ARTS EDUCATION PROGRAM EVALUATION

A

Program Evaluation Report
March 2018

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Appendices, including a detailed program description and evaluation methodology, are available at www.apsva.us/evaluationreports.

Accessing Videos through QR Codes

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SECTION 1: FINDINGS

Evaluation Question #1: How effectively was the Arts Education program implemented?

To address this question, the evaluation focused on several areas: quality of instruction, arts education access and participation, and use of resources.

Quality of Instruction

Classroom Assessment Scoring System

Arlington Public Schools uses the Classroom Assessment Scoring System (CLASS) observation tool to assess the quality of interactions between teachers and students for all program evaluation areas. It was developed by the University of Virginia's Curry School of Education as an early childhood observation tool, and later expanded to include other grade levels. CLASS is now managed by Teachstone, a company in Charlottesville, Virginia.

The CLASS tool organizes teacher-student interactions into three broad domains: **Emotional Support**, **Classroom Organization**, and **Instructional Support**. The upper elementary (grades 4–5) and secondary tool include a fourth domain: **Student Engagement**. Dimensions are scored on a 7-point scale consisting of Low (1, 2), Mid (3, 4, 5), and High (6, 7) ranges.

CLASS observations were conducted in visual art, music, and theater classrooms throughout the 2016-17 school year at all grade levels. Observers conducted one 30-minute observation for each observed teacher. **Table 1** shows the percentage of teachers observed by level and arts discipline. Secondary results include both middle school and high school observations.

Table 1: Number of CLASS Observations by Level and Arts Discipline

Teacher Group	Number of Teachers	Number of Observations	Percent Observed	Margin of Error (95% Confidence Level)
Elementary Visual Art Teachers	44	43	98%	2.3
Elementary Music Teachers	45	42	93%	3.9
Secondary Visual Art Teachers	27	23	85%	8.0
Secondary Choral Teachers	8	8	100%	0
Secondary Instrumental Teachers	16	16	100%	0
Secondary Theater Teachers	10	10	100%	0

When interpreting CLASS results, Teachstone advises that typically, half a point to a point difference is considered to be **educationally significant**; in other words, a difference that would impact outcomes for students[1]. Average CLASS domain scores for art and non-art observations are displayed in figures 1 (visual art) and 2 (music and theater).

Figure 1: Visual Art CLASS Scores

Emotional Support
- Lower Elementary Art (n=35): 5.4
- Lower Elementary Non-Art (n=510): 5.5
- Upper Elementary Art (n=8): 5.1
- Upper Elementary Non-Art (n=198): 4.8
- Secondary Art (n=23): 5.1
- Secondary Non-Art (n=658): 5.0

Classroom Organization
- Lower Elementary Art (n=35): 5.6
- Lower Elementary Non-Art (n=510): 5.9
- Upper Elementary Art (n=8): 6.5
- Upper Elementary Non-Art (n=198): 6.4
- Secondary Art (n=23): 6.3
- Secondary Non-Art (n=658): 6.4

Instructional Support
- Lower Elementary Art (n=35): 3.6
- Lower Elementary Non-Art (n=510): 3.7
- Upper Elementary Art (n=8): 4.4
- Upper Elementary Non-Art (n=198): 4.3
- Secondary Art (n=23): 4.4
- Secondary Non-Art (n=658): 4.4

Student Engagement*
- Upper Elementary Art (n=8): 6.4
- Upper Elementary Non-Art (n=198): 5.8
- Secondary Art (n=23): 5.4
- Secondary Non-Art (n=658): 5.6

*The Student Engagement domain is not included in the lower elementary CLASS tool.

Average **visual art** CLASS domain scores fall into the high-mid or high range for **emotional support**, **classroom organization**, and **student engagement**. Similar to national and APS district-wide trends, the average **instructional support** scores were relatively lower and fell into the mid range.

Both classroom organization and instructional support were lower at the lower elementary (K-3) level than at the upper elementary (4-5) or secondary levels, with *educationally significant* differences ranging from 0.7 to 0.9 points. Student engagement was a full point higher at the upper elementary level than the secondary level (this is not measured at the lower elementary level).

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[1] Teachstone, personal communication, June 13, 2014 and January 5, 2016
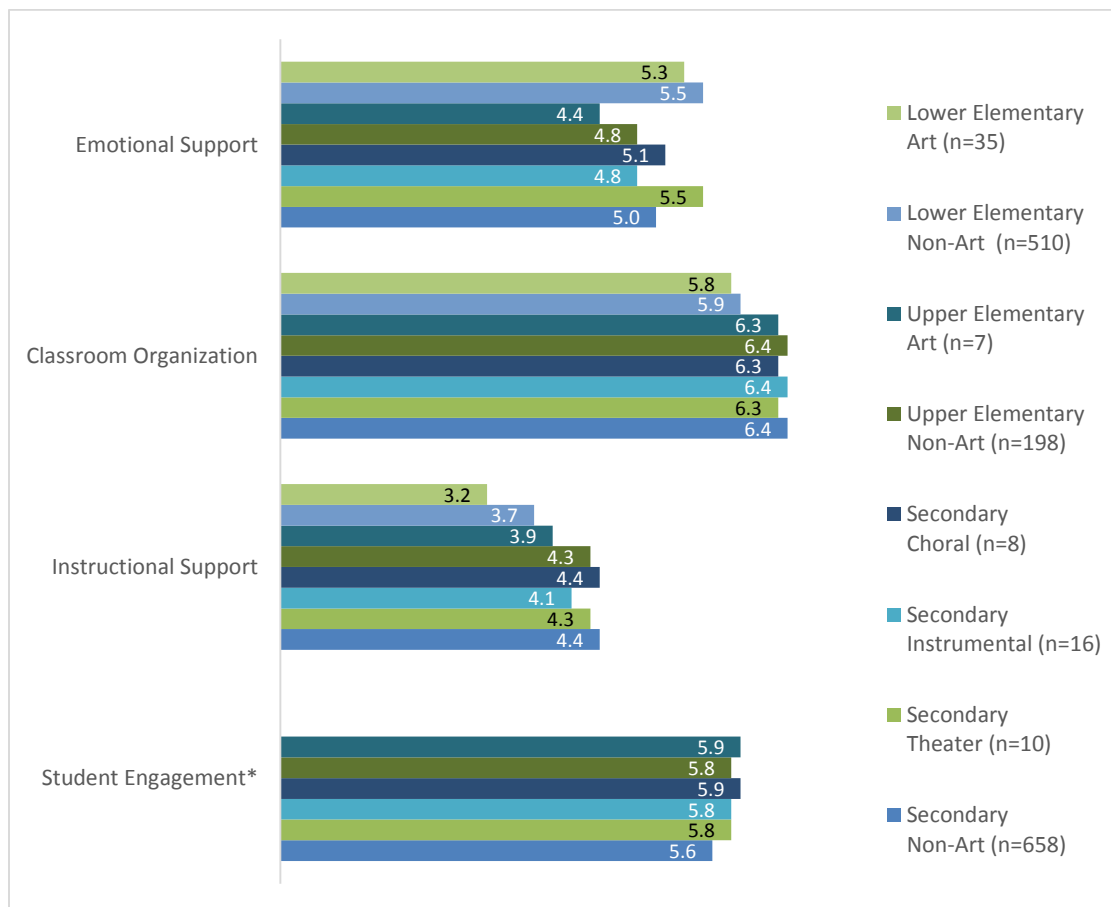
*The Student Engagement domain is not included in the lower elementary CLASS tool.

Generally, average **music and theater** CLASS domain scores are similar to visual arts scores and fall in the mid-high or high range for emotional support, classroom organization, and student engagement, while falling into the mid range for instructional support. **Emotional support** scores were somewhat lower in upper elementary and secondary instrumental observations. As with visual art, instructional support scores were lower at the lower elementary level than secondary.

Within the **instructional support** domain, there were consistent patterns across levels and disciplines.

- At the lower elementary level, **concept development** and **quality of feedback** were the dimensions with the lowest average scores, ranging from 2.9 to 3.5.
- **Language modeling** was the strongest dimension at the lower elementary level, at 3.5 for music and 3.8 for visual art.
- At the upper elementary and secondary levels, **analysis and inquiry** and **instructional dialogue** were the dimensions with the lowest average scores, ranging from 2.3 to 3.9 for analysis and inquiry and 3.1 to 4.3 for instructional dialogue.
- **Instructional learning formats** and **content understanding** were stronger at these levels. Average instructional learning formats scores ranged from 5.3 to 5.9, and average content understanding scores ranged from 5 to 5.4.

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Further information about the CLASS observation tool, including its domains and dimensions, can be found in **Appendices B1 and B2**. The full report on CLASS scores from the 2016-17 arts observations in **Appendix B3**.

Differentiation in Arts Instruction

The arts naturally provide opportunities for differentiation through choice of instrument and different vocal ranges and interpretation in music, and pacing in visual arts and theater. Teachers are expected to provide differentiation through scaffolding, peer support, flipped classroom, and personalized learning, especially in visual arts and theater classes. APS teachers have also had extensive training in using technology to provide differentiation.

To assess the extent to which arts teachers are effectively providing differentiation in their instruction, this evaluation includes a closer look at CLASS dimensions associated with differentiation, as well as feedback from teachers.

CLASS Dimensions

Several CLASS dimensions are associated with **differentiation**. These dimensions are listed in table 2, along with indicators associated with each dimension.

Table 2: Indicators Associated with CLASS Dimensions Relevant to Differentiation[2]

CLASS Dimension	Indicators
Teacher Sensitivity	• Awareness • Responsiveness to academic and social/emotional needs • Effectiveness in addressing problems • Student comfort
Regard for Student/Adolescent Perspectives	• Flexibility and student/adolescent focus • Connections to current life (upper elementary and secondary) • Support for autonomy and leadership • Meaningful peer interactions (upper elementary and secondary) • Student expression (lower elementary) • (Lack of) Restriction of movement (lower elementary)
Instructional Learning Formats	• Learning targets/organization • Variety of modalities, strategies, and materials • Active facilitation • Effective engagement
Concept Development (Lower Elementary)	• Analysis and Reasoning • Creating • Integration • Connections to the Real World
Analysis and Inquiry (Upper Elementary and Secondary)	• Facilitation of higher-order thinking • Opportunities for novel application • Metacognition

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[2] CLASS Dimensions Guides (2014). Teachstone Training, LLC.

In arts instruction, expectations and implementation of **analysis and inquiry** strategies will differ depending on the discipline and the part of the lesson. For example, in a **visual arts** class, inquiry is a heavier focus earlier in the unit or lesson plan, when students are probing for solutions, rather than during the production stage. Inquiry is also present in the assessment stage.

At the secondary level, analysis and inquiry strategies are less prevalent in **choral and instrumental music** classes because precision is necessary for meeting the content goals. Instrumental music does not lend itself to open-ended assignments or developing arguments, though it does provide opportunities for student reflection and personalized learning through practice.

Figures 3 (visual art) and 4 (music and theater) display average CLASS scores for the above dimensions. **Teacher sensitivity** and **instructional learning formats** are relatively strong across levels and disciplines, while **concept development** (lower elementary) and **analysis and inquiry** (upper elementary and secondary) tend to be lower. **Regard for student/adolescent perspectives** generally falls in the middle range, with the exception of **theater** observations where the average score was higher at 5.3.

Figure 3: Visual Art CLASS Scores, Dimensions Relevant to Differentiation
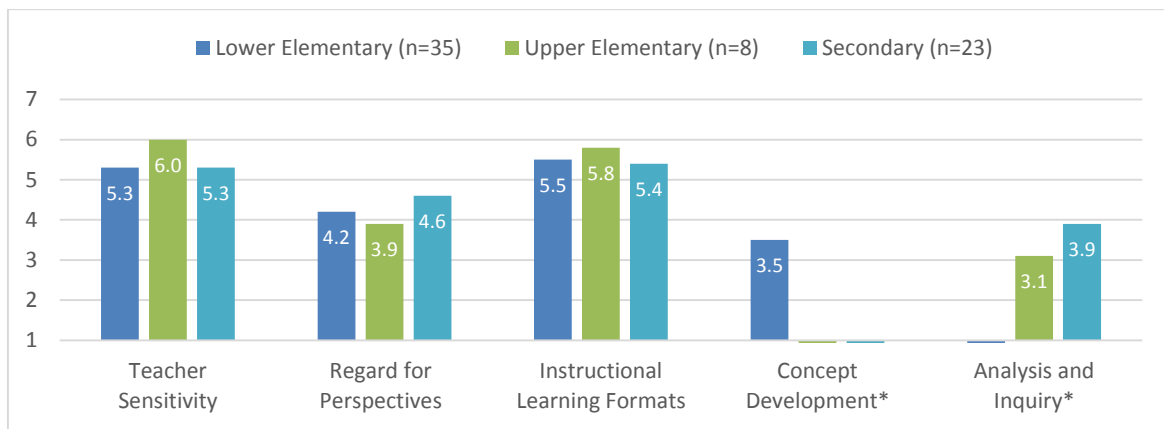
*The concept development dimension is only included in the lower elementary CLASS tool, and analysis and inquiry are only included in the upper elementary and secondary CLASS tools.

Figure 4: Music and Theater CLASS Scores, Dimensions Relevant to Differentiation
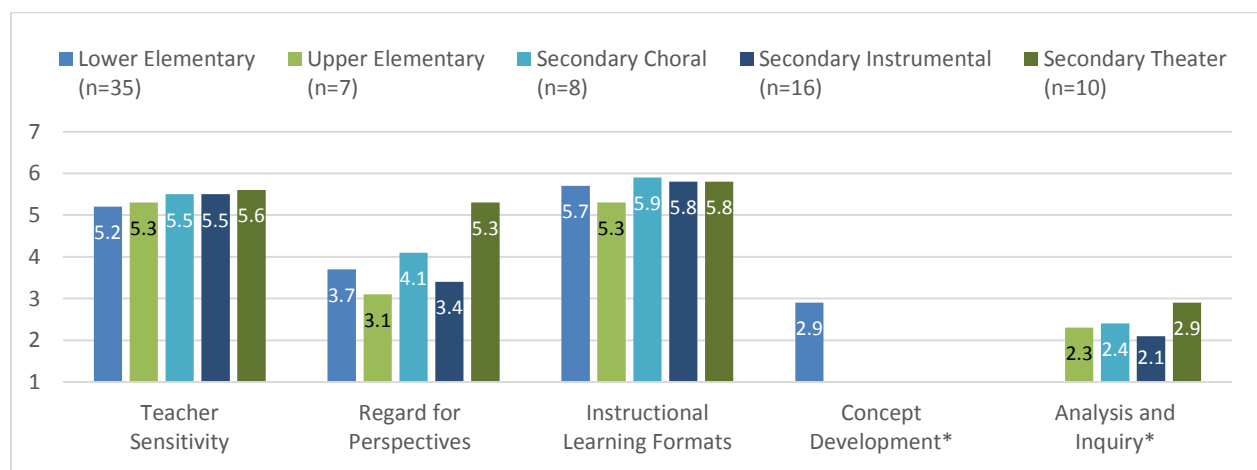
*The concept development dimension is only included in the lower elementary CLASS tool, and analysis and inquiry are only included in the upper elementary and secondary CLASS tools.

In a survey administered to arts teachers in the fall of 2017, respondents were asked how they differentiate for students who need **extra support**, and for those who need **extra challenge**. The open-ended responses showed a strong understanding of effective ways to differentiate for all students and reflected differentiation techniques recommended by the Arts Office such as small groups, student and teacher modeling, manipulatives, and student choice.

Summarized teacher responses are listed below, with the number of responses for each category listed in parentheses.

Extra support:

- One on one assistance (30)
- Adjusted/alternative/tiered activities/lessons (30)
- Grouping or peer support (29)
- Multiple modalities (17)
- Check in with student (16)
- Help students outside of regular class (16)
- Give students extra time (16)
- Offer student choice (15)
- Modified materials or physical accommodations (13)
- Provide scaffolding (12)
- Modify/repeat directions (11)
- Seating (8)
- Model or demonstrate tasks (7)
- Use technology (6)
- Communicate with classroom teacher or other staff (5)
- Follow IEP or 504 (5)

Extra challenge:

- Adjusted/alternative/tiered activities/lessons (33)
- Provide opportunities for extension of lesson or content (28)
- Encourage participation in opportunities outside of class (18)
- Offer student choice (15)
- Provide leadership roles (15)
- Solos or special performance opportunities (11)
- Grouping or peer support (10)
- Allow students to work at own pace (9)
- Higher level discourse (7)
- Provide additional work (7)
- Have student tutor/mentor/support other students (6)
- One on one assistance (6)
- Use technology (6)

- Encourage creativity through open-ended assignments, improvisation, etc. (5)
- Student learning contracts (4)
- Check in with student (3)
- Help students outside of regular class (3)

Consistency in Time for Elementary Arts Instruction

Secondary arts classes are scheduled during class periods and therefore are consistent across schools and grades in terms of allotted minutes of instruction. At the elementary level, each school develops a master schedule, and time of instruction varies. The APS Arts Education office provides recommended guidelines for number of minutes per week and frequency of classes for music and visual art at elementary schools. These guidelines are displayed in table 3.

Table 3: Recommended Minimum Minutes of Weekly Arts Instruction

Grade Level	Recommended Minimum Minutes of Weekly Instruction
General Music	
Pre-K	30
K-5	Two 30-minute blocks OR One 45-minute block
4-5	One additional 45-minute block for chorus and/or instrumental OR Two 30-minute blocks, one chorus and one instrumental
Visual Art	
Pre-K	30
K-2	45
3-5	60

Weekly Minutes of Allocated Arts Instruction

To fully gauge how consistently schools are providing the recommended time of arts instruction at the elementary level, the teacher survey included an open-ended question for elementary teachers: "**For each grade level that you teach, what is the average number of minutes per week allocated for your arts instruction?**" Responses are displayed in figure 5 (visual arts) and figure 6 (music).

Figure 5: Open-ended: For each grade level that you teach, what is the average number of minutes per week allocated for your arts instruction? (Elementary Visual Art Teachers) *
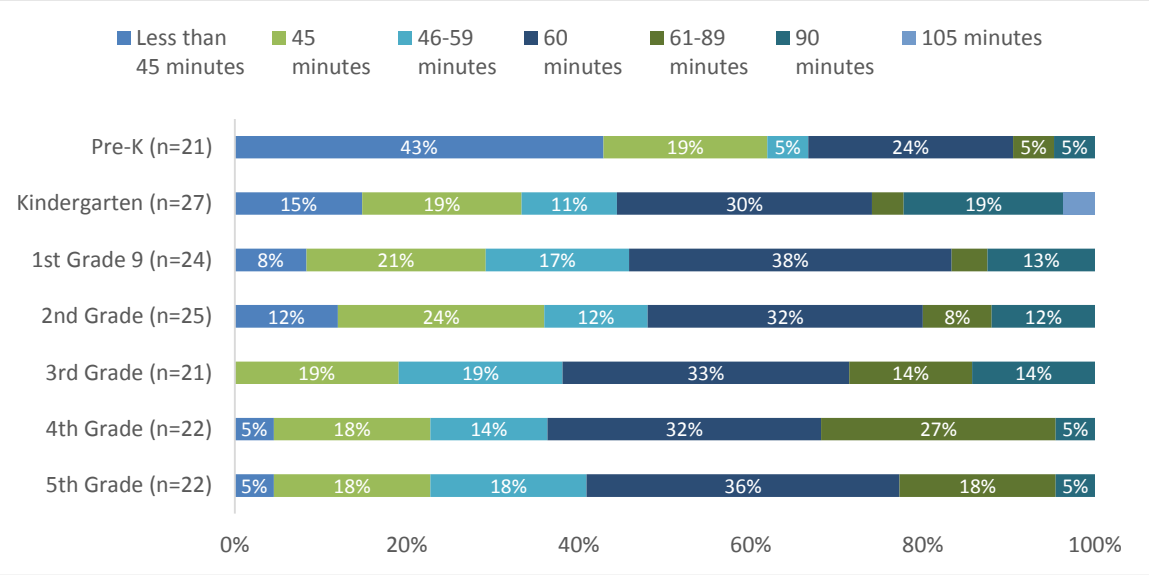
*Teachers only responded for a given grade level if they indicated that they teach that grade. Responses of 1 minute were removed (one response each for kindergarten through 3rd grade), as were responses of over 120 minutes (0-3 responses each grade level). Responses over 120 minute were most likely a tally of all classes within one grade level.

Figure 6: Open-ended: For each grade level that you teach, what is the average number of minutes per week allocated for your arts instruction? (Elementary General/Choral Music Teachers) *
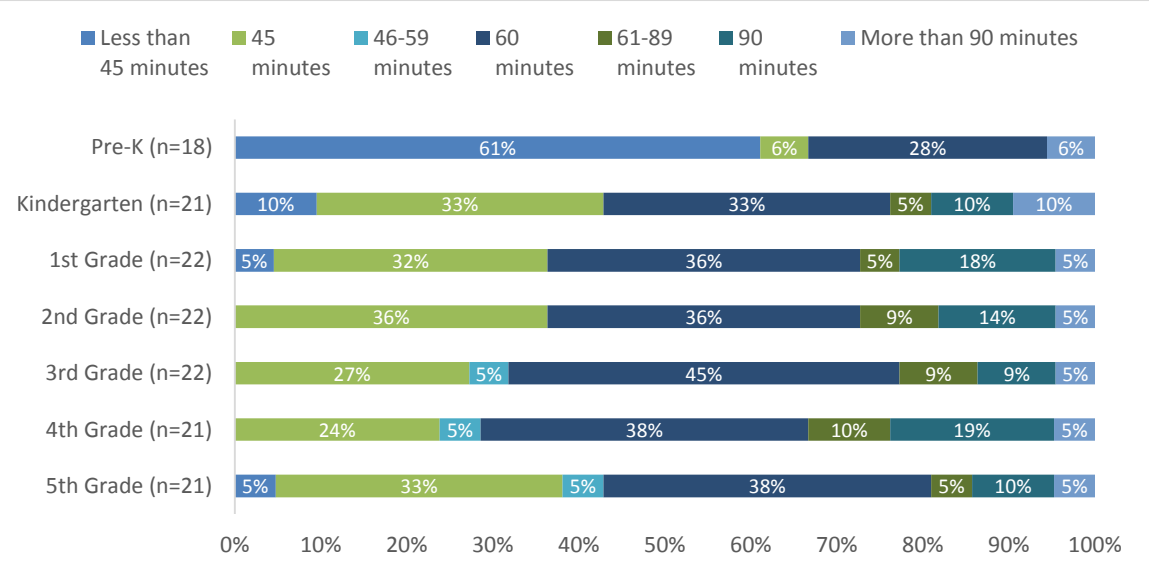
*Teachers only responded for a given grade level if they indicated that they teach that grade. Responses of 0 minutes were removed (one response in 4th and 5th grade).

Teacher responses indicate that most elementary schools' arts schedules are in alignment with guidelines for time of instruction. Generally, teachers were most likely to report that their students received arts instruction either 45, 60, or, less commonly, 90 minutes per week. Many schools are providing more than 30 minutes of arts instruction at the Pre-K level, a possible area for adjustment at schools where additional instruction is needed at upper grades.

Allocated Transition Time

The survey also included a series of questions about **transition time between classes** for elementary teachers, as this is another factor affecting instructional time that varies across schools at this level.

Figure 7: What is the average number of minutes allotted for your transitions between classes? (Elementary Teachers)
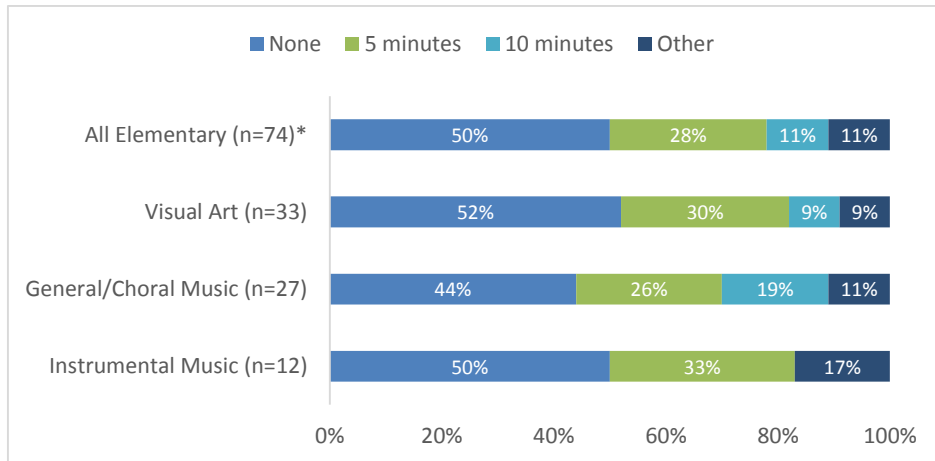
Legend: None | 5 minutes | 10 minutes | Other

Category	None	5 minutes	10 minutes	Other
All Elementary (n=74)*	50%	28%	11%	11%
Visual Art (n=33)	52%	30%	9%	9%
General/Choral Music (n=27)	44%	26%	19%	11%
Instrumental Music (n=12)	50%	33%		17%

*Includes two elementary teachers who listed theater as their discipline, which is not an elementary offering. These teachers are not included in the responses by discipline.

Half of all elementary teachers reported that they do not have any allocated transition time between classes. The next most common response was *5 minutes*, which was selected by around a third of teachers. Of those selecting *Other*, most explained that their transition time varies by class or by day.

Teachers who indicated they have no transition time were asked a follow-up open-ended question about how this lack of transition time affects their arts instruction. By far, the most common responses were that the lack of transition time:

- Reduces instructional and/or artmaking time (17 responses)
- Makes it hard/impossible to set up the classroom appropriately (16 responses)

Six teachers also pointed out that the lack of transition time is more difficult when subsequent classes are not the same grade level. Full survey responses are available in **Appendix E1**.

Weekly Minutes Allocated to Support Blocks

Elementary teachers were also asked the **total number of minutes dedicated to ATSS or support blocks in their weekly schedule.** ATSS, or the Arlington Tiered System of Support, is a framework that provides resources and supports to help students achieve success in academics and behavior. At some elementary schools, ATSS is partially implemented through blocks of time dedicated to support or extension. These blocks typically focus on English language arts or math, and may also include behavioral and social emotional support. Responses are displayed in figure 8.

Figure 8: Open-ended: What is the total number of minutes dedicated to ATSS or support blocks in your weekly schedule? (Elementary Teachers)
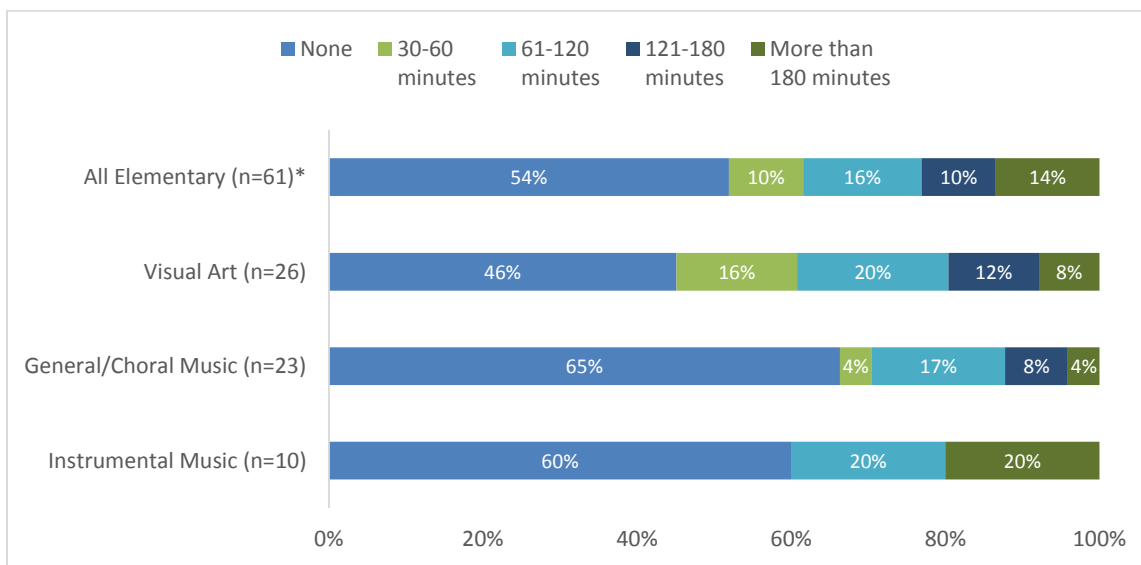
*Includes two elementary teachers who listed theater as their discipline, which is not an elementary offering. These teachers are not included in the responses by discipline.

Just over half of all elementary teachers reported that they do not have time in their schedule allocated to support blocks, though more than half of **visual arts teachers** do have support block time in their schedule. Among those who have support blocks in their schedule, the number of minutes allocated to the support blocks varies and ranges from 30 minutes to 360 minutes.

Alignment of APS Arts Offerings with University Requirements and Career Options

In an effort to understand the extent to which the APS arts program adequately prepares interested students for postsecondary arts studies or careers in the arts, Planning and Evaluation contracted with Hanover Research (Hanover) to conduct a scan of university arts program prerequisites and application requirements, as well as projections for arts-related occupations. The full Hanover report is available in **Appendix F2**. Findings from the scan show that:

- Students participating in APS arts courses will likely be well-prepared to meet application and prerequisite requirements of postsecondary arts programs.
- APS should consider new courses to support students in high demand career pathways such as multimedia, animators, graphic designers and technical theater.

Arts Education Access and Participation

Arts as Part of School Culture

Teachers and administrators at all levels are overwhelmingly positive about the extent to which the arts are valued at their school (figure 9) and are a part of their school's school culture (figure 10). Administrators are more likely than teachers to indicate that the arts are *very valued*, or *very much a part of the school culture,* vs *somewhat.*

Figure 9: How valued are the arts at your school? (Teachers and administrators, by level)

Legend: ■ Very valued ■ Somewhat valued ■ Not at all valued ■ I don't know

	Very valued	Somewhat valued	Not at all valued	I don't know
ES Arts Teachers (n=74)	46%	47%	5%	
ES Administrators (n=39)	90%	10%		
MS Arts Teachers (n=23)	70%	30%		
MS Administrators (n=12)	75%	25%		
HS Arts Teachers (n=30)	50%	50%		
HS Administrators (n=14)	86%	7%		7%
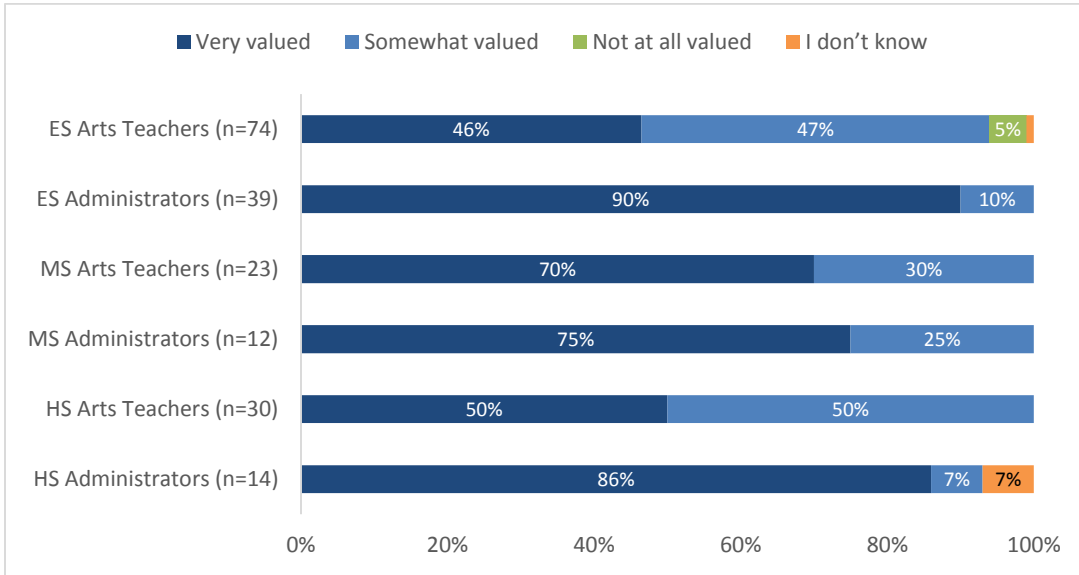
Figure 10: How much are the arts a part of your school's school culture? (Teachers and administrators, by level)

Legend: ■ Very much ■ Somewhat ■ Not at all ■ I don't know

	Very much	Somewhat	Not at all	I don't know
ES Teachers (n=74)	49%	49%		
ES Administrators (n=39)	77%	23%		
MS Teachers (n=23)	61%	35%		
MS Administrators (n=12)	67%	33%		
HS Teachers (n=30)	47%	53%		
HS Administrators(n=14)	71%	21%		7%
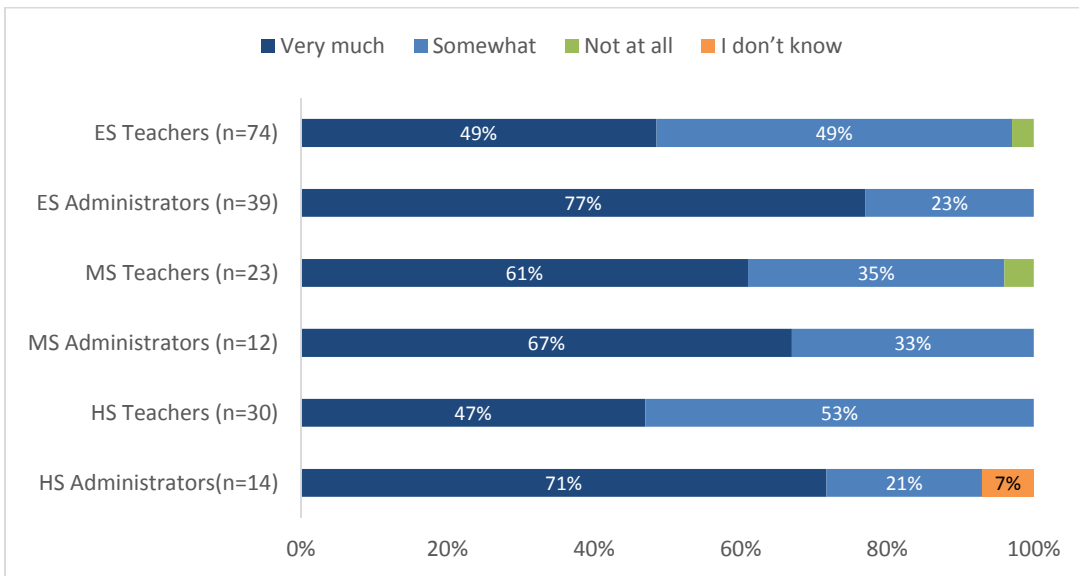
Enrollment in Arts Courses

Arts courses are available in all elementary, middle, and high schools, as well as alternative programs.

At the **elementary** level, all students in grades Pre-K through 5 receive instruction in visual arts and general music based on APS curriculum aligned to the four strands in the Virginia Standards of Learning. For Visual Art, the strands are Visual Communication and Production, Cultural Context and Art History, Judgment and Criticism, and Aesthetics. For General Music, the strands are Performance and Production, Cultural Context and Music theory, Judgment and Criticism, and Aesthetics. Third grade students are introduced to Instrumental Music with the soprano recorder in their general music classes.

Beginning in the fourth grade, students have opportunities to play a standard orchestra or band instrument. Most elementary schools have a school chorus for 4th and 5th graders.

The following arts courses are available:

- General Music grades Pre-K-5
- Choral Music grades 4-5
- Instrumental music grades 4-5
- Visual arts grades Pre-K-5

At the **middle school** level, arts are offered as elective courses. Students in grade 6 can choose to participate in band, orchestra, or chorus on a yearlong basis, or they may choose a semester option for chorus, theater, visual art, or guitar. Additionally, they can choose to take Exploratory Wheel, a process whereby students experience different electives on a rotation basis. Arts electives at grades 7 and 8 are available through semester or yearlong classes. The classes provide both grounding in concepts and opportunities to develop production and performing skills. Visual Art, Theater, and Chorus can be elected as either a semester-long class or a full year class at most middle schools, while band and orchestra are yearlong classes.

Additional arts elective courses may be taken through Act II in middle schools. Act II was created in 2002 based on a recommendation made by the Arts Advisory Committee. It was piloted at Kenmore in 2004, providing students interested in the arts the opportunity to take an elective course after school. These courses have the same requirements and rigor of arts electives offered during the school day. In 2008-09, Act II was extended to all Arlington middle schools

The following arts courses are available:

- Exploratory Wheel/ Visual Arts, Choral and Theater grade 6
- Beginning, Intermediate, and Advanced Band grades 6-8
- Jazz Band grades 7-8
- Beginning, Intermediate, and Advanced Orchestra grades 6-8
- Guitar grades 7 and 8
- Beginning, Intermediate, and Advanced Chorus grades 6-8
- Visual Arts I and II grades 6-8
- Theater grades 6-8
- **Kenmore** only: All classes listed above and Piano, Showtime and Visual Art III

At the **high school** level, the Arts Education program is designed to provide students with the opportunity to participate in a sequential course of study in the disciplines of music, visual arts, and theater arts. Generalized experiences as well as highly advanced and specialized opportunities are available in all arts areas. Students are provided training in the technical skills necessary to develop their individual capacities to construct and experience the creative process. A credit earned in any of these courses fulfills the Fine and Practical Arts credit requirement.

The following arts courses are available:

- Chamber Choir, Concert Choir, Advanced Choir, Basso Chorus (Men's)

- Jazz Pop Vocal Ensemble
- Beginning Instrumental Music
- String and Chamber Orchestra
- Intermediate and Advanced Band
- Jazz Instrumental Lab/Ensemble
- Marching Band
- Music ensembles
- Guitar I and II
- Digital Song Writing and Music Theory
- AP Music Theory
- Art I, II, and III and AP Studio
- Computer Graphics I and II
- Intro to Sculpture and Sculpture
- Intro to Crafts and Crafts
- Painting and Drawing
- AP Art History
- Ceramics I, II, II
- Digital Photo I, II, III and AP Photo (Studio)
- Theatre Arts I, II, III, IV
- Technical Theater
- Fine Arts Apprentice Program

In addition to courses available at all high schools, the following courses are available at **Washington-Lee High School**:

- International Baccalaureate (IB) Art standard level (SL) and higher level (HL)
- IB Music SL
- IB Theater SL and HL
- IB Tech Theatre SL and HL
- IB Film SL and HL

In addition to courses available at all high schools, the following courses are available at **H-B Woodlawn Secondary Program**:

- Theater Directing
- Film I and II
- Women's Concert Choir
- Women's Camerata
- Advanced Topics Music Theory

As shown in figure 11, the number of enrollments in middle school arts courses has increased in all disciplines except for instrumental music. During the same time period, the overall student population has grown, and the percentage of middle school students enrolled in an arts course has decreased for

instrumental music (by five points), **theater** (by three points), and **exploratory wheel** (by one point). There has been an increase in the percentage of middle school students enrolled in **visual art** (by four points) and **choral music** (by five points).

Figure 11: Number of Middle School Arts Enrollments and Percentage of Middle School Students Enrolled in at Least One Arts Course, 2013-14 through 2016-17

Number of Middle School Arts Enrollments

Percentage of Middle School Students Enrolled in at Least One Arts Course
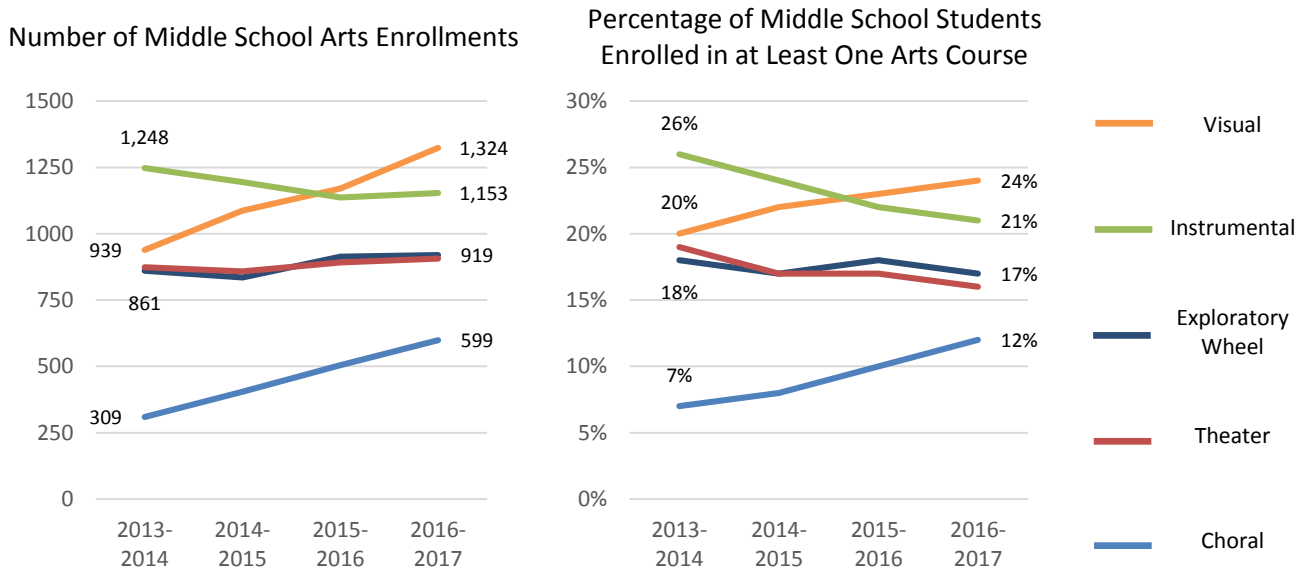
Figure 12 shows that at the high school level, the number of enrollments in arts courses has increased in all disciplines except theater, while the percentage of students enrolled in a course has remained fairly stable over a four-year period. High school students are most likely to enroll in a **visual arts** course, and this is the only discipline that does not see a large drop off in comparison to middle school.

Figure 12: Number of High School Arts Enrollments and Percentage of High School Students Enrolled in at Least One Arts Course, 2013-14 through 2016-17

Number of High School Arts Enrollments

Percentage of High School Students Enrolled in at Least One Arts Course

14
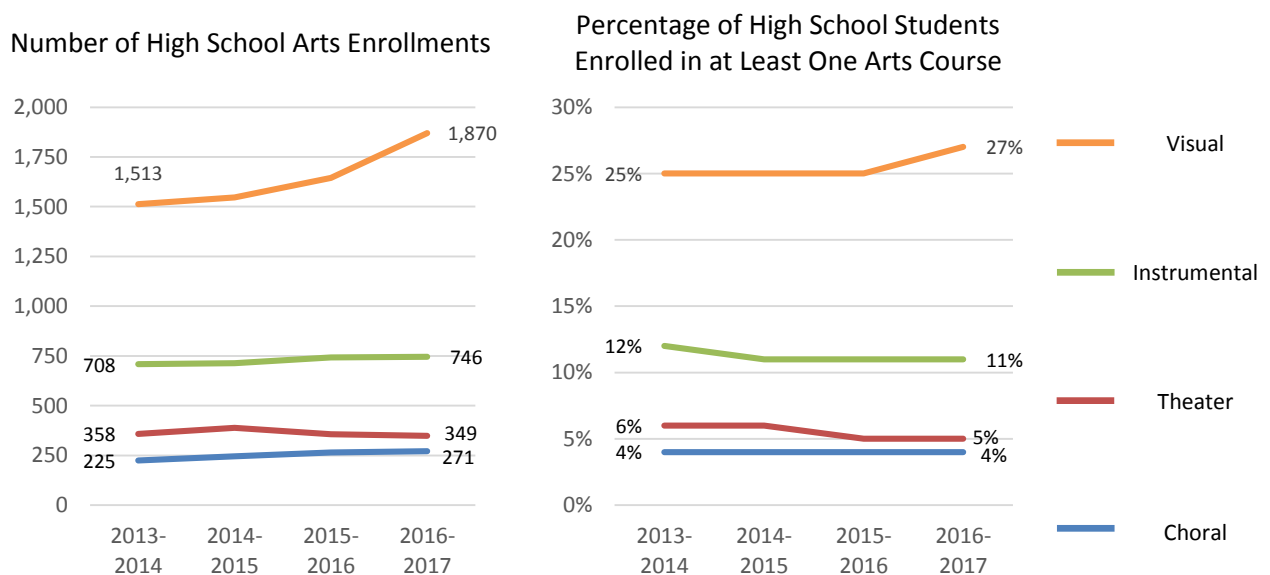
The Arts Education Office aims for all students to have the opportunity to participate in arts instruction. This section examines the representation of student groups enrolled in arts courses by discipline. Certain factors may have an impact on a student's ability to take an arts course:

- Conflict with **required support courses** such as math strengthening or reading support
- Choral and instrumental music are **sequential** and are therefore difficult to participate in if a student has not participated from an early grade
- Instrumental music courses include a **cost for instruments**. The Arts Education Office has taken steps to ensure that students and families are aware that **reduced fees** are available for instrument rental.

Gender

While boys have generally been underrepresented in arts courses over the past four years, evidence suggests that this trend may be changing. Based on the 2010 program evaluation findings, choral pyramid models were put into place to increase choral music enrollment, in particular to increase enrollment for boys. The increased enrollment provides the opportunity to have ensembles based on voice range, which provides more opportunity for selection of pieces to mirror the ensemble.

The Arts Education Office has also focused on hiring high quality vocal teachers who are using contemporary repertoires. In addition, the Arts Office has provided professional development that has focused on the relationship between student voice and choice, retention of choral students, and building programs.

These changes appear to have made an impact at the middle school level in the past four years, which may have a continued impact at the high school level in future years. Figure 13 shows the percentage of secondary students enrolled in each type of arts course who were male and female, in comparison to the APS population at each level. Enrollment data for all four years included in this evaluation is included in **Appendix C1**. The enrolment data shows that:

- Underrepresentation of boys in middle school **choral music** has decreased from 32 to 18 points.
- Underrepresentation of high school boys in **instrumental music** decreased from 5 points to 0 points (i.e., boys are no longer underrepresented).
- Underrepresentation of high school boys in **theater** decreased from 13 points to 9 points.
- Underrepresentation of high school boys in **visual art** decreased from 6 points to 4 points.

At the same time, underrepresentation remains unchanged or has increased slightly in a few areas:

- Middle school boys have been consistently underrepresented by about 8 points in **theater** courses.
- High school boys have been consistently underrepresented by about 28 points in **choral music**.
- Middle school boys are underrepresented in **visual art**, a trend which has increased slightly, from 8 points in 2013-14 to 11 points in 2016-17.

Figure 13: Secondary Arts Enrollment by Gender, 2013-14 and 2016-17

2013-14

■ Female ■ Male

Middle School

	Female	Male
APS	49%	51%
Choral	81%	19%
Instrumental	46%	54%
Theater	57%	43%
Visual	57%	43%
Exploratory	50%	50%

2016-17

■ Female ■ Male

	Female	Male
APS	48%	52%
Choral	66%	34%
Instrumental	46%	53%
Theater	56%	44%
Visual	59%	41%
Exploratory	46%	54%

■ Female ■ Male

High School

	Female	Male
APS	47%	53%
Choral	75%	25%
Instrumental	42%	58%
Theater	60%	40%
Visual	53%	47%

■ Female ■ Male

	Female	Male
APS	48%	52%
Choral	76%	24%
Instrumental	48%	52%
Theater	57%	43%
Visual	52%	48%

English Learners

In most arts disciplines, the representation of limited English proficient (LEP) students has increased over the past four years, and in many disciplines, LEP students are enrolled at nearly the same rates as non-LEP students.

Figure 14 shows the percentage of secondary students enrolled in each type of arts course who were LEP or non-LEP, in comparison to the APS population at each level. The enrollment data shows that:

- At the middle school level, underrepresentation of LEP students has decreased in **all disciplines but instrumental music**, and in 2016-17, LEP students were underrepresented by just 1 to 4 points in those disciplines.
- At the high school level, underrepresentation of LEP students has decreased in the areas of **theater** and **visual art**, to 10 and 3 points, respectively, in 2016-17.

In the following disciplines, underrepresentation of LEP students has remained stable or increased:

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- In middle school **instrumental music**, LEP students have been unrepresented by about 10 points over the past four years.
- Underrepresentation of high school LEP students has increased in **choral** and **instrumental music**, to 17 and 16 points in 2016-17.

Figure 14: Secondary Arts Enrollment by LEP Status, 2013-14 and 2016-17

2013-14 | 2016-17

■ Non-LEP ■ LEP

Middle School

	Non-LEP	LEP
APS	79%	21%
Choral	88%	12%
Instrumental	89%	11%
Theater	89%	11%
Visual	87%	13%
Exploratory	82%	18%

	Non-LEP	LEP
APS	83%	17%
Choral	86%	14%
Instrumental	93%	7%
Theater	87%	13%
Visual	84%	16%
Exploratory	84%	16%

High School

	Non-LEP	LEP
APS	77%	23%
Choral	91%	9%
Instrumental	88%	12%
Theater	89%	11%
Visual	84%	16%

	Non-LEP	LEP
APS	78%	22%
Choral	95%	5%
Instrumental	94%	6%
Theater	88%	12%
Visual	81%	19%

Economically Disadvantaged Students

With a few exceptions, the representation of economically disadvantaged students seems to be increasing across levels and disciplines.

Figure 15 shows the percentage of secondary students enrolled in each type of arts course who received free or reduced price meals (economically disadvantaged) or who were non-disadvantaged, in comparison to the APS population at each level. The enrollment data shows that:

- At the middle school level, underrepresentation of economically disadvantaged students has decreased to just 4 points in **theater** and 2 points in **visual arts**.

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- In high school **theater** and **visual art** classes, underrepresentation of economically disadvantaged students has decreased slightly, to 12 and 5 points, respectively.
- In high school **choral** and **instrumental music** courses, underrepresentation of economically disadvantaged students has fluctuated, and decreased in the most recent year, to 13 and 14 points, respectively.

At the middle school level, there were two exceptions to the overall positive trend: Underrepresentation of economically disadvantaged students in middle school **exploratory wheel** and **instrumental music** classes has increased slightly, to 6 and 11 points, respectively.

Figure 15: Secondary Arts Enrollment by Economic Status, 2013-14 and 2016-17

2013-14

Middle School	Non-Disadvantaged	Disadvantaged
APS	69%	31%
Choral	69%	31%
Instrumental	77%	23%
Theater	79%	21%
Visual	79%	21%
Exploratory	73%	27%

2016-17

Middle School	Non-Disadvantaged	Disadvantaged
APS	70%	30%
Choral	69%	31%
Instrumental	81%	19%
Theater	74%	26%
Visual	72%	28%
Exploratory	76%	24%

2013-14

High School	Non-Disadvantaged	Disadvantaged
APS	67%	33%
Choral	84%	16%
Instrumental	81%	19%
Theater	82%	18%
Visual	76%	24%

2016-17

High School	Non-Disadvantaged	Disadvantaged
APS	67%	33%
Choral	80%	20%
Instrumental	81%	19%
Theater	79%	21%
Visual	72%	28%

Students with Disabilities

Generally, students with disabilities are well represented in arts classes, and in many cases the proportion of students with disabilities taking arts classes has increased over the past four years.

Figure 16 shows the percentage of secondary students enrolled in each type of arts course who were students with disabilities (SWD) or non-SWD, in comparison to the APS population at each level. The enrollment data shows that:

- Underrepresentation of middle school students with disabilities has decreased to just one point in **theater** classes, and two points in **visual arts** classes.
- Middle school students with disabilities are well represented in **choral music** classes, with underrepresentation ranging from 2 to 3 points over a four-year period.
- High school students with disabilities are well represented in **visual art** classes, with a consistent underrepresentation of 3 points over a four-year period.
- At the high school level, underrepresentation of students with disabilities in **choral music** has fluctuated, and decreased in the most recent year, to 4 points.
- Underrepresentation of high school students with disabilities in **instrumental music** classes has decreased slightly, to 5 points.

In the following disciplines, underrepresentation of students with disabilities has remained stable or increased:

- Middle school students with disabilities are consistently underrepresented by 5 to 7 points in **instrumental music**, and by 5 to 6 points in **exploratory wheel**.
- Whereas in 2013-14 students with disabilities were not underrepresented in high school **theater** classes, by 2016-17 they were underrepresented by 9 points.

Figure 16: Secondary Arts Enrollment by Disability Status, 2013-14 and 2016-17

2013-14

Middle School

Non-SWD | SWD

	Non-SWD	SWD
APS	82%	18%
Choral	85%	15%
Instrumental	89%	11%
Theater	88%	12%
Visual	86%	14%
Exploratory	88%	12%

2016-17

Non-SWD | SWD

	Non-SWD	SWD
APS	84%	16%
Choral	86%	14%
Instrumental	90%	10%
Theater	85%	15%
Visual	86%	14%
Exploratory	89%	11%

High School

Non-SWD | SWD

	Non-SWD	SWD
APS	85%	15%
Choral	91%	9%
Instrumental	93%	7%
Theater	85%	15%
Visual	88%	12%

Non-SWD | SWD

	Non-SWD	SWD
APS	84%	16%
Choral	88%	12%
Instrumental	89%	11%
Theater	75%	25%
Visual	87%	13%

At both the middle and high school levels, students in most racial/ethnic groups are well represented in arts classes, across disciplines. **Hispanic** students stand out as most likely to be underrepresented, but there has been progress in decreasing this underrepresentation at the middle school level.
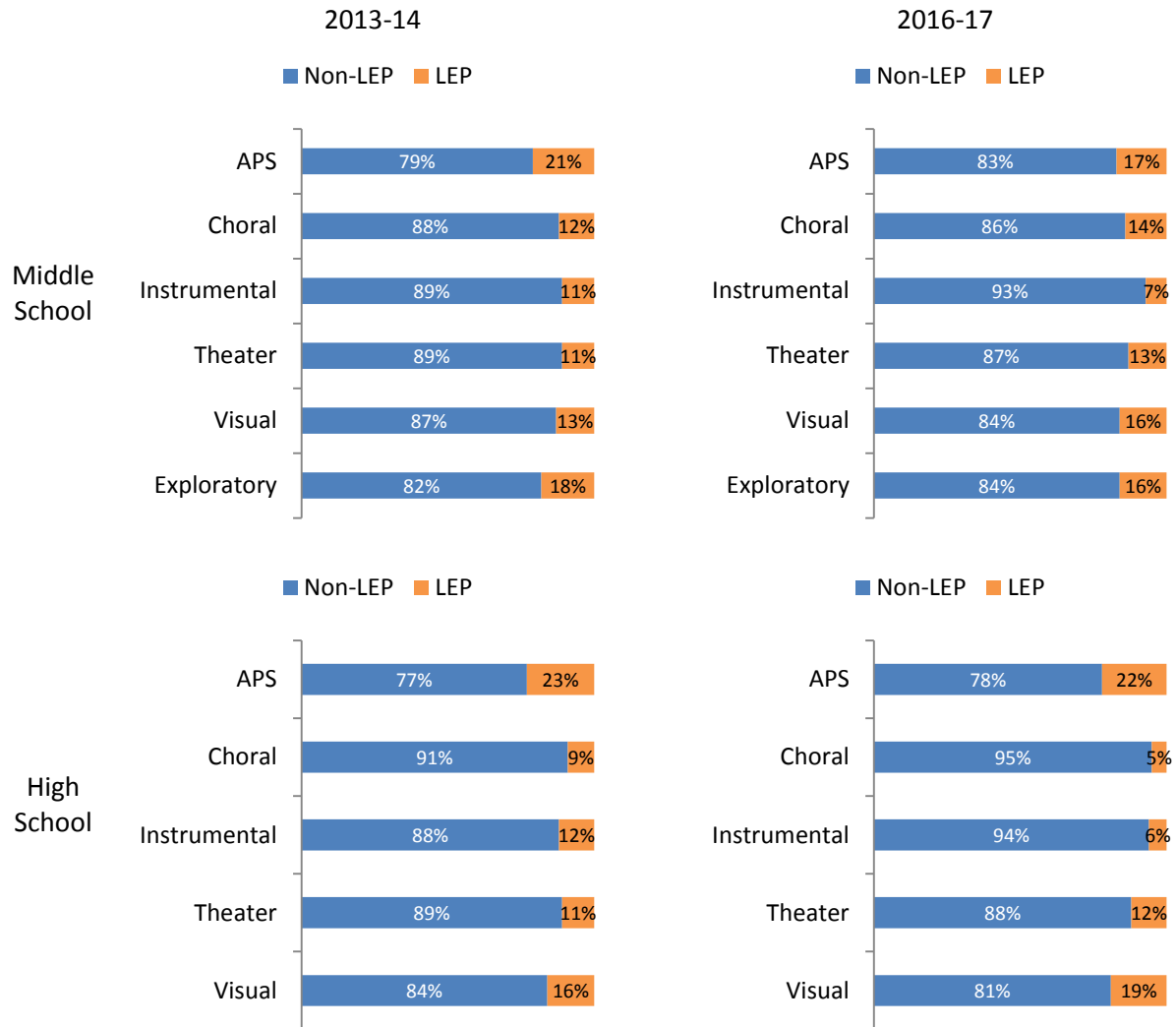
Figure 17 shows the percentage of secondary students enrolled in each type of arts course by race and ethnicity, in comparison to the APS population at each level. The enrollment data shows that:

- At the middle school level, underrepresentation of Hispanic students in **choral music** has decreased to 0 points (i.e., they are no longer underrepresented).
- Underrepresentation of Hispanic students has decreased to 4 points in middle school **theater** classes and to just 1 point in middle school **visual art** classes.

Hispanic students remained underrepresented in the following disciplines:

- Middle school Hispanic students have been consistently underrepresented in **instrumental music** by 5 to 7 points, and in **exploratory wheel** by 3 to 5 points.
- At the high school level, Hispanic students are underrepresented in all disciplines, and the rate of underrepresentation has seen little change. In 2016-17, this ranged from 11 to 14 points for **choral music**, **instrumental music**, and **theater**; and was 6 points for **visual art**.

Figure 17: Secondary Arts Enrollment by Race/Ethnicity, 2013-14 and 2016-17

2013-14	2016-17

Legend: Asian, Black, Hispanic, White, Other

Middle School

2013-14:
- APS: 9% 11% 28% 46% 6%
- Choral: 11% 16% 20% 48% 6%
- Instrumental: 10% 9% 23% 51% 7%
- Theater: 9% 10% 15% 61% 6%
- Visual: 9% 8% 20% 58% 5%
- Exploratory: 7% 9% 24% 52% 7%

2016-17:
- APS: 9% 10% 26% 49% 6%
- Choral: 10% 14% 26% 44% 7%
- Instrumental: 8% 9% 20% 56% 8%
- Theater: 7% 11% 22% 56% 4%
- Visual: 11% 9% 25% 49% 6%
- Exploratory: 9% 7% 21% 57% 6%

High School

2013-14:
- APS: 9% 12% 31% 42% 5%
- Choral: 10% 12% 19% 52% 8%
- Instrumental: 11% 9% 21% 53% 6%
- Theater: 6% 11% 17% 60% 7%
- Visual: 9% 9% 25% 51% 5%

2016-17:
- APS: 9% 11% 32% 42% 5%
- Choral: 10% 9% 19% 53% 9%
- Instrumental: 11% 8% 20% 54% 7%
- Theater: 7% 11% 20% 56% 6%
- Visual: 9% 9% 28% 48% 5%

Enrollment in Advanced Arts Courses

Arlington Public Schools offers opportunities for students to participate in advanced arts course offerings at each high school and in each arts discipline. Table 4 lists all high school arts courses considered advanced. Students who enrolled in the Fine Arts Apprentice Program were included under whichever discipline was their focus.

Table 4: Advanced Arts Courses Offered at APS High Schools

Discipline	Course
Choral Music	Advanced Choir
	Chamber Choir
	Ensembles
	Women's Camerata (H-B Woodlawn)
	Men's Choir (now called Basso)
Instrumental Music	Intermediate Band
	Advanced Band
	Song Writing/Digital Audio/Music Theory
	AP Music Theory
	Chamber Orchestra
	Guitar Ensemble (now called Guitar II)
	Jazz Band
Theater	Theatre Art III
	Advanced Theatre IV
	IB Theatre Arts (SL)*
	IB Theatre Arts (HL) Pt 1*
	IB Theatre Arts (HL) Pt 1*
	Theatre Arts Directing
	Film Study II
	Film/Video Production
Visual Art	Art III
	Art IV
	AP Art History
	AP Studio Art
	IB Visual Arts (SL)*
	IB Visual Arts (HL) Pt 1*
	IB Visual Arts (HL) Pt*
	Ceramics III
	Digital Photo III
	Photography IV

*International Baccalaureate courses are offered at Washington-Lee High School.

Over the past four years, hundreds of APS high school students have participated in advanced arts coursework each year. Total numbers are displayed in table 5.

Table 5: Number of Enrollments in Advanced Arts Courses, 2013-14 through 2016-17

Number of Students	2013-14	2014-15	2015-16	2016-17
Choral	147	163	191	190
Instrumental	299	323	337	306
Theater	100	92	97	116
Visual	274	276	297	281

Representation of Student Groups in Advanced Arts Courses

- **Boys** are underrepresented in advanced choral music (by 16 to 27 percentage points in the last four years), advanced theater (by 13 to 21 points), and – in the last three years - advanced visual art (by 11 to 14 points).
- **Girls** are slightly underrepresented in instrumental music; in 2016-17, they were underrepresented by 4 points.
- **LEP students** and **economically disadvantaged students** are underrepresented in all advanced arts courses. Across disciplines, this has ranged from 17 to 23 points for LEP students, and 18 to 31 points for economically disadvantaged students, over the last four years.
- **Students with disabilities** have also been consistently underrepresented in advanced arts coursework over the past four years. This has ranged from 4 to 10 points in choral music, instrumental music, and visual art. Students with disabilities were underrepresented by just two points in theater classes in 2016-17.
- **Hispanic** students are underrepresented in advanced arts courses across all disciplines, ranging from 12 to 21 points over the past four years.
- Underrepresentation of **black** students in advanced instrumental music, theater, and visual art has decreased over the past four years. In 2016-17, they were underrepresented by 4, 4, and 5 points, respectively. Black students are well represented in advanced choral music courses.
- **Asian** students are underrepresented in advanced theater courses. This has increased from 5 points in 2013-14 to 8 points in 2016-17.

Access to Arts Courses

In an effort to determine the extent to which students who are interested in taking arts courses are able to, this evaluation examines several questions:

- Among students who request to enroll in arts courses on their **course request form**, how many of them end up enrolling in the requested course?
- What is the extent to which students **continue to take arts classes from year to year** and what are the reasons for not continuing?
- Among all **students not taking art**, what are their reasons for not taking it?

Arts Course Requests

An analysis of middle school course requests shows that most students who request to take an arts course ultimately end up enrolling in the requested course the following school year. Figure 18 shows the percentage of rising 6th, 7th, and 8th graders who ended up enrolling in their requested courses. This is shown for two groups of students: those who **requested one arts course** and those who **requested multiple arts courses**. Of those who requested one course, between 88-91% of students ended up

enrolling in their requested course. Of those who requested multiple courses, between 94-98% ended up enrolling in at least one requested course.

Figure 18: Percentage of Students Enrolled in Requested Arts Classes

Students who Requested One Art Class | **Students who Requested Multiple Arts Classes**

Legend: ■ All Requested Classes   ■ Some Requested Classes   ■ No Requested Classes

Students who Requested One Art Class:
- Grade 6 (n=1,267): 91% All Requested Classes, 9% No Requested Classes
- Grade 7 (n=1,028): 91% All Requested Classes, 9% No Requested Classes
- Grade 8 (n=833): 88% All Requested Classes, 12% No Requested Classes

Students who Requested Multiple Arts Classes:
- Grade 6 (n=269): 89% All Requested Classes, 9% Some Requested Classes
- Grade 7 (n=174): 69% All Requested Classes, 25% Some Requested Classes, 6% No Requested Classes
- Grade 8 (n=150): 74% All Requested Classes, 20% Some Requested Classes, 6% No Requested Classes

(x-axis: 0%, 20%, 40%, 60%, 80%, 100%)

Discontinuation and Non-Participation in Arts Courses

To gauge the extent to which students continue to participate in arts courses from year to year and the factors that determine a student's desire or ability to take or continue taking arts courses, this section includes

- an analysis of enrollment data for students in grades 7 and 9, two major points of transition
- survey responses from a sample of all students in grades 6-11 addressing participation in arts classes and reasons for not participating
- survey responses from students in grades 7 and 9 who did not enroll in an arts class in 2017-18 after having enrolled in an arts class in 2016-17

Enrollment

Figure 19 shows the percentage of students in grades 7 and 9 who did not enroll in an arts class during the current school year after having enrolled in an arts class the previous school year, over the past three years. The rate of discontinuation among 7th graders has increased slightly over three years, from 22% to 29%. Roughly a third of 9th graders discontinued arts enrollment each year.

Figure 20 shows the percentage of students in grades 7 and 9 who did not enroll in an arts class within the same discipline during the current school year after having enrolled in an arts class in that discipline the previous school year.

Figure 20: Percentage of Students who Discontinued Arts Enrollment (Within Disciplines)
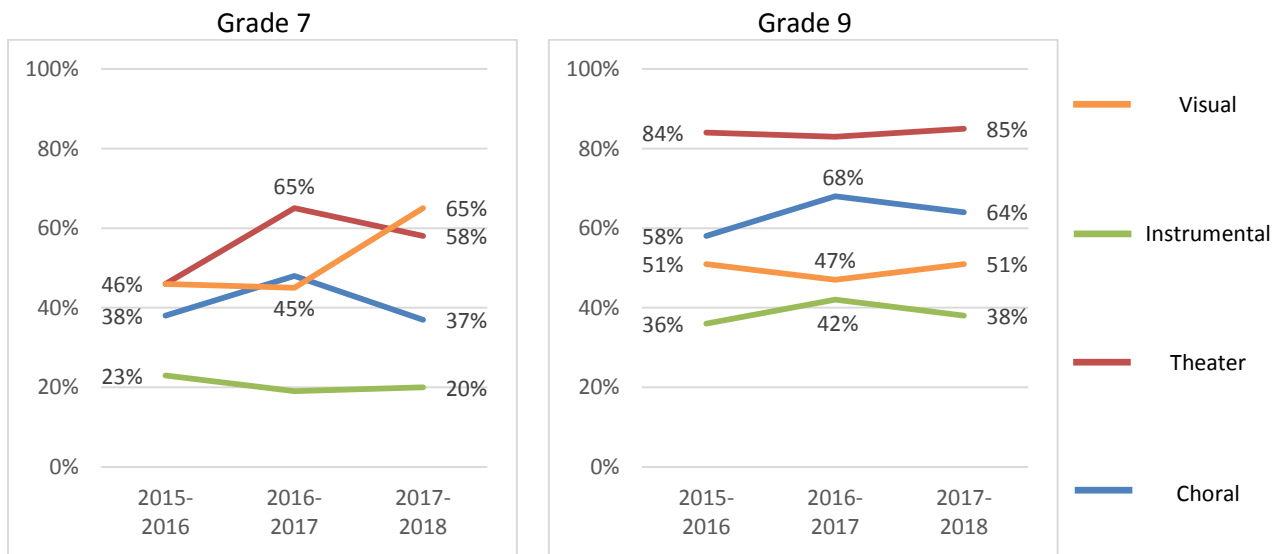
At both grade levels, **instrumental music** had the lowest rate of discontinuation, and **theater** generally had the highest rate of discontinuation, though this was surpassed by **visual art** in 7th grade in 2016-17. Students in 9th grade are more likely to discontinue arts participation than students in 7th grade, with the exception of visual arts in 2017-18.

Survey Responses

To gauge students' reasons for not participating in arts courses, feedback was collected from four groups of students:

- A sample of all middle school students in 2016-17
- A sample of high school students in grades 9-11 in 2016-17
- All students in 7th or 9th grade who took an arts course in 2016-17 and did not enroll in an arts course in 2017-18
- All students in 7th grade who took Exploratory Wheel in 2016-17 and did not enroll in an arts course in 2017-18

Figure 21 shows these students' responses to the following questions:

- **Students who indicated that they are currently taking art**: How would you rate your experience in your art class(es) this year?
- **Students who discontinued taking art this year**: How would you rate your experience in the above class(es)?

Figure 21: Students' Ratings of Their Experience in Current or Past Arts Classes
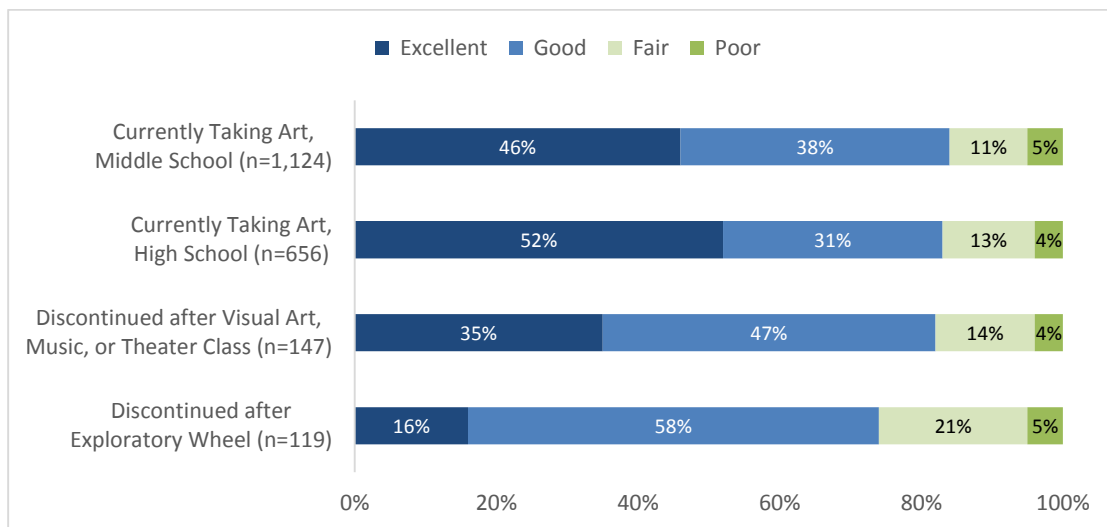
Generally, students were overwhelmingly positive in their ratings, with between 82% and 84% of students who were currently taking or had previously taken a **visual art, music, or theater** class selecting either *excellent* or *good*, though students who had discontinued were less likely to select *excellent*. Those who had previously taken **Exploratory Wheel** were somewhat less likely to select these ratings, at 74%.

Figure 22 shows responses to the following questions:

- **Students who indicated that they are not currently taking art:** What is the primary reason you haven't taken an arts class this year?
- **Students who discontinued taking art this year:** What is the primary reason you did not take an art, music, and/or theater class this school year?

Figure 22: Students' Reasons for Not Taking Art
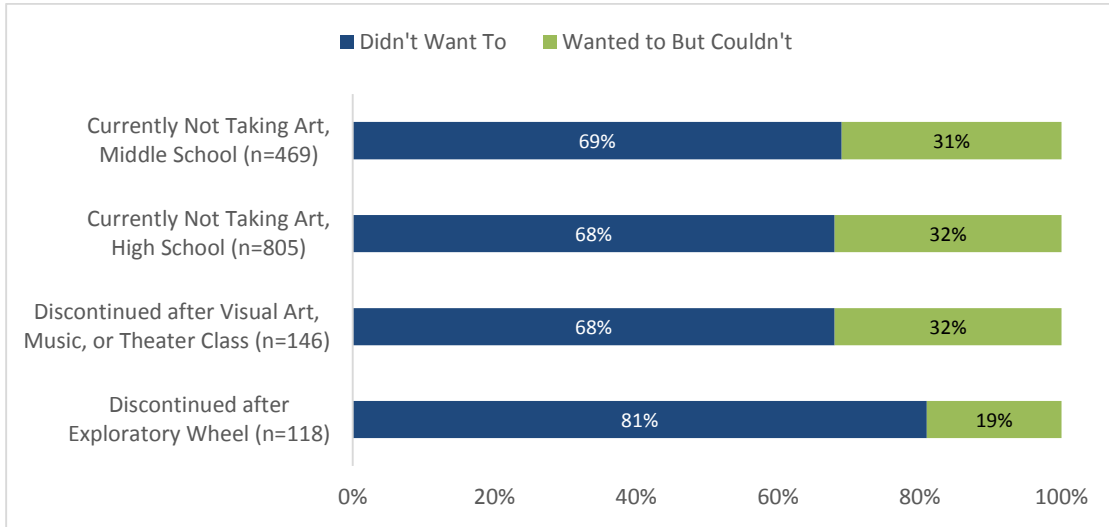
Most students in each group indicated that their reason for not taking art this year was that they *did not want to*, with those who had previously taken **Exploratory Wheel** again standing out as being more likely to select this response (81% vs 68-69%). Almost a third of students in the other groups indicated that they *wanted to take an art class but were not able to*.

Students who indicated that they wanted to take an arts class but were not able to were asked to indicate the reason(s) they could not take an art class. These answers are displayed in table 6. Across respondent groups, the most commonly selected reasons were all related to **scheduling**.

Table 6: Please select up to three reasons you weren't able to take an arts class this year: (Students who wanted to take an art class but weren't able to)

Response	Currently Not Taking Art, MS	Currently Not Taking Art, HS	Discontinued after Visual Art, Music, or Theater Class	Discontinued after Exploratory Wheel
Number of Respondents:	*146*	*259*	47	23
I didn't have time in my schedule because of the required courses I had to take.	40%	58%	53%	57%
I didn't have time in my schedule because I had to take a remediation class (for example, I had to repeat a class or I had to take an extra class to strengthen my skills).	27%	10%	28%	26%
I had time in my schedule, but there weren't any art, theater, and/or music classes available during the free period(s) in my schedule.	12%	15%	19%	9%

Response	Currently Not Taking Art, MS	Currently Not Taking Art, HS	Discontinued after Visual Art, Music, or Theater Class	Discontinued after Exploratory Wheel
I was discouraged from taking arts by school staff.	8%	8%	2%	0%
I was discouraged from taking arts by my parents.	6%	2%	2%	13%
I had a bad experience in a previous arts class.*	13%	5%	n/a	n/a
I do not want to or can't pay the fee that some art, theater, and/or music classes require.	8%	7%	0%	4%
I didn't know art, theater, and/or music classes were available to me.	8%	20%	13%	13%
Other	49%	20%	36%	35%

*This question was not included in the survey for students who discontinued taking arts.

Students who discontinued taking art in 2017-18 and who indicated that their reason was that they did not want to take art were asked their reason(s) for not wanting to. These responses are displayed in table 7. By far, the most common responses were that students either *weren't interested* or that they *wanted to take an elective in another subject area*.

Table 7: Please select up to three reasons you didn't want to take an arts course this year. (Students who discontinued taking arts because they didn't want to)

Response	Discontinued after Exploratory Wheel	Discontinued after Visual Art, Music, or Theater Class
Number of Respondents:	95	99
I had a bad experience last year.	16%	24%
It's too difficult.	8%	12%
I wasn't challenged enough.	9%	10%
I'm not interested in it anymore.	52%	54%
I wanted to take an elective in another subject area.	76%	69%
Other	34%	35%

Gifted Identification in Visual Art and Music

When a student is referred for possible identification as gifted in visual art or music, the parent or guardian is provided a Parent Acknowledgement of Notification Form that authorizes the resource teacher for the gifted (RTG) to collect multiple forms of evidence for consideration (e.g. work products, Gifted Behavior Commentary [GBC] form, parent information form, etc.). A local school committee then conducts a holistic case study to assess the student's eligibility to be identified as gifted.

Students who are new to Arlington Public Schools and were identified as gifted in the areas of visual art and music in their prior school district may be considered for immediate services upon review of relevant data and records from their previous school.

Number of Referrals and Identifications

Figure 23 shows the number of elementary students referred and identified in visual art and music between 2012-13 and 2016-17. In both identification areas, the number of referrals and identifications has fluctuated over time with 2016-17 generally having the highest number of referrals and identifications. Starting in 2015-16, a smaller proportion of referrals ultimately leads to identifications.

Figure 23: Number of Elementary Students Referred and Identified as Gifted, 2012-13 through 2016-17
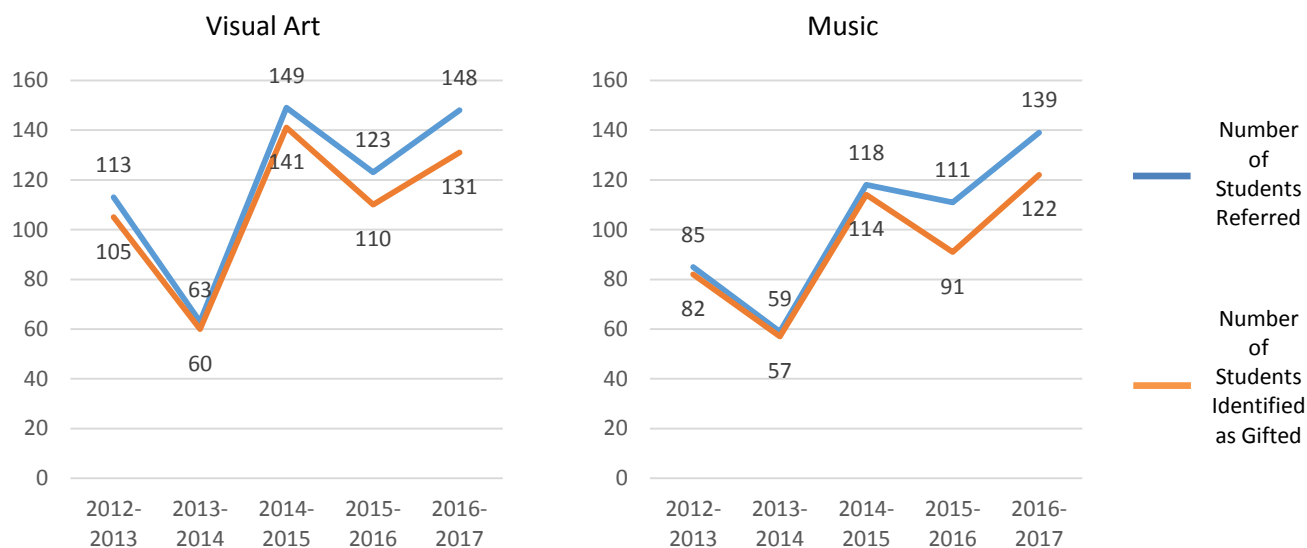
Table 8 shows the number of arts referrals and identifications at the secondary level. The total number of secondary referrals and identifications is lower than at the elementary level.

Table 8: Number of Secondary Students Referred and Identified as Gifted, 2012-13 through 2016-17

Level	Discipline	Number of Students	2012-13	2013-14	2014-15	2015-16	2016-17
Middle School	Music	Referred	8	2	9	11	3
		Identified as Gifted	8	2	8	7	2
	Visual Art	Referred	32	29	33	24	25
		Identified as Gifted	30	28	26	21	19
High School	Music	Referred	4	1	2	3	0
		Identified as Gifted	4	1	2	3	N/A
	Visual Art	Referred	4	5	2	1	9
		Identified as Gifted	4	5	2	1	9

Given that most referrals and identifications occur at the elementary level, data from this level was further examined to assess the level of **variation from school to school**. Tables 9 and 10 show the range of visual art and music referrals and identifications across elementary schools, as well as the percentage

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of referred students being identified. It also shows the number of elementary schools where no referrals and no identifications occurred.

In any given school year, between 3-9 schools referred no students for visual art, and between 3-10 schools referred no students for music.

Table 9: Number of Elementary Students Referred and Identified as Gifted in Visual Art, Districtwide with Variation by School

	Statistic	*2012-13*	*2013-14*	*2014-15*	*2015-16*	*2016-17*
Referrals	Range Across Elementary Schools	0-16	0-13	0-21	0-16	0-31
	Number of Schools with No Referrals	5	9	4	5	3
Identifications	Range Across Elementary Schools	0-16	0-13	0-21	0-15	0-28
	Number of Schools with No Identifications	6	10	5	7	6

Table 10: Number of Elementary Students Referred and Identified as Gifted in Music, Districtwide with Variation by School

	Statistic	*2012-13*	*2013-14*	*2014-15*	*2015-16*	*2016-17*
Referrals	Range Across Elementary Schools	0-12	0-11	0-28	0-38	0-25
	Number of Schools with No Referrals	6	9	4	10	3
Identifications	Range Across Elementary Schools	0-12	0-11	0-28	0-27	0-25
	Number of Schools with No Identifications	7	9	5	10	6

Representation of Student Groups among Referred and Identified Students

An analysis of elementary visual art and music referral and identification numbers from 2012-13 through 2016-17 shows that certain student groups are consistently underrepresented in the population of students who are **referred** as gifted. These groups are:

- **Males**: underrepresented by 9 to 15 points in **music** referrals and by 8 to 19 points in **visual art** referrals
- **English learners**: underrepresented by 6 to 24 points in **music** referrals
- **Economically disadvantaged students**: underrepresented by 5 to 19 points in **music** referrals and 5 to 17 points in **visual art** referrals
- **Hispanic students**: underrepresented by 10 to 18 points in **music** referrals

These patterns are similar among **identifications** for the above groups. Among other groups, representation fluctuates from year to year. Complete data on student group representation is available in **Appendix C3**.

Staff Feedback on Gifted Identification in Visual Art and Music

In the staff survey administered in fall 2017, arts teachers and resource teachers for the gifted (RTGs) responded to questions about the referral and identification process, as well as their collaboration with each other.

Preparation for Participation in Referral and Identification Process

Arts teachers responded to a series of questions about **professional development** they have received focusing on identifying students as gifted in the arts. Responses are displayed in figure 24 and are disaggregated both by **level** and by **arts discipline**. Teachers most likely to have participated in professional development were **elementary** and **high school** teachers, and **visual art** and **choral music** teachers. **Theater** teachers were the least likely to have participated, which is unsurprising given that theater is not an area for which there is a gifted identification.

Figure 24: Have you received professional development in identifying students as gifted in the arts? (Teachers by level and discipline)
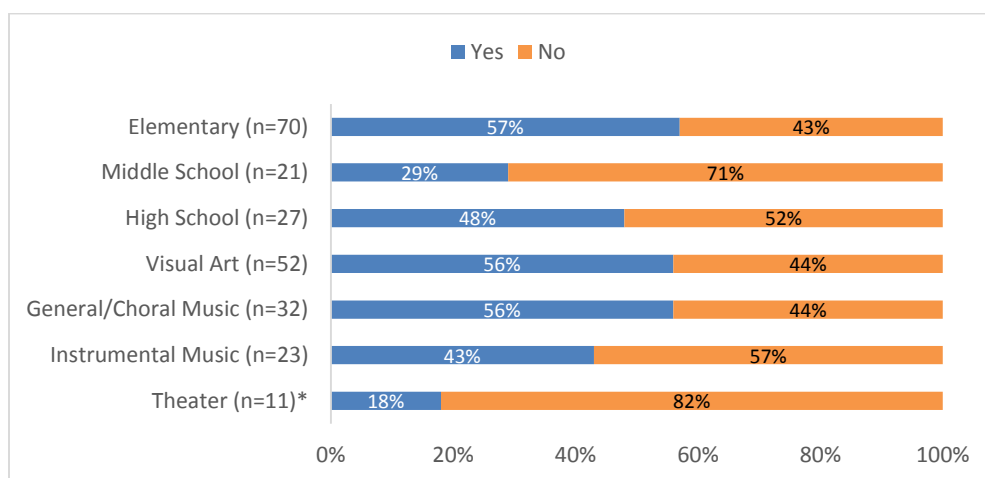
*There is no gifted designation for theater.

Teachers who had participated in professional development were asked a follow-up question regarding the **effectiveness of the professional development** in preparing them to participate in the gifted identification process (figure 25). **Secondary** teachers were more likely than elementary teachers to report that their professional development had been effective. Among disciplines, **visual art** teachers were far more likely than music teachers to report that their professional development had been effective.

*Two responses from theater teachers excluded due to low number.

Asked **what other or additional support** would help them facilitate the referral and identification process, teachers suggested the following in open-ended responses:

- Clearly defined/uniform requirements for referral/identification process (14)
- Information about traits of students gifted in the arts and/or examples of products (10)
- More/better professional development/guidance about giftedness in the arts (topic unspecified) (9)
- Ensure that services are provided if student is identified (8)
- Make referral process simpler/less burdensome (5)
- Add theater designation (3)
- Training in how to extend lessons for gifted students (2)

RTGs were asked about their level of **comfort identifying giftedness** in the areas of visual art and music and selected from the following answer choices. Responses are displayed in figure 26.

- **Very comfortable** – I understand and recognize characteristics of students gifted in visual art and music.
- **Somewhat comfortable** – I have some understanding of the characteristics of students gifted in visual art and music.
- **Not at all comfortable** – I don't have much understanding of the characteristics of students gifted in visual art and music.

Figure 26: Apart from the logistical referral and identification process, how would you rate your level of comfort identifying giftedness in the areas of visual art and music? (RTGs)
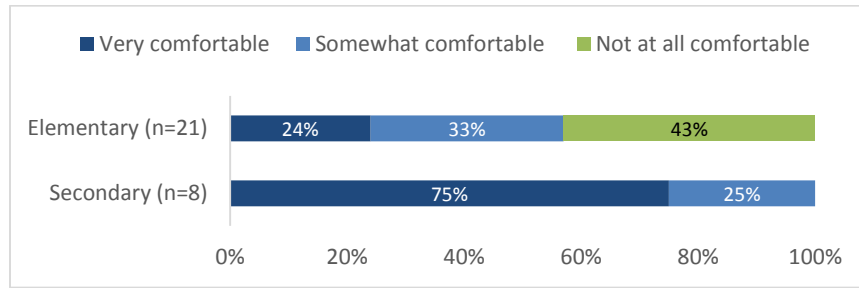
All secondary RTGs reported that they are either *very* or *somewhat comfortable*, whereas almost half of elementary RTGs reported that they are *not at all comfortable*. This is notable because most referrals and identifications take place at the elementary level.

Both arts teachers and RTGs were asked about their own **participation in the gifted referral and identification process** (figure 27):

- **Teachers**: How many students at your school do you refer for gifted identification in the arts in an average school year?
- **RTGs**: How many visual art and music referrals do you process in an average school year?

Figure 27: How many students at your school do you refer for gifted identification in the arts in an average school year? (Teachers by level and discipline)/How many visual art and music referrals do you process in an average school year (RTGs by level)
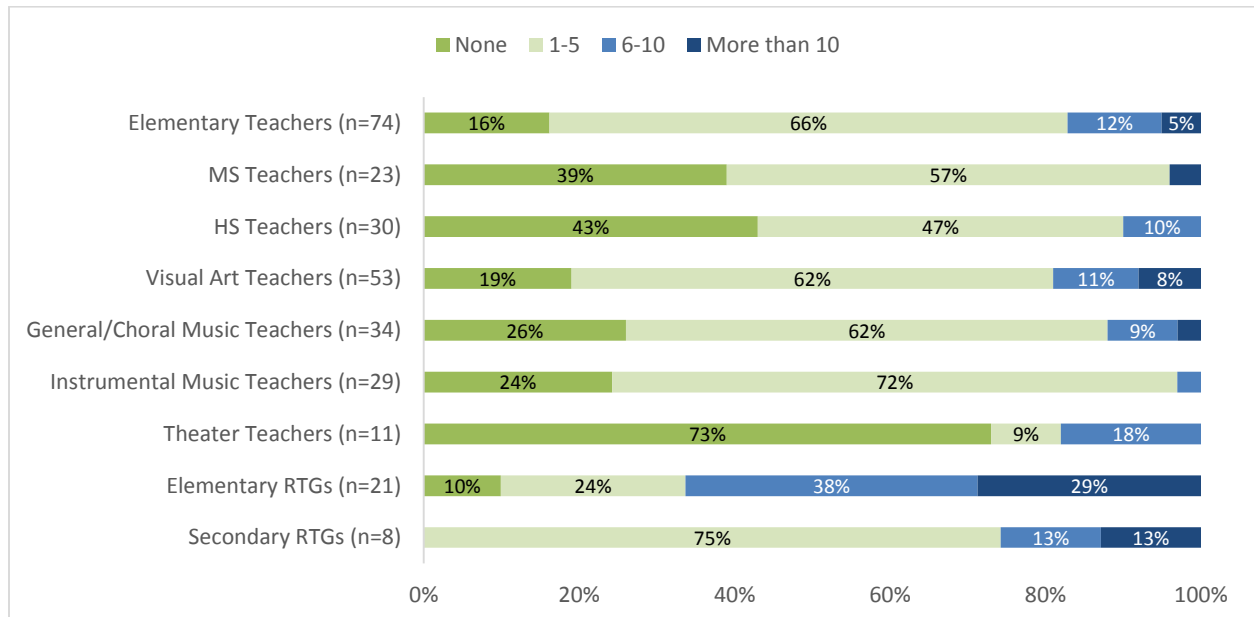
The most common response among arts teachers was *1 to 5 students*. Unsurprisingly, teachers and RTGs at the **elementary level** were the most likely to report that they refer or process the referrals for *6 or more students in* an average school year. Across disciplines, **visual art** teachers were more likely than music teachers to report that they refer six or more students.

Teachers who reported that they do not refer any students were asked a follow-up question asking why not (figure 28). Besides "other," the most common responses were that the **teacher doesn't understand the process**, and that **there is no point since students don't receive separate instruction if they are identified**. Among those who selected "other," the most common reasons were:

- Not my role (other teacher does it, I don't teach the grade level when it happens, etc.) (3)
- Question the process (3)
- High school: Most students are already identified when they get here (2)

Figure 28: If none: You indicated that you do not refer any students at your school for gifted identification in the arts. Why not? Select all that apply. (Teachers who do not refer students for gifted identification, by level and discipline)*
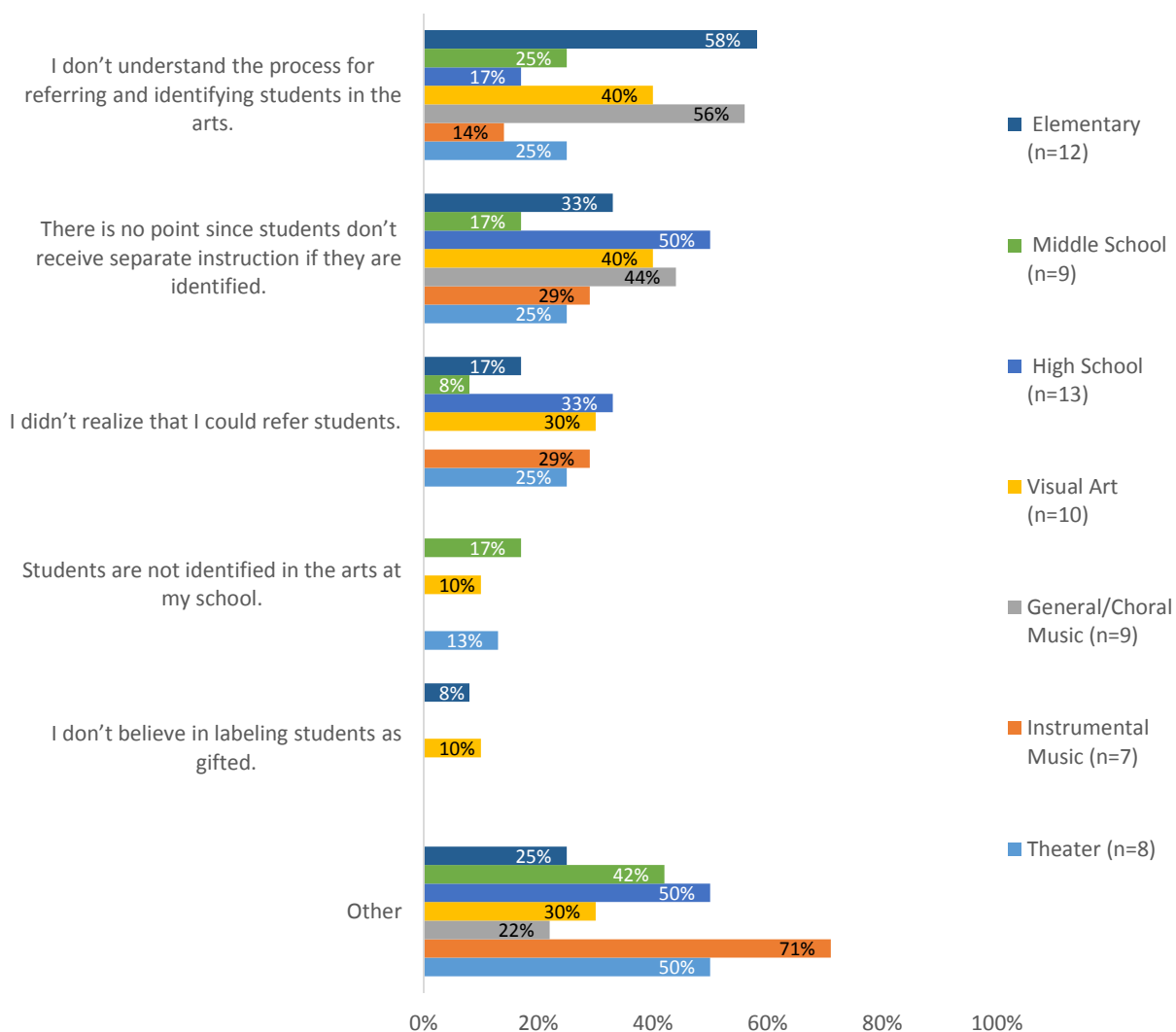
*Two RTGs also indicated that they do not process any referrals for visual art or music. Due to the low number, their responses to this follow-up question have not been included.

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Both arts teachers and RTGs were asked for their suggestions for improving the identification process for visual art and music. These open-ended responses are summarized in tables 11 and 12. Notably, some suggestions overlap across the two staff groups:

- Arts teachers' top suggestion is to **provide differentiated instructional opportunities** for identified students, and two RTGs suggest providing support to arts teachers in providing differentiated instruction.
- Both groups call for **simplifying or clarifying the referral and identification process**.
- Arts teachers suggest more straightforward or **standardized identification criteria**, and RTGs said they would like information about **indicators of giftedness** in the arts as well as **samples of products**.
- Arts teachers suggest **professional development**, and two RTGs suggested training for arts teachers.

Open-ended responses also suggest a **disconnect between the two staff groups regarding roles and responsibilities** in the referral and identification process. Two arts teachers indicated that the RTG needs to have an understanding of arts instruction, while two RTGs indicated that the arts teachers should be responsible for gifted identification in the arts.

Table 11: What suggestions do you have to improve the identification process for visual art and music? (Teachers)

Response Category	Number of Open-Ended Responses in Category				Sample Response
	ES	MS	HS	Total	
Provide differentiated instructional opportunities for identified students	4	3	2	9	• Separate instruction
Early/elementary identifications are not accurate	1	3	1	5	• I feel with what we do in elementary, it's WAY too early to identify children as gifted.
Expand identification areas	3	1	1	5	• Expand the opportunities to include excellence in music technology. • Include the category of theater arts.
Simplify referral and identification process	1	1	3	5	• If there could be less paperwork, and a simpler process, that could help.
General information from Arts Office or other sources	3	1	1	5	• Suggested work/performance samples • Timeline for referral, what is needed and expected of me, forms, etc. • Getting a list of students who are already identified. I do not know who is identified as gifted.
Straightforward/standardized identification criteria	4	0	0	4	• Create a standardized set of guidelines throughout the whole county.
Provide professional development	4	0	0	4	• Specific professional development related to gifted identification and referral.

Response Category	Number of Open-Ended Responses in Category				Sample Response
	ES	MS	HS	Total	
Expand accepted evidence of giftedness	2	0	1	3	• A checklist of gifted characteristics instead of products. • If there was a way to submit video evidence, that would more accurately reflect a [music] student's talents.
Provide opportunities for communication with art colleagues	2	1	0	3	• Time to meet and talk with other Art colleagues.
RTG needs to understand arts process/services	0	1	1	2	• [RTGs] need to have a knowledge base in the arts which some do not
Digital forms	1	1	0	2	• Put the paperwork online and make the forms electronic.

Table 12: What suggestions do you have to improve the identification process for visual art and music? (RTGs)

Response Category	Number of Open-Ended Responses in Category			Sample Response
	ES	MS/HS	Total	
Provide information about characteristics/indicators of giftedness in the arts	4	0	4	• I would like there to be some kind of checklist of behaviors/stems we could be looking for in our visual and music gifted children.
Encourage arts teachers to refer students	3	1	4	• Require some type of minimum referral for fine arts teachers …I have had to do many of the art referrals myself despite asking for suggestions several times from our…teachers every year.
Clarify process, timelines, forms, etc.	3	0	3	• Clarify the procedures, requirements, and forms.
Arts teachers need training	2	1	3	• The art and music teachers need not only training in the referral process but how to differentiate once the identification is made.
Provide samples of products	2	0	2	• Have completed referral product samples for RTGs and music and arts educators so new staff can see examples.
Facilitate communication between arts teachers/department and RTGs	2	0	2	• Have a joint Arts/RTG meeting to see that the departments are on the same page.
Provide support to arts teachers in providing differentiated instruction for identified students	2	0	2	• Provide support to art/music teachers for what to do with identified students.

Response Category	Number of Open-Ended Responses in Category			Sample Response
	ES	MS/HS	Total	
Arts teachers have/should have the expertise for this	2	0	2	• This should not be initiated or processed by gifted services because we have one person per school responsible for all of academic area identification and delivery of services, along with many other responsibilities related to academic giftedness. . It should be done instead by the art/music offices through the instructors based at the school. These are the people trained to recognize giftedness in the arts, which is very different from what I am trained to do.

Collaboration between Arts Teachers and Resource Teachers for the Gifted

Arts teachers and RTGs are most likely to report that they collaborate with each other through the referral and identification process. Between 19-26% of teachers reported that they meet periodically with the RTG to support differentiated instruction, and around a third reported that they do not collaborate with the RTG at their school.

Figure 29: How do you collaborate with the resource teacher for the gifted (RTG) at your school? Select all that apply. (Teachers by level and discipline)/How do you collaborate with the visual art and music teachers at your school? Select all that apply. (RTGs by level)
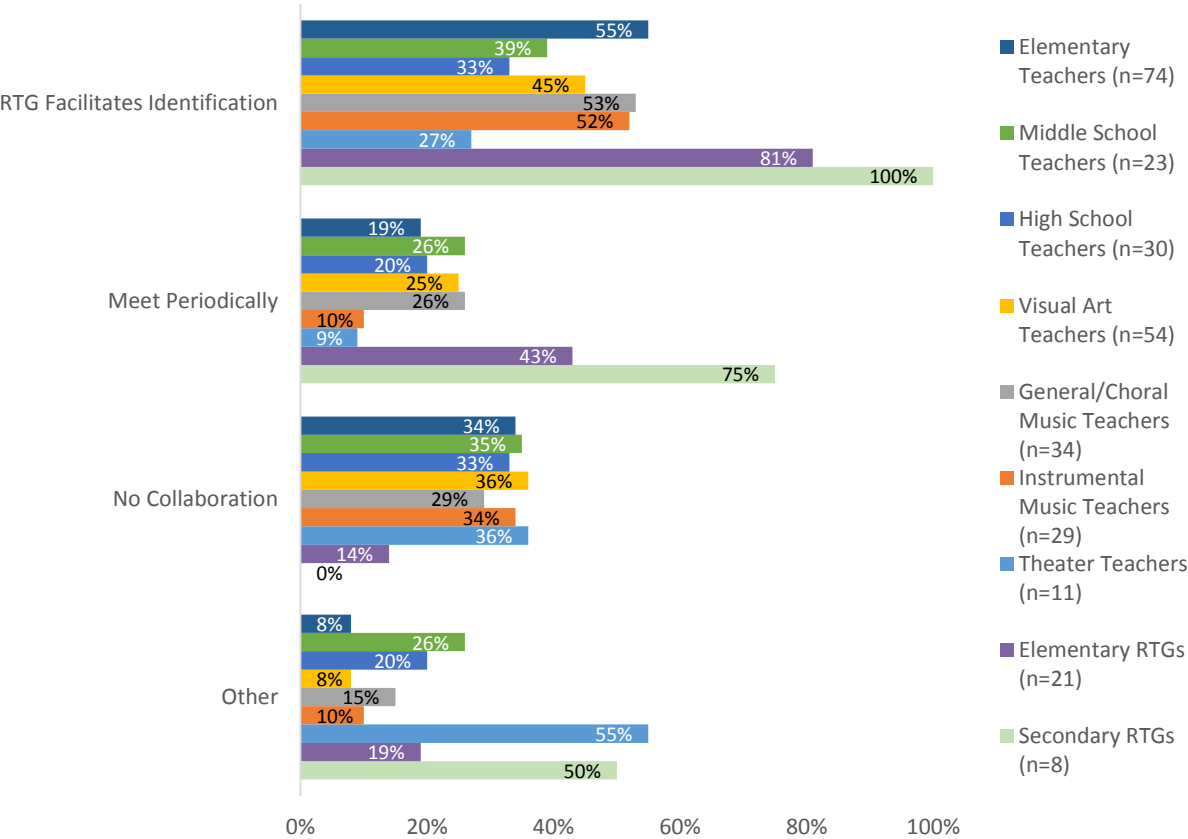
Other ways that teachers and RTGs reported collaborating with each other include:

- Meet occasionally or have discussions (2 teachers, 7 RTGs)
- Occasional collaboration on specific project/activity (3 teachers)
- RTG provides a list of identified students (3 teachers)
- Share information about opportunities (2 teachers, 1 RTG)
- Push into classrooms (2 RTGs)

Use of Resources

School and Division-Level Support for Arts Instruction

Teachers were positive about the level of support they receive from the Arts Supervisor and from their school's administration, with almost all indicating that they are *very supported* or *somewhat supported* by both (figure 30). This percentage was somewhat lower among secondary teachers reflecting on the Arts Supervisor (86% of middle school teachers, 89% of high school teachers).

Teachers within each arts discipline were equally likely to respond positively, with instrumental music teachers standing out as being the least likely to report feeling supported by the Arts Supervisor (82%). Full responses for teachers by discipline are included in **Appendix E1**.

Figure 30: To what extent are you supported in your role as an arts teacher by the following? (Teachers by Level)
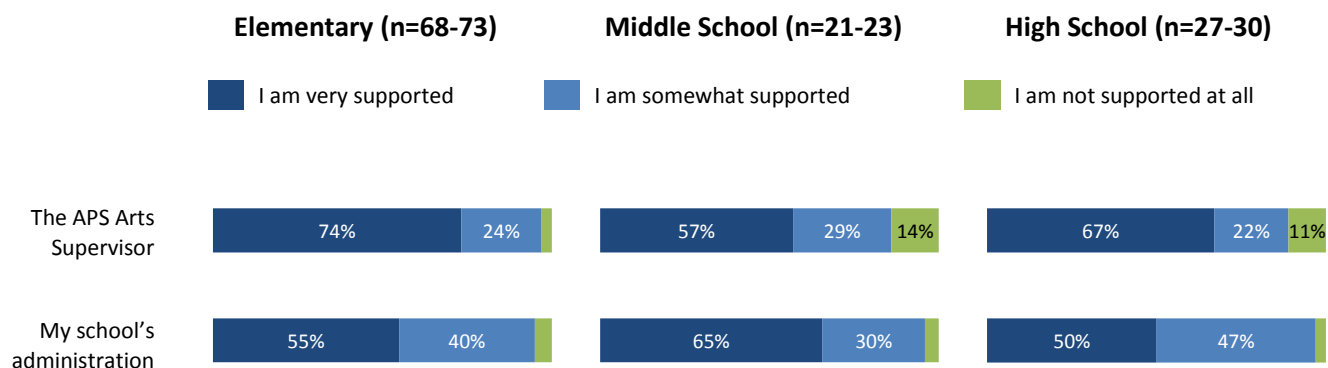
Satisfaction with specific types of support from the Arts Education Office is generally high and varies across levels and disciplines (figure 31). With some exceptions, **elementary teachers** were more likely to indicate that they were *very* or *somewhat satisfied* with a given type of support and high school teachers were least likely to select these responses. **Theater teachers** were least likely to express satisfaction with support for **PR** (63% satisfied) and **curriculum** (54% satisfied).

Figure 31: Percent Satisfied: Please rate your level of satisfaction with support from the Arts Education Office for the following. (Teachers by level and discipline)
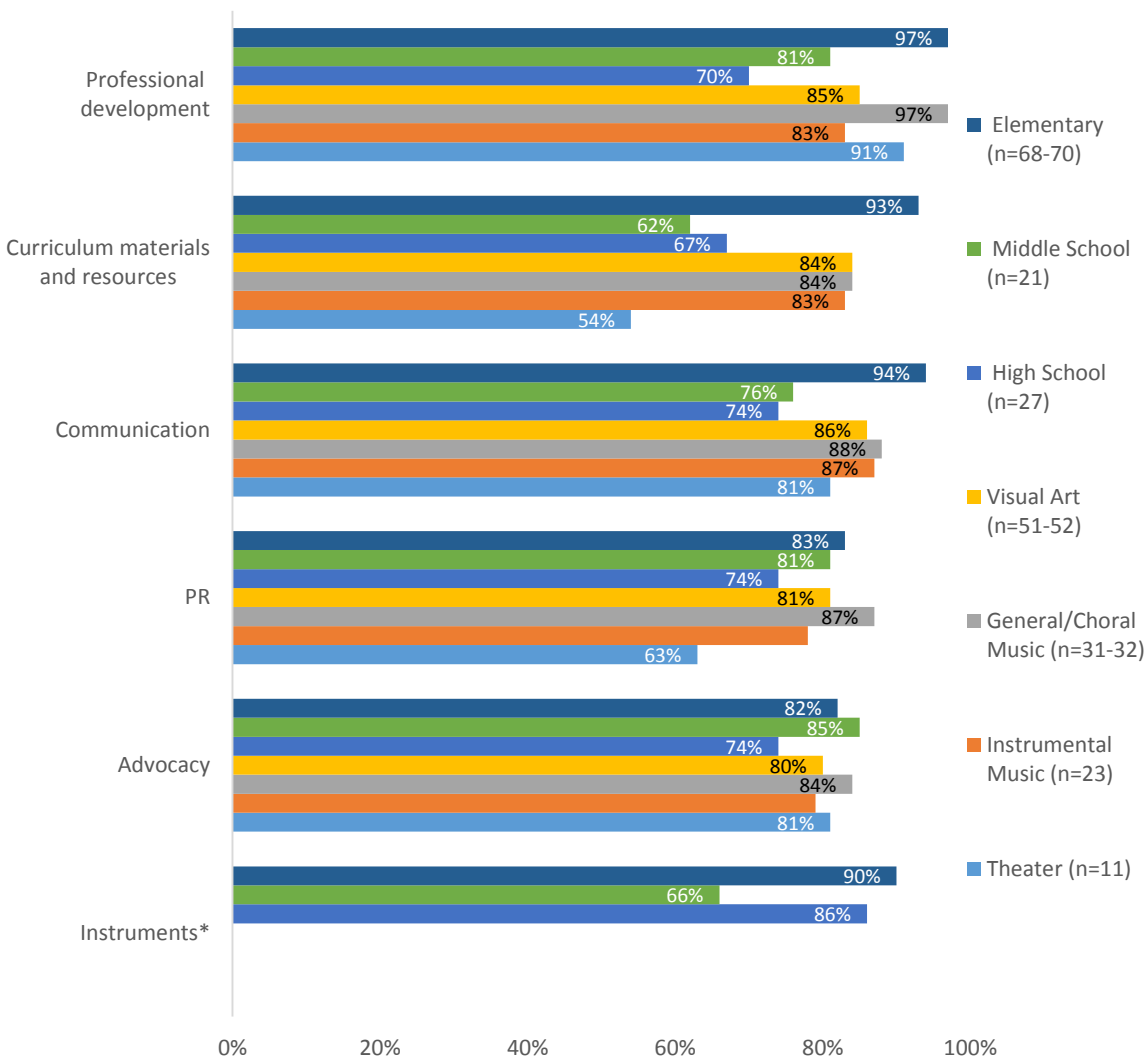
*Only instrumental music teachers were asked about support for instruments. Responses are from 10 elementary teachers, 6 middle school teachers, and 7 high school teachers.

In response to an open-ended question about what other support teachers would like to receive from the Arts Education Office, the most popular responses were:

- **Responsiveness and clarity** (respond to emails, clear communication) (9)
- **Professional development** (funding, choices, differentiated by level of expertise, multiple formats) (9)
- **Instruments** (centralize rental process, increase inventory, improve repair process) (9)
- **Advocacy** for planning time, scheduling, equitable arts access (9)

Principals and assistant principals were also positive about the support that they receive from the Arts Education Office (figure 32). Generally, over three-quarters indicated that they were *very* or *somewhat*

satisfied with a given area of support, and those who did not select those responses were typically more likely to select *I don't know* or *N/A – I do not need support in this area*.

Figure 32: Percent Satisfied: Please rate your level of satisfaction with support from the Arts Education Office for the following. (Principals and Assistant Principals)

■ Elementary (n=39)　■ Middle School (n=12)　■ High School (n=14)

	Elementary	Middle School	High School
Responsiveness to administrator and school needs	90%	92%	86%
Overall arts PR and advocacy	88%	91%	79%
High level candidate pool and hiring assistance	85%	92%	79%
Opportunities for student recognition	85%	92%	79%
Communication	87%	91%	72%
Curriculum materials and resources	79%	83%	58%
Professional development opportunities for teachers	84%	84%	50%
Support with teacher observations and evaluations	64%	92%	50%

In response to an open-ended question about what other support administrators would like to receive from the Arts Education Office, the most popular responses were:

- Arts Office is already highly supportive/None (6)
- Support for school events (attend, help with program) (5)
- Support for arts instruction (observations, professional development, etc.) (4)
- Funding (3)

Technology

In a separate series of questions, most teachers indicated that they are *somewhat* or *very satisfied* with support from the Arts Education Office in the area of **technology advocacy**. As with other areas, the level of satisfaction varied by level and discipline. Elementary teachers were most likely to express satisfaction (84%) and high school teachers were least likely (67%). Choral music teachers were far more

likely to express satisfaction (97%) than teachers in any other discipline (69% of visual art, 78% of instrumental music, and 73% of theater teachers).

Between two-thirds to three-quarters of teachers reported that the **APS technology infrastructure** allows them to use technology tools/devices for their arts instruction *always* or *most of the time* (figure 33). This was highest among choral music teachers (78%)

Figure 33: How frequently would you say the APS technology infrastructure allows you to use the technology tools/devices you have access to for your arts instruction (e.g. iPads, Macs, Smart Boards)? Infrastructure refers to Wi-Fi access, availability of websites or approved apps, etc. (Teachers by level and discipline)
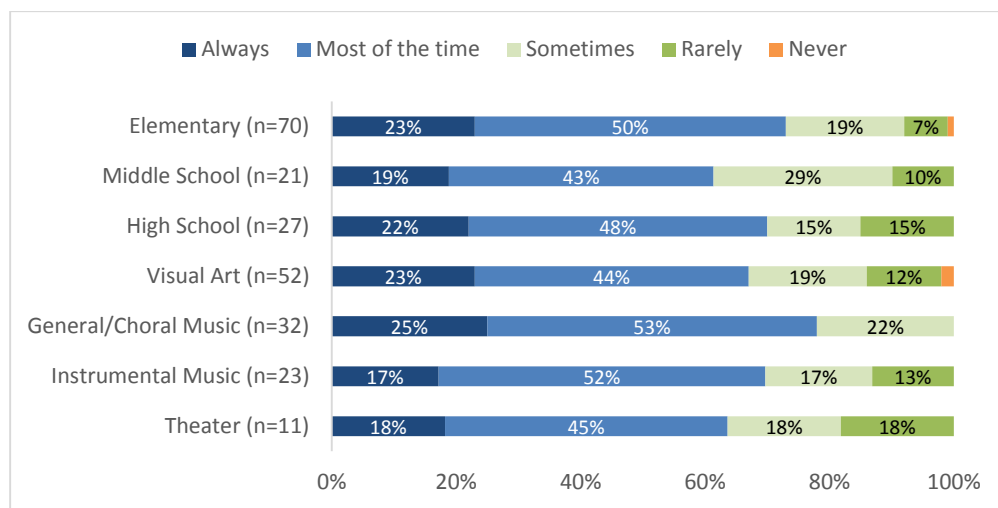
Teachers who indicated that the APS technology infrastructure only works for them *sometimes*, *rarely*, or *never* described issues they had recently experienced in their arts instruction. The most common issues included:

- Access to apps/software (8)
- Incompatibility of technology equipment with instructional needs (8)
- App approval process (7)
- Impact of technology changes/cumbersome processes (7)

Maintenance of Theaters

Based on the 2010 program evaluation recommendations, the Arts Education Supervisor worked with the Department of Facilities and Operations and the APS Safety Inspector to hire an outside inspection company from New York to assess all APS theaters. As a result of those findings, a local theater safety company, Artistic Concepts, was hired to inspect all theaters annually. This process continues to be successful in maintaining high safety standards in APS theaters.

Maintenance and repair needs are currently prioritized and addressed after each inspection, and safety needs are addressed immediately. The current process works well for safety, repair, and maintenance, but does not include equipment lifespan and replacement needs.

To assess these needs, Artistic Concepts developed an A-F grading scale as a means to describe the state of theater equipment at all inspected schools, and assigned a grade to theater equipment using the

scale during their regular inspection process in in 2016-17. The grading scale gives a general indicator of age and expected lifespan rather than safety issues. Graded equipment included light and sound boards, curtains, and rigging.

The APS Arts Office plans to continue to use the grading scale to create an equipment replacement schedule in order to keep APS theaters and equipment running smoothly. The grading system and lifespan of equipment will assist APS in allocating the necessary funding to maintain high quality facilities.

2016-17 inspections included all secondary schools with a theater, as well as three elementary schools with a theater. A summary of the findings is included in table 13. There is variation across schools, some with most equipment falling into the C or D range and some with most equipment falling into the A or B range.

Table 13: Inspection Grading by School

Level	School	# of Graded Equipment Items	Percentage of Equipment Receiving Grade					% of Items that had an existing issue
			A	B	C	D	F	
Elementary Schools	School A	14	7%	21%	-	71%	-	43%
	School B	7	100%	-	-	-	-	0%
	School C	5	80%	20%	-	-	-	0%
Middle Schools	School D	18	17%	11%	44%	22%	6%	22%
	School E	16	6%	-	25%	69%	-	75%
	School F	13	-	-	92%	8%	-	100%
	School G	8	88%	-	12%	-	-	0%
	School H	11	91%	9%				
High Schools	School I	9	-	100%	-	-	-	11%
	School J	17	12%	6%	-	82%	-	88%
	School K	14	7%	21%	71%	-	-	71%
	School L	3	100%					0%

Evaluation Question #2: What were the outcomes for students?

This evaluation includes information about student outcomes that can be categorized into three broad areas:

- **Process**: One recommendation of the 2010 Arts Education program evaluation was to find ways to explore and capture students' artistic process. Throughout the creative process, students will develop behaviors such as curiosity, initiative, and persistence that will help them engage with the world in productive ways. Students will be able to work independently or collaboratively to achieve stated goals.
- **Product**: Artistic products created by students, which may include a piece of artwork, a music performance, or summative assessments that demonstrate mastery of concepts.

- **Success of graduates interested in careers in the arts**: Student and alumni feedback about how well APS has prepared them for postsecondary study and careers in the arts

Process Outcomes

Studio Habits of Mind

Studio Habits of Mind (SHOM) was developed by Harvard's School of Education Project Zero[3]. A set of eight dispositions to describe artist thinking skills, SHOM provides a language to discuss critical thinking skills in the arts.

During the 2016-17 school year, a group of **visual arts** teachers representing elementary, middle, and high school developed a student survey tool based on SHOM. The purpose of the survey tool was to capture the critical thinking skills and decisions that students face and solve when creating art. The tool was developed for 5th grade, 8th grade (visual art 2 at all and visual art 3 at Kenmore), and Art 3/Studio Art, IB art, and Ceramics 3 (high school).

Each teacher pre-tested the survey with one of their classes. The tool was then modified based on feedback from teachers and students. Revisions to the middle school SHOM tool led to substantive differences in the questions and response options in comparison to the elementary and high school tools. Middle school responses are available in **Appendix G1**.

Elementary and high school students participated in the assessment during spring 2017. Questions included in the elementary and high school surveys are displayed in table 14, along with the number of students who selected N/A.

Table 14: Habits of Mind Survey Questions, Elementary and High School

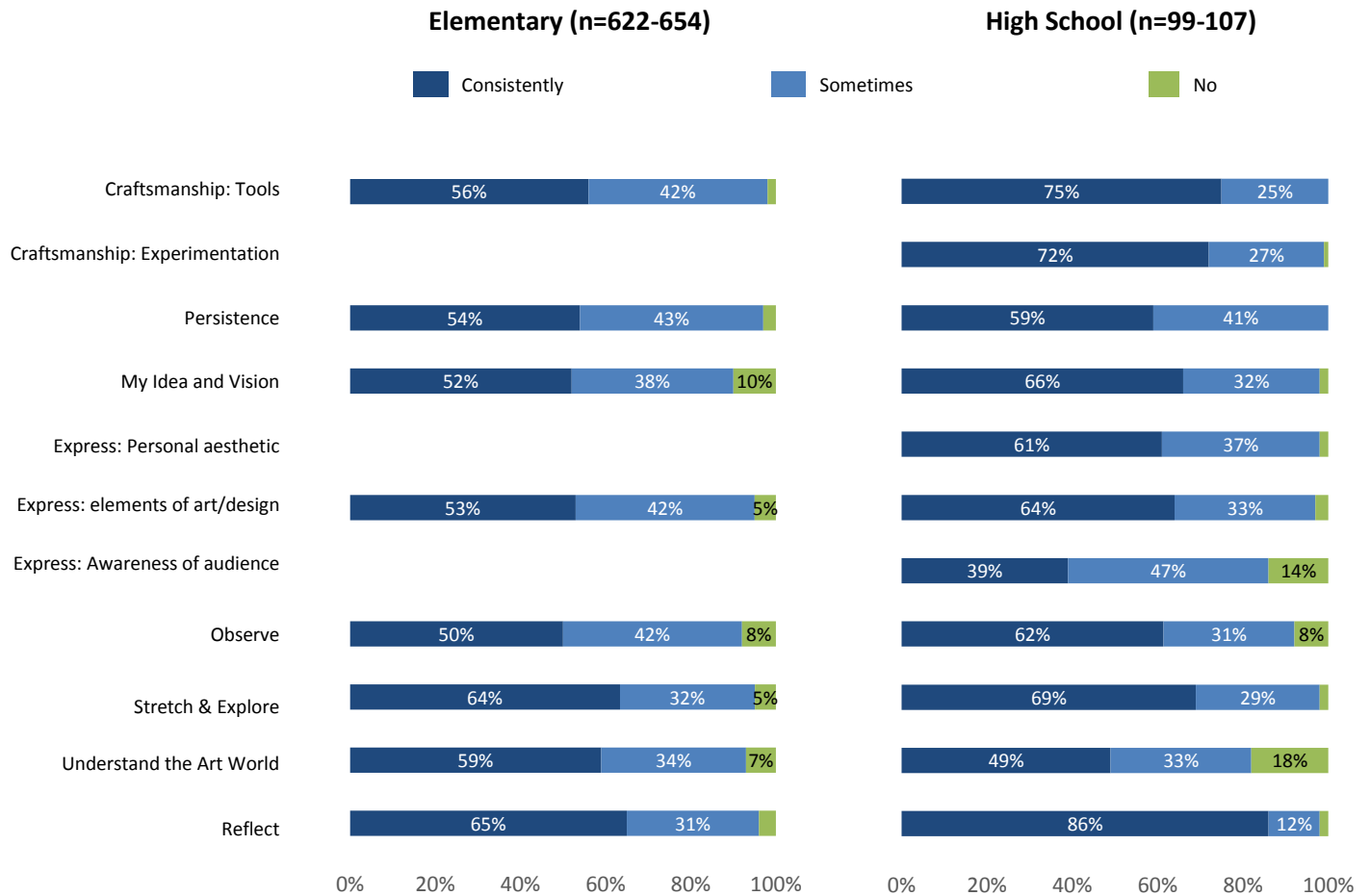| Habit of Mind	Elementary Survey Item (n=654)	# N/A	High School Survey Item (n=107)	# N/A
Craftsmanship: Tools	Craftsmanship: I selected tools for this project with careful thought and applied them with precision.	4	Develop Craft: The mediums and tools were selected with careful thought and applied with precision. These selections were made to elevate the subject and overall idea of the piece.	0
Craftsmanship: Experimentation			Develop Craft: Using my existing art knowledge and skills, I furthered my abilities through experimentation and by utilizing new art techniques.	0
Persistence	Persistence: I faced challenges throughout my artistic process which were met with problem-solving skills.	8	Engage and Persist: Any challenges that surfaced throughout my artistic process were met with persistence and mature problem-solving skills. Multiple solutions were investigated. Throughout this investigative process, a distinct focus developed within my artwork.	3

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[3] www.pz.harvard.edu

Habit of Mind	Elementary Survey Item (n=654)	# N/A	High School Survey Item (n=107)	# N/A
My Idea and Vision	My Idea and Vision: I used research notes, sketches, and discussion with my peers and my teacher to develop my idea.	10	Envision: I dedicated time to conceptualize my various ideas/processes before and throughout my artmaking. Ideas were organized in the form of research notes, preliminary sketches, and discussion with peers/teacher, and critiques.	1
Express: Personal aesthetic			Express: The final product is a reflection/extension of my personal aesthetic, technique, voice, and vision.	2
Express: element of art/design	Express: I successfully used line, shape, color, texture, space, repetition, and movement, etc. to show an emotion.	36	Express: I was able to successfully utilize the Elements of Art and Principles of Design to convey a coherent emotion/idea.	1
Express: Awareness of audience			Express: My work shows an awareness of my audience.	8
Observe	Observe: I learned to see like an artist - carefully observing everything around me.	20	Observe: I invested considerable time into researching my subject, art making processes, and/or the environment around me that I may have otherwise overlooked.	0
Stretch & Explore	Stretch & Explore: I was willing to take risks and learn from my mistakes.	8	Stretch & Explore: I was willing to take risks and learn from my mistakes. Throughout the process I was able to remain resilient and maintain an open-mind. I was willing to push myself into unknown, sometimes uncomfortable territory and make meaningful connections with previous artwork I've made/past experiences.	1
Understand the Art World	Understand the Art World: I discovered and learned about artists, genres, time periods, etc.	28	Understand the Art World: I immersed myself in discovering all aspects of my subject (various artists, genres, time periods, etc.).	7
Reflect	Reflect: My growth as an artist enables me to reflect on my artistic processes and my final product.	11	Reflect: I understand that my growth as an evolving artist is nourished by my ability to reflect on my artistic processes and final product. I am receptive to peer/teacher constructive feedback.	0

Student responses are displayed in figure 34. Almost all students selected either *consistently* or *sometimes* for each habit of mind, and in most cases, the majority selected *consistently*. Within that context of highly positive responses, a few habits of mind stand out with slightly higher rates of students selecting *sometimes* or *no*:

- **Understand the Art World**: Seven percent of elementary students and 18% of high school students selected *no* for this habit.
- **Observe**: Eight percent of students at each level selected *no*.
- **Express: Awareness of Audience**: For this high school-only habit, students were less likely to select *consistently* (39%) than *sometimes* (47%), and 14% selected *no*.
- **My Idea and Vision/Envision**: Ten percent of elementary students selected *no*.

Figure 34: Elementary and High School Habits of Mind Responses

Elementary (n=622-654)   **High School (n=99-107)**

	Consistently	Sometimes	No

Habit	Elementary			High School		
	Consistently	Sometimes	No	Consistently	Sometimes	No
Craftsmanship: Tools	56%	42%		75%	25%	
Craftsmanship: Experimentation				72%	27%	
Persistence	54%	43%		59%	41%	
My Idea and Vision	52%	38%	10%	66%	32%	
Express: Personal aesthetic				61%	37%	
Express: elements of art/design	53%	42%	5%	64%	33%	
Express: Awareness of audience				39%	47%	14%
Observe	50%	42%	8%	62%	31%	8%
Stretch & Explore	64%	32%	5%	69%	29%	
Understand the Art World	59%	34%	7%	49%	33%	18%
Reflect	65%	31%		86%	12%	

Product Outcomes

Concert Ratings

Throughout the 2016-17 school year, trained observers attended instrumental and choral school concerts to assess them using a rubric (Concert Rating Form). The Concert Rating Form was developed by the Arts Education Office and was based on several concert observation tools used by other jurisdictions in Virginia and Maryland. Feedback was provided by a committee of elementary, middle school, and high school music teachers, and was then pre-tested by teachers at all levels. Once the tool was finalized, a training was held for observers to ensure inter-rater reliability. Observers were former APS employees with experience teaching music.

Results for instrumental concerts are displayed in figure 35. Almost all concerts were rated *superior* or *excellent* across categories, though this was slightly lower for elementary **Musicianship/Dynamics/Expression/Balance** (88%), **Rhythm** (90%), and **Intonation/Technique** (87%). In addition, the categories of **Conducting** and Musicianship/Dynamics/Expression/Balance were marked as *not observed* for five elementary observations each.

Figure 35: Instrumental Concert Ratings

	Elementary (n=71)	Middle School (n=19)	High School (n=15)
	Superior / Excellent / Good / Fair		
Tone Quality	39% / 52% / 9%	63% / 37%	73% / 27%
Intonation/Technique	31% / 56% / 13%	53% / 47%	53% / 47%
Rhythm	48% / 42% / 10%	68% / 32%	87% / 13%
Musicianship/Dynamics/Expression/Balance*	32% / 56% / 12%	63% / 32% / 5%	53% / 40% / 7%
Conducting*	82% / 17%	84% / 16%	87% / 13%
General Factors	63% / 35%	84% / 16%	80% / 20%
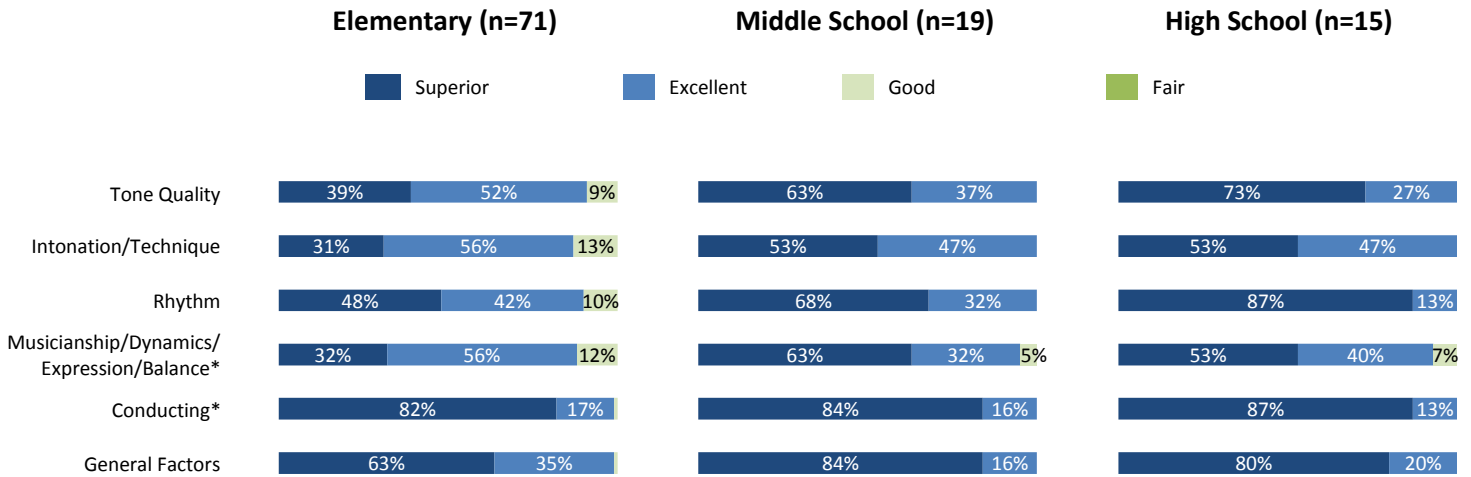
*Five elementary observations were rated "not observed" for these elements.

An additional category asked observers to rate the **transitions** in each concert. Between 95% and 100% of concerts at each level were rated *efficient and clear*, as opposed to *inefficient and/or too long*.

Results for choral concerts are displayed in figure 36. All choral concerts were rated as either *superior* or *excellent* across all categories and levels. In just one elementary observation, the category of **Conducting** was marked as *not observed*.

Figure 36: Choral Concert Ratings

	Elementary (n=30)	Middle School (n=17)	High School (n=9)
	Superior / Excellent / Good / Fair		
Tone Quality	57% / 43%	59% / 41%	89% / 11%
Intonation/Technique	70% / 30%	47% / 53%	67% / 33%
Rhythm	90% / 10%	82% / 18%	100%
Musicianship/Dynamics/Expression/Balance	70% / 30%	65% / 35%	78% / 22%
Conducting*	93% / 7%	94% / 6%	100%
General Factors	83% / 17%	82% / 18%	100%
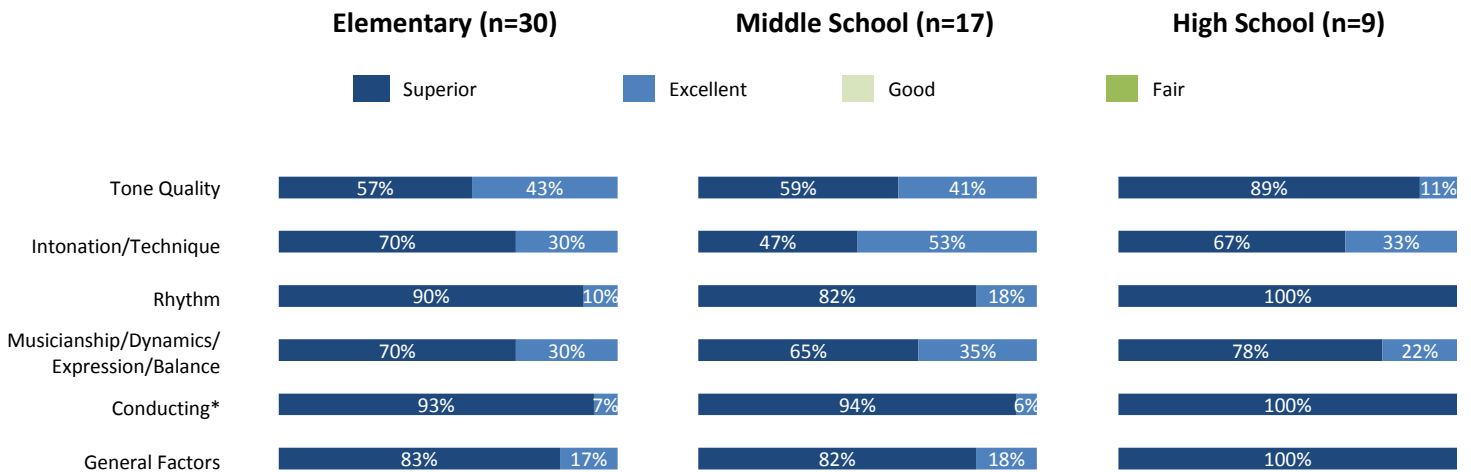
*One elementary observation was rated "not observed" for this element.

All secondary choral **transitions** were rated efficient and clear, and 90% of elementary concerts received this rating.

Scholastics

The Scholastics program, currently in its 95th year, is a national program recognizing outstanding creativity in teens which offers scholarship opportunities for graduating high school seniors. The national nonprofit organization that presents the Scholastic Art & Writing Awards honors students who receive national recognition at a gala celebration at Carnegie Hall in New York City. Selected award recipients and high school seniors recognized with top honors have their artwork exhibited at Parsons School of Design in New York.

Students in grades 7-12 submit their artwork electronically. A panel of judges reviews each submission and awards them at the regional level. An exhibit of regional gold and silver awarded work is held at Arlington Central Library every March. Any work awarded a Gold award at the regional level is sent to New York for national adjudication. Students who win at the national level are eligible to win college scholarships.

Table 15 shows the number of APS students who have participated in the national competition over the past five years, as well as the number who received awards at the national level. Comparison data is also provided for the other Virginia regions that participate at the national level: Fairfax Public Schools and Southwest Virginia (multiple school districts). In all years but 2015-16, APS has sent over 200 submissions to the national competition and each year receives several awards, with the highest number (30) in 2016-17.

Table 15: National Scholastic Awards for APS, Fairfax, and Southwest Virginia

School Year	Total National Submissions/ Total awarded	APS National Submissions	APS National Awarded	Fairfax National Awarded	SW VA National Awarded
2012-13	273,000/2,100	358	14	14	0
2013-14	263,000/1,900	401	15	14	0
2014-15	273,000/2,200	244	15	19	0
2015-16	301,000/2,400	185	9	15	4
2016-17	333,000/ 2,500	313	30	30	5

District Assessments

All APS middle schools and high schools participate in Virginia District XII band, choral, and orchestra assessments every March. These assessments are implemented by the Virginia Music Educators Association (VMEA)[4], and the adjudications for these ensembles is guided by state and national standards.

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[4] www.vmea.com

There are 16 districts across the state. Within District XII, there are 26 participating public and private middle schools, and 17 participating public and private high schools. At district assessment, ensembles are juried by three judges grading the tone, intonation, technique, balance, interpretation, musical effect, sight reading, and other factors. The judges' scores are averaged to give a single rating of 1 to 4 in both performance and sight reading, in addition to a single overall rating of 1 to 4, with a 1 indicating Superior, a 2 indicating Excellent, a 3 indicating Good, and a 4 indicating Fair. APS gathered district assessment scores and data from 2015 through 2017.

In the spring of 2015, 2016, and 2017, APS music programs participated in district assessments at the following levels:

- **Middle school orchestra**: Between 5-7 ensembles in 2015 through 2017 with most receiving ratings of *superior*.
- **High school orchestra**: Between 3-6 ensembles in 2015 through 2017 with most receiving ratings of *superior*
- **Middle school choral**:7 ensembles in 2017 with 6 receiving a rating of *excellent*. (Complete data is not available for prior years)
- **High school choral**: 6 ensembles in 2017 with 4 receiving a rating of *excellent*. (Data is not available for prior years)
- **Middle school band**: Between 4-5 ensembles in 2015 through 2017 with most receiving ratings of *excellent*
- **High school band**: 4 ensembles each in 2015 and 2016, with most receiving a rating of *superior*. One ensemble in 2017 received a rating of *excellent*.

Full data on district assessment participation and ratings is available in **Appendix G4**.

Additional Juried Events

In addition to participating in District XII juried events, many secondary APS arts programs seek out additional opportunities for students to gather feedback and have intensified experiences in their art form. For visual arts these include the Arlington County Decal competition and the Congressional Art Show. Choral programs attend juried events through participation in Music in the Arts programs, and partner with universities for master classes. Instrumental music programs bring in clinicians, participate in Music in the Arts programs, and partner with universities for master classes. All students are encouraged to participate in solo and ensemble events, and APS teachers help support them in this prestigious endeavor. These include but are not limited to Solo and Ensemble Festival, Senior Honors Choir, and All District and All State ensembles. These are optional opportunities funded at the school level.

Advanced Placement Exams

The number of students participating in AP arts exams has fluctuated over the last five years (figure 37). Generally, **Studio Art 2D** has had the highest number of participants (55 in 2016-17), and **Studio Art Draw** and **Art History** have had the lowest number of participants with 12 and 11 participants, respectively, in 2016-17.

During this time period, AP visual arts teachers in APS have been moving towards having students submit portfolios through the Studio Art 2D option rather than Studio Art Draw. The Studio Art 2D option allows for various art techniques to be used in addition to drawing and painting.

Figure 37: Number of Students Participating in AP Art Exams, 2012-13 through 2016-17
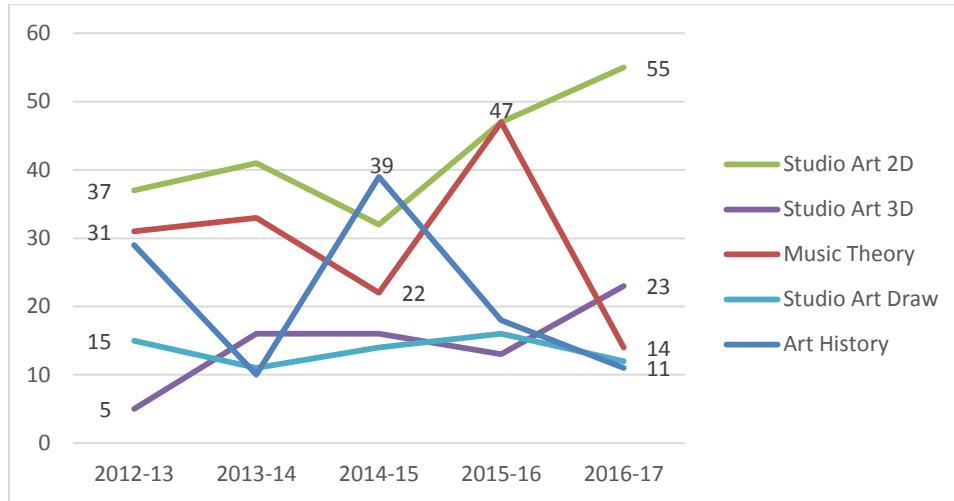
Results for Arts AP exams are shown for APS, Virginia, and the national level in figure 38. Results for all subjects have fluctuated over the past five years.

Figure 38: Percentage of Students Scoring 3 or Higher on AP Art Exams, 2012-13 through 2016-17
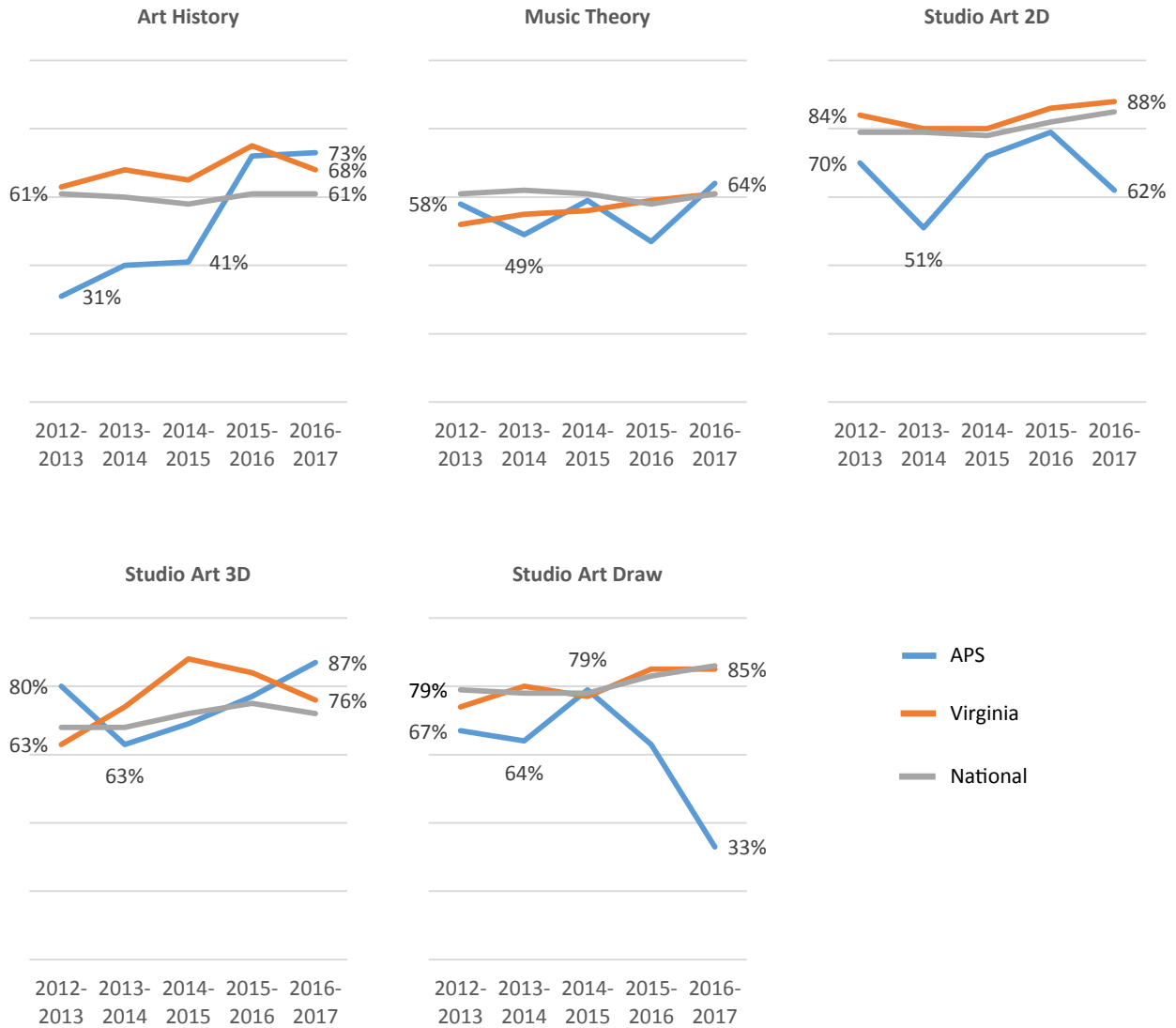
Art History

61% ... 73%
68%
61%
41%
31%

Music Theory

58% ... 64%
49%

Studio Art 2D

84% ... 88%
70% ... 62%
51%

Studio Art 3D

80% ... 87%
76%
63%
63%

Studio Art Draw

79% ... 79%
67% ... 85%
64%
33%

Legend: APS (blue), Virginia (orange), National (gray)

Due to low numbers, results for student demographic groups are not included in this report. This data is available in **Appendix G5** when numbers allow for reporting.

International Baccalaureate Exams

International Baccalaureate (IB) courses and exams are available to students at Washington-Lee High School. Table 16 displays the number of students participating in IB arts exams over the past five years.

Table 16: Number of IB Tests by Year

Test Name	2012-13	2013-14	2014-15	2015-16	2016-17
HL. Film	0	0	0	0	5
HL. Theatre	2	1	8	9	6
HL. Visual Arts	0	0	0	7	9
HL. Visual Arts Option A	6	10	7	0	0
SL. Film	0	0	0	37	4
SL. Music Creating	0	0	0	0	3
SL. Music Gr. Performance	0	0	0	0	6
SL. Music So. Performance	0	0	0	0	4
SL. Theatre	1	9	3	3	4
SL. Visual Arts	0	0	0	3	2
SL. Visual Arts Option A	0	3	2	0	0

The pass rate for IB arts exams has fluctuated over the past five years.

Figure 39: Percentage of Students Scoring 4 or Higher, All IB Art Exams
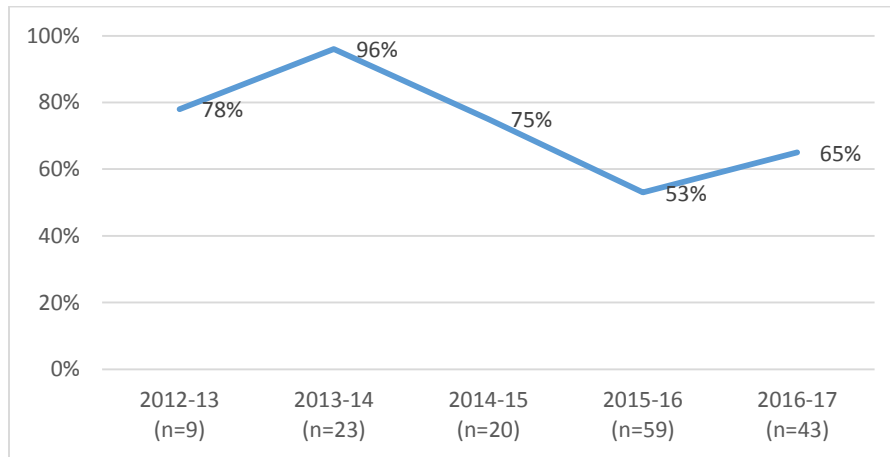
Due to low numbers, results for student demographic groups are not included in this report. This data is available in **Appendix G5** when numbers allow for reporting.

Preparation of Students/Graduates for Careers in the Arts

In spring 2017, Planning and Evaluation contracted with an external evaluator to conduct a focus group with APS high school students who were interested in careers in the arts, as well as telephone interviews with APS alumni who had planned to pursue careers in the arts when they graduated from high school. The goal of this study was to gauge how well APS is preparing students who are interested in careers in the arts for postsecondary study and/or for employment in an arts-related field.

The full report is available in **Appendix E2**. Highlights include:

Arts Education

- **Both current and former students said they felt very well-supported as students in the arts in APS.** Their arts teachers are central to that sense of support.

- **Although they feel supported, current students were keenly aware that:**
  - **Some adults (mostly family) worry that their artistic pursuit will not yield a reasonably prosperous career.**
  - **STEM classes are highly valued**—both at school and at home. Thus students feel pressure to choose STEM or non-arts AP classes over arts classes.

- **Fitting arts classes into their schedules is the main barrier current students experienced to their arts education.** They singled out requirements for courses in physical education, economics, and technology as barriers. Most said they handle the situation by zeroing in on one art form to pursue at APS—for example, participating only in choir or only in orchestra as opposed to having two music classes.

- **Current and former students all describe their arts education teachers as stellar.** Many spoke of close relationships and enduring mentorships established over several years of courses or extracurricular activities with the same teacher.

- **Without being asked, several current and former students mentioned that their artistic pursuits had taught them much about accepting and using criticism.** A couple of APS graduates said they had observed that they are far more capable in this regard than their college peers and they credited APS for that.

Preparedness for College or Career

- **Participants viewed the arts as providing many academic, career, and life-skill advantages such as self-discipline and self-directedness.** This is a strong finding, an opinion deeply held across current and former students. They generally attributed these advantages to the art itself more than they connected it to the APS experience.

- **There were some mixed responses in terms of how effectively APS helped students meet the special requirements of applying to major in artistic pursuits in college (e.g., auditions, portfolio submissions).** Many students were very well supported. But, some said that they needed to find their own way or turn to outside resources.

- **APS graduates said that they were very well prepared to major and work in the arts after high school.** They credit their teachers, but also to a great degree their participation in the many opportunities in Arlington's vibrant local arts community. It was even difficult for graduates to separate what college preparation APS had specifically yielded and what had come from their participation in activities like youth ensembles and art classes. Clearly, however, APS was instrumental for many of them in *connecting* them to these local opportunities. Lastly, these graduates also credit the generally rigorous, competitive nature of an APS education as well.

- **When asked what advice they would give young artists to maximize their preparedness for college and work, graduates resoundingly emphasized finding community opportunities.** They also suggested APS put more emphasis on helping students see how they can have careers in the arts—ranging from bringing artists into classrooms for talks to class assignments in which students investigate the possibilities in their planned industry.

SECTION 2: RECOMMENDATIONS AND NEXT STEPS

Connections with Systemic APS Processes and Initiatives

In addition to the specific recommendations described below, APS should carefully consider this report's findings and recommendations in light of the following overarching processes, initiatives, and resources. Fundamental and systematic coordination is needed so that we can share, learn from, and build upon both our challenges and successes in a concerted manner.

- *Strategic Planning, 2017-18.* This major endeavor presents an excellent opportunity to ensure APS charts a path to better prepare students for careers.

- *The Whole Child framework.* APS will consider this framework in the next Strategic Plan, which calls for students to be actively engaged in learning and supported within the school and broader community.

- *Virginia Graduation Requirements.* The new state diploma requirements call for Virginia graduates to have acquired knowledge, skills, behaviors, and capabilities that qualify as attributes of a career-ready student, and for students to develop the following competencies: critical and creative thinking, communication, collaboration, and citizenship (community and civic responsibility). As the standards become effective with first-time ninth graders in fall 2018, now is the time to correlate this study's findings with the Profile of a Graduate.

- *A2E (Aspire2Excellence).* Counselors, teachers, and students should consistently and effectively use this academic planning tool—from the early elementary grades through high school—to enhance students' awareness of the meaning and value of career exploration and the availability of arts courses.

- *Personalized learning.* Personalized learning empowers students and supports learning through flexibility and choice while ensuring instruction and outcomes are connected to each student's unique talents, skills, and interests. The approach is pertinent to career exploration and readiness.

Recommendations and Staff Action Plan

Recommendation #1: Explore opportunities for APS to increase awareness of and participation in arts courses. Work with schools and departments to encourage arts opportunities for all students and find creative solutions to scheduling conflicts.

- Target communication about arts courses to school staff, counselors, students, and parents so that all stakeholders are aware of the opportunities and benefits.

- Work with the Student Services Office and school counselors to ensure that the academic plan process is fully implemented and incorporates discussion of students' career interests, opportunities in the arts, and flexible scheduling.

- Explore ways to increase access to arts options for all students.

STAFF RESPONSE:

Staff has developed the following plan to increase participation in arts courses by all student groups.

Action Plan for Recommendation #1			
Recommendation	**Goal**	**Measures of Success**	**Action Steps**
Explore opportunities for APS to increase awareness of and participation in arts courses. Work with schools and departments to encourage arts opportunities for all students and find creative solutions to scheduling conflicts.	Develop a communications plan	All stakeholders understand full spectrum of arts opportunities for students	• Meet with counselors and content supervisors to look at the impact of strengthening courses in math and reading on students' ability to take an arts elective • Expand outreach opportunities for parents and students to find out more about arts courses in planning their A2E pathway • Communicate to all stakeholders options for fee reductions and waivers
	Make adjustments to arts course offerings to align with Virginia graduation requirements, including Profile of a Graduate	Increased enrollment in arts courses among all student groups	• Survey students to determine courses in the arts that would meet their interests and cultural background • Review current courses to determine those that may no longer be relevant to students' interests

Action Plan for Recommendation #1			
Recommendation	**Goal**	**Measures of Success**	**Action Steps**
			• Based on student survey findings, add new arts courses to program of studies • Identify methods to increase participation among all students and develop a plan for a consistent countywide approach
	Work with Student Services to develop vertical articulation from elementary through high school for arts career pathways	Guidance lessons include exposure to careers in the arts	• Work with counselors to enhance their understanding of arts careers in alignment with students' interests in their individualized personal academic plan

Recommendation #2: Develop and implement a countywide theater equipment replacement schedule.

- Continue to work with the external theater inspection company and APS safety inspector to assess and maintain APS theater facilities.
- Develop a countywide replacement schedule for theater equipment using a graded A–F system and include a maintenance cycle in the APS budget.

STAFF RESPONSE:

Staff will continue to work with the external theater inspection company and the APS safety inspector to maintain APS theaters through annual theater inspections and full rigging audits.

Action Plan for Recommendation #2			
Recommendation	**Goal**	**Measures of Success**	**Action Steps**
Develop and implement a countywide theater equipment replacement schedule.	Develop a countywide replacement cycle for theater equipment using a graded A –F system and include a replacement schedule in APS budget.	All theater equipment, including but not limited to light boards, sound boards, curtains, and spots will be listed as A-B in grading system.	• Develop a replacement plan and submit annually for budget consideration. • Continue to work with Facilities and Operations on replacement schedule.
	Provide professional learning on proper use and maintenance of theater equipment.	Staff and outside facility users will demonstrate proper use of equipment.	• Provide ongoing professional learning to staff on proper care and maintenance of equipment. • Create training module on proper use of equipment for outside groups who use our facilities.

Recommendation #3: Explore possible course offerings based on current workforce trends.

As we prepare to develop our next strategic plan and align work with the Virginia graduation requirements, including the Profile of a Graduate, APS should look for opportunities to evaluate and potentially expand the variety of arts offerings at each of the high schools. The new state diploma requirements call for Virginia graduates to have acquired knowledge, skills, behaviors, and capabilities that qualify as attributes of a career-ready student.

A review of workforce trends indicated potential for new courses in the following areas:

- Media Arts/Animation
- Design
- Dance
- Video game design
- Technical theater

STAFF RESPONSE:

Staff will continue to review the program of studies offerings, update them according to future employment trends and student interests, and enhance students' awareness of the meaning and value of career exploration and the availability of arts courses.

Action Plan for Recommendation #3			
Recommendation	**Goal**	**Measures of Success**	**Action Steps**
Explore possible course offerings based on current workforce trends.	Plan new arts course offerings to align with current workforce trends.	Course offerings prepare students for future employment trends.	• Work with schools to review program of studies and make recommendations • Survey students on courses they would like to take in the arts • Work with the Kennedy Center to look at workforce trends in the arts • Work with postsecondary schools to further align APS course offerings with college and university arts programs • Through the APS program of studies approval process, update course offerings based on workforce trends and student survey results
	Provide opportunities for students to understand new course offerings.	Student enrollment in new courses.	• Work with counselors to match students' interests with course offerings in order to support their personalized learning and A2E plan • Present information about new courses at elective fairs

Recommendation #4: Explore effective ways to consistently identify students as gifted in the arts across all schools.

STAFF RESPONSE: Staff has developed the following plan to increase consistency in the gifted referral and identification process for visual art and music.

Action Plan for Recommendation #4			
Recommendation	**Goal**	**Measures of Success**	**Action Steps**
Explore effective ways to consistently identify students as gifted in the arts across all schools.	Increase referrals and identification of students as gifted in the arts at all levels.	Identification practices in visual art and music are systemic Increase in gifted referrals and identifications in the arts	• Continue to provide professional learning opportunities for teachers to understand the identification process. • Continue to provide professional learning opportunities for teachers to understand how to support gifted learners in arts classrooms. • Provide opportunities for collaboration between arts teachers and RTGs. • Work with Supervisor of Gifted Services to increase communication and collaboration between arts teachers and RTGs to implement all processes systemically. • Work with principals to develop an understanding of the importance of identifying students gifted in the arts and the impact it can have on students' career explorations and A2E plan.