and dropout (Bauermeister & Leary, 1995; Connell & Wellborn, 1991; Goodenow, 1993).

During a student focus group at Dr Wilbert Keon students spoke of their feeling of belonging and equity in this way,

"

It is different because you got to do hands-on things with Kerry [the artist]. It was fun for everyone. Some students don't have fun in their other classes. Sometimes it is boring in the other classes because there is a lot of reading and you don't get to do activities like in the ArtsSmarts lesson. Being a part of this project made us feel like we were a part of a big family. It was creative. In the ArtsSmarts project we work in groups, it is less about the teachers explaining to you what it is all about and then telling you to do it. Everybody is treated the same way. We are all equal. If we are sitting in chairs then everyone, including the artist is sitting on a chair or if it is on the floor then the adults are also sitting on the floor."

Another example, of students feeling free came from the student focus group at Sutton,

"

She [the artist] showed us that we could do anything with plasticene. She told us that with art we should be ourselves…she put more on the safe side than on the bad side. She said that no matter what, if your art is not the best never say that you are bad but stay positive. She helped me to feel free. She took off the stress of making everything perfect in every little detail. She said express yourself through your art."

Finally, another example of classroom climate comes from a teacher reflecting on student feelings. During the teacher interview at Cedar Street the interviewer asked the project teacher what the single most important aspect of the project meant to her, she replied,

"

the students felt loved. They felt they had someone they could talk to and they enjoyed coming to all the sessions."

As illustrated in Table 5 below, of the three scales team player stood out for a few reasons; students sense of engagement (in this instance with respect to their behaviour in the form of participation), and students reported increased feelings of pride as the project continued. Figure 2 (see below) echoed similar findings, for example, they understood the task, they felt proud of their work, and they enjoyed working with other students.

TABLE 5: ITEMS ORDERED BY FACTORS WITH PERCENTAGE ENDORSEMENT EARLY AND LATE IN THE PROJECT

Items and Factors	% Positive Early In Project	% Positive Late In Project
Active Participant (alpha =.83)		
I learned something new	89	82
I worked with other students	87	85
I was able to make choices about my work	84	79
I used my own ideas in my work	82	79
I did things that were important to me	80	75
I shared my own ideas	77	76
I helped other students if they needed it	74	74
I did things I didn't think I could do	73	71
I tried things I wasn't sure would work	73	70
Our work really made me think	73	70
Team Player (alpha = .84)		
I was proud of my work	77	81
I understood what I was supposed to do	75	82
I was interested	73	76
I was happy	73	73
I felt like I fit in	73	69
People listened to me	65	64
Focused Worker (alpha = .73)		
I worked hard	84	83
I was focussed on my work	71	75

Note: Approximate N early in project was 438, late 359.

FIGURE 2: SURVEY ITEM MEANS EARLY AND LATE IN THE PROJECT
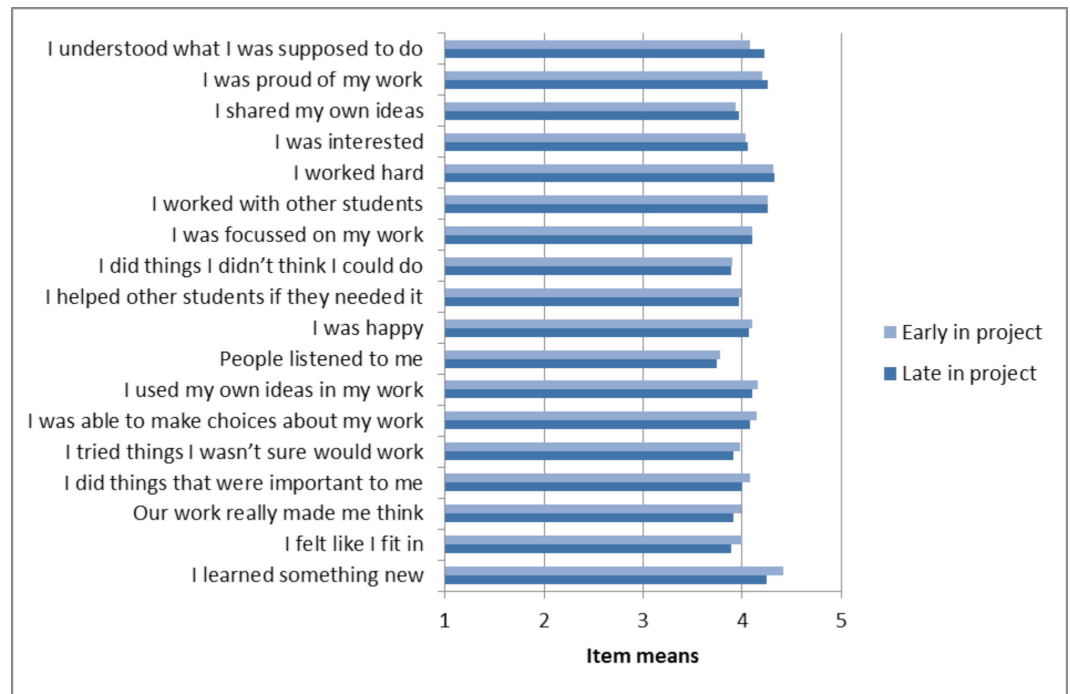
Taken together, the quantitative data represented in Table 5 and Figure 2 clearly support the quantitative data in that most students do enjoy their ArtsSmarts projects in general. And, specifically their participation manifests directly to feelings of pride and accomplishment.

SPECIAL NEEDS/BEHAVIOUR DESIGNATION STUDENTS

Table 6 below shows the means from approximately 564 students for whom complete ratings were made both early and late in their projects. Items are arranged from largest decrease to largest increase. Paired t-tests were used to compare the items. Differences on 8 items were significant at the .001 level and one at the .05 level.

TABLE 6: MEAN RATINGS ON BEHAVIOUR ITEMS BEFORE AND AFTER ARTSSMARTS PROGRAMMING

Item Number	Text	Early	Late	Difference
4	Student bothers others while they are working	3.62	3.06	-0.55
3	Student quits or gives up on assignments before completion	3.49	3.05	-0.44
7	Student must be reprimanded during class	3.22	2.95	-0.27
6	Student breaks classroom or school rules	3.12	2.86	-0.27
1	Student demands extra time from the teacher for help	4.17	4.02	-0.15
2	Student understands and follows directions	6.71	6.90	0.19
8	Student does what the teacher asks without complaint or delay	6.90	7.14	0.25
5	Student brings things to class, initiates discussion, shows imagination	5.34	5.73	0.40
9	Student is prepared and able to participate in class activities, lessons, discussions, etc.	6.69	7.08	0.40
10	Student completes work on time and in good order	6.66	7.11	0.45

N = approximately 564, varies by item.

Table 7 and Figure 3 below, show that mean overall ratings for boys were significantly lower than those for girls (p < .001). The increase in means over time was also highly significant (p < .001). There is a small trend suggesting that ratings for boys increased more than for girls. Though not a primary area of focus for this inquiry, this is an interesting finding and one that warrants more focused data collection so as to determine any gender-based differences emerging from the program.

TABLE 7: MEANS ON AGGREGATED BEHAVIOUR RATINGS BY GENDER AND TIME

Gender	Early in Project	Late in Project
Girls	7.15	7.29
Boys	5.92	6.22

Note: Based on data from 258 girls and 299 boys. Higher scores indicate better behaviour.

FIGURE 3: MEAN BEHAVIOUR RATINGS BY GENDER AND TIME
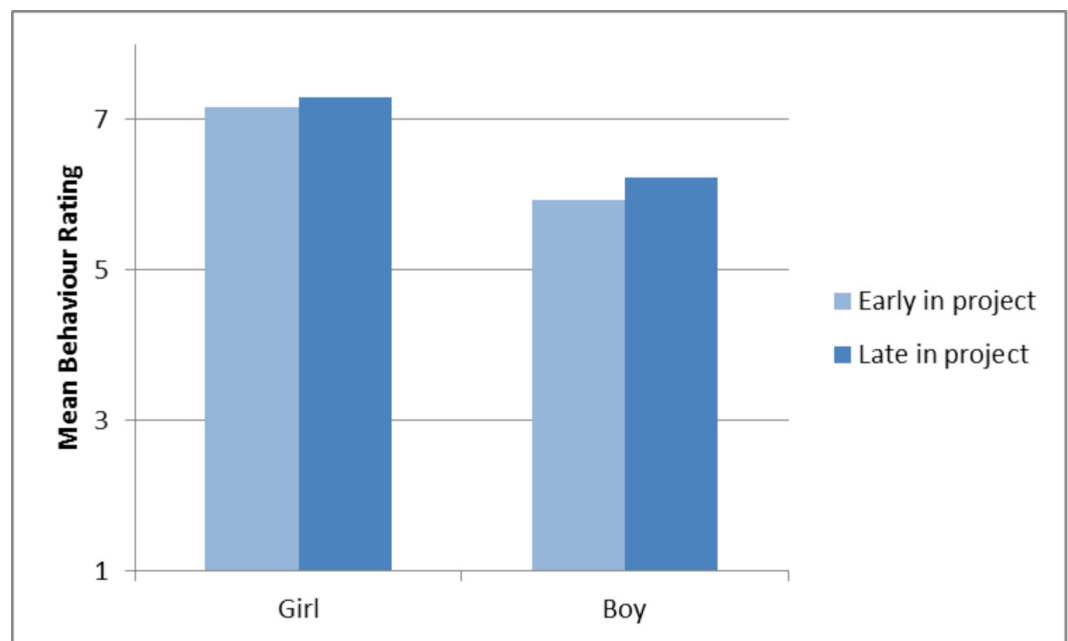
Taken together, the behaviour and survey responses show that the ArtsSmarts pilot program has a small but positive effect on the student experience. The quantitative data represents a small sample size, and therefore, would undoubtedly portray smaller effects. In this way, the quantitative data has been able to confirm the positive findings from the qualitative data. At the end of four years there is consistent evidence that the climate of classrooms often shifts during an ArtsSmarts project. That is, new relationships develop among students, collaboration increases and disruptive behaviour decreases.

The ArtsSmarts Impact on Teachers

The idea that participation is a prerequisite for commitment to change, and hence for successful change is now generally regarded as a received truth. Twenty years of work on implementation of change in education has made it abundantly clear that when teachers are not committed to reforms, those reforms do not take root (Fullan, 1991; Elmore, 1995; Cohen, 1995). The point is clear. The importance of teacher participation is widely accepted, and research has moved on to consider the forms of participation that are likely to be most beneficial. In particular, the Year Four qualitative data revealed teachers were engaged in their projects which lead to a variety of impacts, for example, collaboration, challenges in their views of traditional pedagogy, and extending student learning.

COLLABORATION

In terms of collaboration, teachers spoke of the value of their partnerships with community artists, their increased teamwork with colleagues as well as their relationships with students.

"Initially, I wasn't sure how the project would go. I was very pleased and very impressed. It is a great opportunity for staff to work together."

PERSPECTIVES II, TEACHER

"The connection to the students is deeper because you grow with the students and the project. It makes their [students'] successes our successes. This project has been a unique experience and a privilege to be a part of."

VINCENT MASSEY, TEACHER

" I have definitely learned that learning doesn't have to just take place in the classroom. Sometimes the most and best learning is done outside."

PERSPECTIVES I, TEACHER

During their interviews teachers spoke a lot about how their views of traditional pedagogy have been challenged and/or changed. That is, many have experienced first-hand the benefits of learning that is more fluid and flexible, and that learning can take place outside of the classroom.

"I loved the project-based, cross-curricular approach. I felt it really freed me to teach in a way that responded to the students' moods and interests at any point in the day. The ArtsSmarts project enabled us to do different things - we could go for a walk to study the neighbourhood landmarks, visit a museum, create cultural posters, do our reading and paint while learning history."

HOWARD S BILLINGS, TEACHER

Teachers described the benefits of extending student learning so as to capitalize on local artist's talents to provide students the opportunity to have unique school-community connections through their various arts-based projects. The teacher at Wakefield Elementary School reported,

"

I've always wanted to do a photo journal project so this project gave me a concrete way to get started. Having the artist come in and help was huge. I live in this community so having the help of an artist from the community to do this project and to get the students' parents to come in to the Vernissage was great."

One of the local artists spoke of her collaboration with the classroom teacher, in particular, about how their ArtSmarts project has been able to extend student learning,

"

It was wonderful working with [Caroline]. She was so open to learning about the Anishinaabe traditions and myths. She is the reason that the other teachers were so open to the project too…this is the first time that I have done a project like

this. We sat together and batted ideas around. I am a drummer and suggested that I introduce drumming to the students and singing and also the seven teachings that I have learned from my elders. I am a spontaneous person and like to be guided by what happens in each class. Allison would extend the learning by having the students do appreciation journals based on my seven teachings. I felt the collaboration was very successful."

For their part, in describing elements of project success, many of the project artists also spoke of the importance of collaboration. The artist at Cedar Street spoke of his collaboration with teachers as well as the school principal,

"

I had a lot of collaboration with all of the teachers at this school. I've worked with teachers from Kindergarten to Grade 4 and they were all very attentive to what I was doing. They accepted my ideas and when we did the books in the younger grades they [teachers] really liked it. The teachers organized the schedules and were always available, and they worked with me in planning. But, the principal was the chief organizer and he convinced the teachers to embark on their projects and he organized all the meetings. The principal helped the teachers to really embark on their projects…if there were problems he found solutions with them. I have worked with this principal for three years in three different schools on these projects…first when he was a teacher, then as an administrator. I follow him wherever he goes."

One of the in school observers noted a high degree of collaboration between the artist and the teacher. Her observation note states the following:

The artist, the lead teacher and the assisting teacher work together in a seamless fashion. They have worked together in the past and are committed to planning lessons in detail, often touching base to confer on a given issue. They are extremely comfortable with each other and readily give or take the lead in class as appropriate. This is the most collaborative of all the teacher-artist relationships I have witnessed. The artist and the teachers have a true professional respect and appreciation for each other.

> "Students were exposed to more art than I could bring to them. Our artist brought in another artist so the students got to see what they created together… it made the lesson real and tangible…the students could see the objects they brought with them. That made it very concrete…the students got to see the sculpture…I'm not so sure I would have done the sculpture. Also, the students had their voices heard. Some students did not want to be involved but afterward you could see they were more comfortable about themselves."
>
> DR WILBERT KEON, TEACHER

TEACHER ENGAGEMENT

Another important dimension of student-teacher convergence focused on student-teacher interactions. Much of the discussion in the brainstorming sessions, particularly from students, supported Woods (1996) findings in linking the degree of learning support and degree of mutually shared understandings between teachers and students in the classroom as critical in setting the stage for learning to occur within classrooms. Woods (1996) has called this type of mutual understandings 'negotiative discussion'. It tends to flourish in creating an atmosphere whereby students and teachers can interact in mutually beneficial ways (National Research Council Institute of Medicine, 2004; Scardamalia & Bereiter, 2006). Perhaps most importantly, this quote speaks to the necessity that teachers need to be open to, and willing to listen to what students have to say (Rudduck, 2007), and to be prepared to modify pedagogical approaches so as to include the voices and opinions of students so as to jointly author student learning (Fielding, 2001).

The reciprocal notion of student-teacher engagement is well described by the artist at Gerald McShane,

“

The student experience in some groups was stronger than others, though I felt like this was in direct correlation with the teacher's excitement and enthusiasm towards the project, and also the complexity of the project.”

Lessons Learned – Four Years Later

Upon analysis of the fourth and final year of data, it is possible to confirm trends emerging from prior years. In spite of the school's size, location, population, and differences in approach by the artist and teacher partnerships, we continue to see ArtsSmarts projects creating a significant shift in classroom dynamics and climate, as well as having a particularly strong impact on engagement for students who often struggle with the day-to-day routine of classrooms. That is, many students who **participated** became engaged, they learned **perseverance**, and in turn they felt **proud** of themselves, their peers, and accomplishments. A student from Cedar Street explained how she felt during a student focus group,

"

I feel proud and confident in myself because I knew what to do. It felt good but when it came to do the interview I was a little stressed. I felt nervous too but at the end I was feeling good about myself and proud of all the effort that I put into the project."

Framing engagement as a 'meta construct' to include dimensions such as behaviour, emotion, and cognition was effective in better understanding the complexity of the student experience at school. We have found that ArtsSmarts has impacted student engagement in terms of behaviour. That is, with increased participation in their school and classroom-based projects as well as reductions in student behaviour issues. Utilizing student engagement as a multidimensional construct also permitted learning about how students experience project-based work in an emotional and cognitive manner. Students felt a sense of belonging and collaboration but also exhibited increased retention and demonstrated new skills.

Similarly, we have found consistent positive effect for teachers in that they reaffirm their commitment to their students by seeking new and innovative ways to promote engagement and learning. Teachers spoke highly of their collaborations with the artists who participated in the many projects. An important component in project success is the degree to which the teacher(s) are engaged and enthusiastic about the project. As well, the artist's commitment and enthusiasm to the project was directly influenced students' engagement in their projects.

Limitations of the ArtsSmarts approach include general study limitations such as student absence and class-level student "pull out" (i.e., student who are provided more individual assistance in given subject matter often with a resource teacher), and overall lack of planning time as noted both by the teaches and the artists. Perhaps more specific limitations to arts-based approaches to school-level change include a longer time commitment, again both on the part of the teacher and the artist, as well as a few instances where it was not a good 'fit' between the teacher and the artist. There were also a few cases where the teacher and/or artist felt the art project was not a good fit with the students. We now have four years of evidence to be definitive that positive collaboration between the teacher and the artist is integral to the success of the project.

Overcoming these barriers can be facilitated by communicating the lessons learned from this four-year pilot research project to prospective teachers and artists. The best pairings of teacher-artist teams were found when the teacher had a prior relationship with the artist or vice versa. In person meetings prior to the beginning of a project would rectify any personality and/or practice-based incompatibilities.

Relatively small amounts of school-based funding (>$5000) yielded significant gains in terms of student pride, participation and perseverance but also in terms of positive teacher collaborations, extending classroom learning and community building. Four years of quantitative and qualitative data show that improved classroom climate is a consistent outcome of ArtsSmarts projects in both elementary and secondary classrooms. The positive climate created during many of ArtsSmarts projects contributes to the high quality outcomes of the projects profiled throughout this report. In particular, the quality, richness of the qualitative data in general, and the addition of student focus groups in year four provides evidence of student engagement with school as a result of the project participation.

SUSTAINABILITY

Looking toward the future of ArtsSmarts in the English School Boards of Quebec, a central foundation for connecting projects to high levels of student engagement and success may be in understanding how to extend the depth of learned experience by some teachers to a critical mass of teachers so as to allow for effective on-going professional learning opportunities. A promising vehicle to achieve this end would be for successful projects to act as social networking hubs, promoting projects achieving success, and allowing teacher-artist teams to act as mentors to teams wishing to adopt ArtsSmarts programming.

There is much optimism for continued sustainability of ArtsSmarts within schools. During their interviews, many teachers spoke about both ownership and project continuation without prompting. In terms of ownership, a few teachers who had been involved in projects for more than one year spoke of being excited to take on increased ownership and responsibility. As well, many teachers and students spoke of continuing their projects for the next school year. For example, students at Howard S Billing were incredibly enthusiastic, and at the end of their focus group they were brainstorming about the ArtsSmarts project they wanted to undertake next. Also, a teacher at Perspectives I spoke so positively about his project successes that a friend donated $1,000 for future ArtsSmarts projects

at the school. Finally, teachers at other schools spoke of how they would "adapt and/or revise" the projects so as to make them "better" for the upcoming school year.

Undeniably the world is changing and there exist growing generational differences between students and their teachers. One thing is clear, schooling 'as is' needs to change so as to be current and effective. One promising approach is to involve students in innovative arts-based approaches to student engagement and achievement.

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ArtsSmarts Teacher Interview Protocol

School:

Project Name:

Teacher(s):

Date:

Artists:

_____

Introduction

As we near the end of your ArtsSmarts project, I (we) would like to ask you some questions about the project and how it worked for you.

First I'd (we'd) like to know a bit about the project.

1. What was the project about (e.g. what was the main inquiry question or the big idea)?

2. What objectives did you have for your work with students during this project?

Impact on Students

Next, I'd (we'd) like to ask you about the impact of the project on the students. Please be aware that impacts on students can either be positive or negative (or both).

3. Overall, how would you describe students' experiences during the project?

    Probe: Ask for some concrete examples of student experiences/feelings

4. What were the advantages of this project for the students?

5. Were there any disadvantages of this project for students?

Now I'd like to ask you some questions about specific areas of impact for students.

6. Did you notice changes in students' level of **participation** in class during the ArtsSmarts project?
   Probes:

   ➢ Whole class?
   ➢ On individual students?

7. Did you see changes in **student achievement** during the project?
   Probes:

   ➢ If yes, can you give me some concrete examples of that
   ➢ If yes, how do you account for these changes?
   ➢ If no, why do you think changes did not occur?

8. What was the impact of the project for **students with special needs**? (Probe for examples if they aren't offered).

   Note: Please skip any of the following questions if they have been discussed already...

9. What impact did the project have on students' capacity to **think or act creatively** (by this we don't just mean artistically but also students' ability to connect ideas in inventive ways, take risks and experiment with new ideas or skills)?

10. Did you notice changes in students' **ability to work with others** or collaborate during or after the project? How do you account for these changes?

11. Did you notice changes in students' ability to **talk about and reflect on their learning** during or after the project? (probe for examples)

12. In what ways, if any, did students' sense of **ownership or control** of their learning change during or after the project?

13. How did students' **capacity to understand** the concepts in the curriculum change as a result of the project? Were they able, for example, to understand the concepts more deeply or apply them in inventive or unique ways? (probe for examples)

Impact on the Teacher

Our final questions are about the effects of the project for **you**.

14. What were the advantages to you as a teacher participating in this program? If possible, please provide some concrete examples

15. What were the challenges? If possible, please provide some concrete examples

16. How would you describe your experience of working with the artist?

17. How did you plan your collaborative work with the artist?

    Probes:

    ➢ How did you share the teaching responsibilities?

    ➢ Did working with an artist affected the way you think about your teaching?

18. What have you learned through ArtsSmarts that you might apply to your teaching in the future?

19. What would you say was the single most important aspect of this project to you?

Wrap Up:

Now, I've asked you a lot of questions, but I may not have asked about something that is important to you.   Is there anything else that you think we should know, but that we did not ask about?

 Thank you so much for all the information you have provided as it will help us to plan future projects.

ArtsSmarts Artist Interview Protocol

School :

Project Name:

Artist:

Date:

Introduction: As we near the end of your ArtsSmarts project, I (we) would like to ask you some questions about the project and how it worked for you.

Experience with the Project

1. What was the project about (e.g., what was the main inquiry question or the big idea)?
2. When you joined the project what objectives did you have for your work with students?

Impact on Students

N**ow, we'd (I'd) like to talk about** the effects of the ArtsSmarts project on students.

3. Overall, how would you describe students' experiences during the project?
4. Do you feel the project impacted different students in different ways or were the effects generally the same for the whole class? Can you provide some concrete examples?

   Probes:

   ➢ What are the main advantages to students that you have observed in teaching through the arts?
   ➢ Were there any disadvantages for students?
   ➢ In your view, what should be the next steps for these students (re: continuation of art related experience(s)?

    5. How would you describe your experience working with the teacher(s) during the project?
Probes:

> ➢ Tell me about your collaboration with the teacher(s). Did you make joint lesson plans? Have regular meetings?
> ➢ Do you feel that collaboration with the teacher was successful? If so, how? If not, how could it be improved?

Impact on the Artist

And now, we'd (I'd) like to know about the effects on you.

6. How much experience have you had working with students?

7. What were the benefits for you as an artist in participating in this project? What were the challenges?
Probes:

> ➢ In what ways has working with a teacher affected the way you think about schools, teaching and art?
> ➢ Is this a kind of project that you would like to be involved in again? Would you make any changes in your approach another time?

8. What was the single most important aspect of this project to you?

Wrap-up

Now, I've asked you a lot of questions, but I may not have asked about something that is important to you.   Is there anything else that you think we should know, but that we did not ask about?

Thank you so much for all the information you have provided as it will help us to plan future projects.

ArtsSmarts Observation Sheet

Observer's name:

Date of observation:

School:

Project Title:

Teacher(s):

Artists:

****

Scheduled time period for this lesson: From_____ To _____

Total length of instructional time: _____

Number of students in the room: _____

Types of resources used during lesson (e.g., paint, photos, computer equipment, etc.):

Write an account of the lesson that describes the chronological unfolding of instructional events. It is useful to include ten minute time markers in your description. For example, if the lesson started at 10:30 that would be your first time entry, you would continue to describe the lesson inserting the time in 10 minute increments, 10:40, 10:50, and so on.

1. **General Description of Lesson or Activity Observed**
2. **Observation Notes**
   Divide the lesson into the activities with which the students were engaged. In your notes, please (where possible) include the following:

   ➢ **What was the objective of the class?**

   ➢ **Identify how students were grouped for the majority of the lesson (individually, small group, whole group)**

   ➢ **What was the main role of the teacher during this class?**

   ➢ **What was the main role of the artist during this class?**

3. **Reflections about Student Engagement**

ArtsSmarts is intended to increase students' engagement in their learning by building their capacity to think creatively, helping them take ownership for their learning (agency), extending their ability to work with others, building their capacity to understand deeply and enhancing their ability to articulate and reflect on their own learning.

Please use the following chart to provide detailed examples that you might have seen or heard during your observation. **If you didn't see evidence of any of the dimensions below leave the space blank**. Don't feel that you need to find all of these. Just reflect on the observations that you made.

Program Elements	Examples	Observations Note: Comment on one of the three categories below, indicate which category you are commenting on		
		Individual	**Small Group**	**Whole Class**
Evidence of Student Engagement	Doing (Interesting, relevant, hands-on work that results in an authentic creation of a product or performance):			
	Feeling (Feelings of challenge, choice, curiosity, encouragement, and fun in learning)			
	Learning: (Connections to learning in other subjects, at home or in the community, problem-solving, and personal learning styles)			

Evidence of Student Capacity to Think Creatively	Students are able to connect ideas in inventive ways, they actively take risks and experiment, they gain awareness by observation, are able to reflect on the value of ideas, images and objects, and are becoming comfortable with traditional and contemporary skills and tools.	
Evidence of Student Agency/Ownership /Control of Learning	Students draw on their personal abilities, knowledge and experiences with confidence; they make choices about their learning; they set goals for learning and see the value of their own skills and ideas.	
Evidence of Student Ability to Work With Others	Students appreciate and embrace multiple perspectives, they work with others toward a shared goal, participate and contribute to the success of a team, accept feedback and acknowledge the importance of an audience for their work.	
Evidence of Capacity to Understand Deeply	Students create original work, they reflect critically on their work, draw on knowledge from different disciplines to explore big ideas, create and test new theory, and investigate next steps.	
Evidence of Students' Ability to Articulate and Reflect About Learning	Students are able to make their learning visible through different media, to share their work with others, to respond to and comment on the work or others, to receive feedback, and articulate goals for high quality work.	

4. Reflections about Student Behaviour

All students	
Identified with Special Needs	

5. Reflections about the Collaboration of the Teacher and the Artist

Other Observations/Notes:

ArtsSmarts Student Focus Group Protocol

(Elementary)

Date:

School:

Project Name:

Number of Students:

Students' Gender: _____female; _____male

_____

Begin by thanking the students for attending the focus group. Let them know that their input into the project's final report is very important. Explain that if they don't feel comfortable or just don't want to answer a particular question that it is OK and you will just skip over it. Explain that the focus group will last about 30 minutes and you will be asking them to tell you about their experiences and feelings with regard to their particular ArtsSmarts [*please insert their own project name here as they may not identify with ArtsSmarts but rather their individual project name*] project. Finally, explain to the students that only one person can speak at a time as it can become difficult to listen when many students are talking at the same time.

1. How did you get to be part of this [insert project name] project?
   Probes: Did a teacher ask you to join? Is this a class project?

2. Is this the first time you have been involved with an arts-based project like this?

3. What was the project about?
    Probe: What do you think you were you supposed to learn?

4. What kinds of things did the **Artist** do during your project?

5. What kinds of things did the **Teacher** do during your project?

6. Is this project different from your other classes? If so, how? Please give me some examples.
    Probes: Where did you do the work (in and/or out of the classroom); What kind of work did you do? (hands-on, experimenting, working with others, etc.); Who taught you? (the Artist and the Teacher, etc.)

7. What did you like most about this project?

8. What did you like least about this project?

9. What have you learned as a result of being involved in this project?

10. Are there things that you learned and did in this project that you wish you could do in your other classes? If so, what?

11. How did it make you feel being involved in this project?
    Probes: Did you feel Special? Proud? Nervous? Worried?

12. Tell me about working with the other students in the project?
    Probes: What kinds of things did you do with other students? Is working with other students in this project different than how you work with them in your other classes?

Other:

Is there anything else that you would like to tell me about this project? Anything that we haven't talked about and you think I should know?

Thank you very much for answering my questions and helping me to better understand your project. I really appreciate your time.

ArtsSmarts Student Focus Group Protocol

(Secondary)

Date:

School:

Project Name:

Number of Students:

Students' Gender: _____female; _____male

_____

Begin by thanking the students for attending the focus group session. Let them know that their input into the project's final report is very important. Explain that if they don't feel comfortable or just don't want to answer a particular question that it is OK and you will just skip over it. Explain that the focus group will last about 30 minutes and you will be asking them to tell you about their experiences and feelings with regard to their particular ArtsSmarts [*please insert their own project name here as student may not identify with ArtsSmarts but rather with their individual project name*] project. Finally, explain to the students that only one person can speak at a time as it becomes difficult to listen when many students are talking at the same time.

1. How did you come to be involved in this [insert project name] project?
   Probes: Did a teacher ask you to join? Is this a class project?

2. Is this the first time you have been involved with an arts-based project like this?

3. What would you say was the main goal of the project?
    Probe: what do you think you were you supposed to learn as a result of being involved in this project?

4. Describe the main activities you undertook while involved in this project.

5. What kinds of things did the Artist do in the project?

6. What role did the Teacher play during this project?

7. Is this project different from the kind of work you do in your other classes? If so, how? Please give me some examples.

8. What did you like most about this project?

9. What did you like least about this project?

10. What have you learned as a result of being involved in this project?
    Probes: Is this new learning something you can use in other classes? Do you think it will help you in your future?

11. Were you asked to reflect on your work in this class? If so, how were you encouraged to do it?

12. Tell me about working with the other students in the project?
    Probes: What kinds of things did you do with other students? Is working with other students in this project different than in your other classes? Was it challenging working with the students in this project? If so, how?

<u>Other</u>:

Is there anything else that you would like to tell me about this project? Anything that we haven't talked about and you think I should know?

Thank you very much for answering my questions and helping me to better understand your project. I really appreciate your time.

Student Questionnaire

Enter your ArtsSmarts ID in these four boxes: ☐☐☐☐.   *Print neatly please!*

Please use an X to show your answers to the questions below. Choose one answer per question.

I am in Elementary Grade ○ 3   ○ 4   ○ 5   ○ 6   Secondary ○ 1   ○ 2   ○ 3   ○ 4

I am a: boy ○   girl ○

Please use an X to show how much you agree or disagree with each sentence below.

In my ArtsSmarts classes:	Agree Strongly	Agree	Neither Agree nor Disagree	Disagree	Disagree Strongly
I did things I didn't think I could do	○	○	○	○	○
I shared my own ideas	○	○	○	○	○
I tried things I wasn't sure would work	○	○	○	○	○
I helped other students if they needed it	○	○	○	○	○
I was able to make choices about my work	○	○	○	○	○
I did things that were important to me	○	○	○	○	○
Our work really made me think	○	○	○	○	○
I learned something new	○	○	○	○	○
I used my own ideas in my work	○	○	○	○	○
I worked with other students	○	○	○	○	○
People listened to me	○	○	○	○	○

Read the two different ideas on each line below. Put an X in the column that describes you best..

In my ArtsSmarts classes:

			Somewhere In-Between			
I worked hard	◄---O----	-----O---	-----O-----	-----O---	-----O---➤	I did not work hard
I was interested	◄---O----	-----O---	-----O-----	-----O---	-----O---➤	I was bored
I was happy	◄---O----	-----O---	-----O-----	-----O---	-----O---➤	I was unhappy
I was focussed on my work	◄---O----	-----O---	-----O-----	-----O---	-----O---➤	I was not focussed on my work
I understood what I was supposed to do	◄---O----	-----O---	-----O-----	-----O---	-----O---➤	I did not understand what I was supposed

						to do
I felt like I fit in	◄---O----	-----O---	-----O-----	-----O---	-----O---►	I felt like I did not fit in
I was proud of my work	◄---O----	-----O---	-----O-----	-----O---	-----O---►	I was disappointed in my work

Thank you for filling out this questionnaire!

STUDENT TRACKING SHEET:

Date: School:

Project Title:

Project began on this date:

Teacher(s):

Artist(s):

Student Name	Unique ID Number	Male or Female (M or F)	Student Grade	IEP & related information X subject XX behave

Student Behaviour Checklist

Student Code_____ Date of Observation _____

Please complete the following form for each student in your class. Check the box below the number that best describes this student's behaviour in each of the items.

	1 Never Occurs	2	3	4	5 Occurs Occasionally	6	7	8	9 Frequent and Typical
Student demands extra time from the teacher for help									
Student understands and follows directions									
Student quits or gives up on assignments before completion									
Student bothers others while they are working									
Student brings things to class initiates discussion, shows imagination.									
Student breaks classroom or school rules.									
Student must be reprimanded during class									
Student does what the teacher asks without complaint of delay									
Student is prepared and able to participate in class activities lessons, discussions, etc.									
Student completes work on time and in good order									

Photos courtesy of Julie Hobbs, Carol Marriott and Diane Wood

Participation, Pride, & Perseverance

English School Boards of Quebec
ArtsSmarts Pilot Research Project
Final Report (2010-2013)

A report prepared by ArtsSmarts for the
Association of Directors General of English
School Boards of Quebec