

**Grantee Name:** Cleveland Play House

**Grantee Project Name:** C.A.R.E. (Compassionate Arts Remaking Education)

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**Number of Schools Served:** 4 K-8 Title One/SIG designated Schools

**Number of Students Served:** 1,620



# C.A.R.E

## Compassionate Arts Remaking Education

### Cleveland Play House: C.A.R.E. Compassionate Arts Reforming Education

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#### ABSTRACT

Cleveland Play House, in partnership with LEA Cleveland Metropolitan School District, will implement C.A.R.E. (Compassionate Arts Remaking Education): C.A.R.E. will improve social emotional learning (SEL) skills, increase literacy learning, and benefit underserved African-American students. Use of high-quality digital tools, training, and Common Core standards-based instruction integrating Drama, ELA, and SEL will enhance and expand our current drama-based SEL curriculum. Professional development sessions and real-time coaching for educators will increase capacity to build theatre integrated lessons and a positive classroom environment. Documentation, evaluation, and dissemination planning and activities will be conducted on all aspects of programming.

Expected outcomes include increased student achievement; increased teacher capacity to plan and deliver theatre integrated instruction while redefining classroom culture and safety; and replicable project components. Evaluation of C.A.R.E. will provide teachers, schools, districts and policymakers with valuable data about the impact of theatre integrated learning and companion technology, teacher preparation and real-time coaching, on student achievement on standardized literacy tests, SEL skills, school culture and safety. The evaluation will use randomized experimental design creating a program group of four schools and a control group of four schools, matched on academic achievement history. Data collection strategies will include surveys of students, analysis of teachers' strategies and lessons and tracking student SEL and test scores.

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*Rather than treating social development and academic development as separate missions, it's time to recognize they are inevitably linked. As the National Research Council concluded, "Care and education cannot be thought of as separate entities in dealing with young children." <sup>1</sup> - Arne Duncan, U.S. Secretary of Education*

#### **Introduction/Priority Match**

Cleveland Play House (CPH), in partnership with the Cleveland Metropolitan School District (CMSD) respectfully requests funding from the U.S. Department of Education Arts in Education Model Development and dissemination Grant Program (AEMDD) for CPH's C.A.R.E. Compassionate Arts Remaking Education program.

The C.A.R.E. program is conceived to **foster social emotional learning (SEL) skills while increasing academic readiness and literacy learning for students through theatre integrated lessons and self-curated learning labs**. For districts, schools, teachers and students, C.A.R.E. is also designed to **improve school culture and safety**. Its use of high-quality digital tools, teacher training and Common Core standards-based instruction that integrates Theatre, English Language Arts and SEL will include:

- Enhancement of a drama-based SEL curriculum to intentionally incorporate evidence-based literacy activities such as instructional conversations, oral reading, and interactive shared reading.
- Enhancement of teacher preparation to incorporate evidence-based activities such as "real-time" coaching and in-classroom modeling.

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- Expansion of the curriculum from one unit exemplar across three grade levels (K-2;3-5;6-8) to four unit exemplars across three grade levels.
- Expansion of Professional Development for Teachers and Building Leadership Teams from 3.5 hours to 20 hours.
- Expansion of high quality digital tools, such as interactive videos within the unit exemplars, and self-directed learning labs featuring: gaming applications designed and developed to improve student SEL and ELA skills; digital portfolios and digital literature logs with self-publishing capabilities.

In addition, documentation, evaluation, and dissemination planning and activities will be conducted on all aspects of programming including student instruction, teacher professional development and high quality digital tools.

Cleveland Play House (CPH) and our Local Educational Agency (LEA) partner Cleveland Metropolitan School District meet Absolute Priority by (a) serving students in four Title-One K-8 schools, 80 teachers and 1,600 students and by (b) expanding, enhancing and implementing a research-based model linked to Common Core Standards with evidence of promise in effectiveness in improving the outcomes of primarily low-income African-American students. The proposed project is intended to address Absolute Priority in that its use of a rigorous experimental design with matched control schools will produce valid and reliable data on arts integrated instructional practices and strategies that help students improve performance on literacy and SEL skills. Further, the evaluation will use multi-variate equations to document

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the relationship of receiving the program to both the development of SEL skills and literacy achievement, controlling for prior student achievement and necessary demographics.

CPH and partner Cleveland Metropolitan School District meet Priority 1, turning around persistently lowest-achieving schools, by (a) improving student achievement in ELA, and SEL skills and (b) providing services to students enrolled in four Tier I or Tier II schools under the School Improvement Grant program. In addition, CPH and partner CMSD meet Priority 2, technology with the use of high-quality digital tools. Embedded within the curriculum are interactive video components that allow children to watch multi-generational, multi-cultural people enact a variety of scenes that explore a spectrum of emotions. Children are able to select and view alternative endings to the videos, thus exploring consequences of choices and un-managed and managed emotions. In addition, LemmingLabs, in collaboration with all C.A.R.E. curriculum administrators and practitioners, will develop self-directed learning software (digital applications) designed as companion tools to enhance SEL specifically, academic self-efficacy, emotional competence and self-regulated learning. Software to create, edit and self-publish digital portfolios and literature logs will also be created. Self-curated Digital Media Labs, including software, hardware, equipment and instructional tools will be distributed and available to participating schools.

Lead grantee CPH is a nonprofit theatre organization with more than eight decades of success in providing arts-in-education programming to students and preparing educators to integrate theatre with core school-day curricula to improve achievement among high-need youth. Our partnership with CMSD began in 1933 and serves 80% of the district's K-8 schools with a

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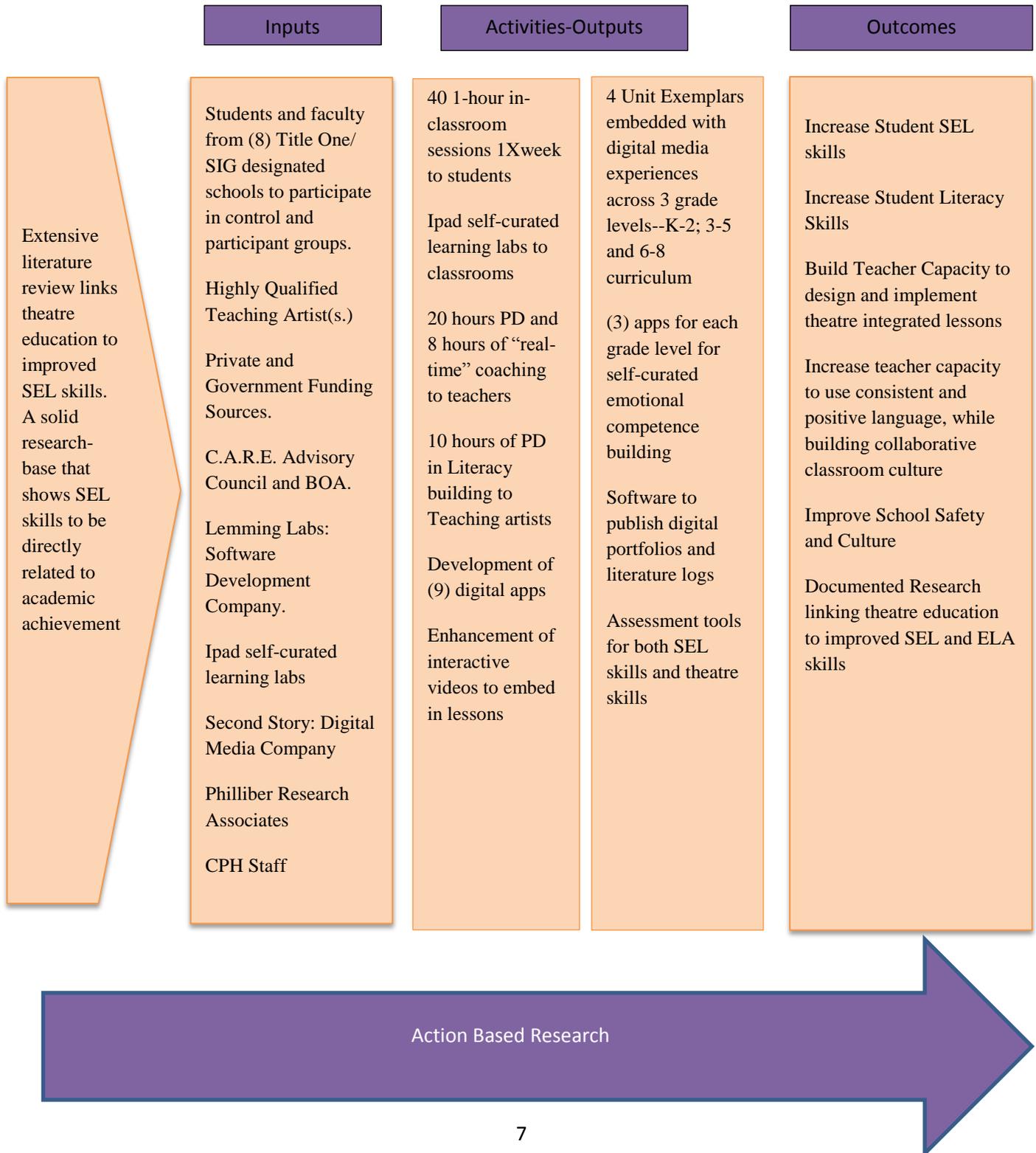
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variety of high-quality researched-based theatre and theatre integration programming annually. CPH's mission is *to inspire, stimulate and entertain diverse audiences by producing plays and theatre education programs of the highest professional standards*. We act as an indispensable resource for our community and believe that a non-profit theatre should seek to reflect and connect with the community that it serves, both through its programming and its people. We value theatre as essential throughout life for developing empathy, broadening understanding, and heightening awareness of the communal nature of our existence. Our educational programming is a critical component in creating meaningful artistic, academic and social emotional connections among children, youth, and adults.

C.A.R.E. was piloted in 2011. Utilizing action research methods, C.A.R.E currently consists of one unit exemplar with embedded digital media across three grade levels. C.A.R.E. has served 1,000 students across four school districts with theatre integrated lessons incorporating SEL and ELA skills. In addition, more than 40 teachers have experienced “real-time” coaching in which a teaching artist delivers instantly applicable comments in regards to positive student performance feedback at the point of instructions. Early evaluation is favorable and participating schools have shown significant improvement in school safety, school climate, and academic culture in their “Quarterly Conditions for Learning Survey.” In addition, teacher observations report students’ abilities to self-identify and self-manage their emotions while accurately recognizing emotions in others increase after participation in the pilot curriculum.

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#### Need for Project

*“Most troubling is an ‘equity gap’ between the availability of arts instruction as well as the richness of course offerings for students in low-poverty schools compared to those in high-poverty schools, leading students who are economically disadvantaged to not get the enrichment experiences of affluent students.”<sup>2</sup> - Arne Duncan, U.S. Secretary of Education*

CPH’s C.A.R.E. program will lead to improved SEL skills, and literacy skills across the curriculum for some of CMSD’s most underserved students. This will include large numbers of African-American, low-income students and students who attend Title One/SIG schools. (Adlai Stevenson, Almira, Bolton, Michael R. White, Case, Robinson G. Jones, Walton and Franklin D. Roosevelt.) In a community rich with world class cultural institutions and model school safety and culture programs, low-income African-American families are isolated from arts, struggle with SEL skills, and continue toward the cradle-to-prison pipeline.

Cultural institutions have brought Cleveland national and worldwide recognition. The Cleveland Orchestra is world-renowned, and Playhouse Square, which houses Cleveland Play House, boasts the largest concentration of theatres between New York and Chicago. Historically, artists have been heavily integrated into the business fabric of the Cleveland community, yet only 8% of the cultural work force in Cleveland represents people of color.<sup>3</sup> In addition, an Arts Audit of the Cleveland Metropolitan School District “shows that problems exist in the areas of communication about what (public and community arts) services are available to both students and teachers, and the actual delivery of those services. The most striking disparity occurs when comparing responses of the parties about their knowledge of a comprehensive arts plan for the

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whole district; as one progresses further down the line from District headquarters, information about the presence of such a plan diminishes.”<sup>4</sup>

#### *Need for Social and Emotional Learning*

*“Social and emotional competencies aren’t ‘soft skills.’ They are the foundation for all the other skills. If we want a tolerant society, a compassionate society ... we need to teach the skills that create that society — the social and emotional.”<sup>5</sup> — U.S. Rep. Tim Ryan. (D- Ohio)*

CMSD is a large urban district struggling to meet the needs of an economically and ethnically diverse community, with a 48 percent youth poverty rate. It is the second largest district in Ohio, serving more than 40,000 students, nearly 68 percent of whom are students of color, and 100 percent of whom qualify for free/reduced-price lunches.

In October 2007, the former Superintendent called for heightened security measures in response to a shooting at one of the district’s 26 high schools. One component of his school safety strategy was a comprehensive evaluation of the conditions for learning, including the status of SEL, in district schools. The evaluation findings listed eight contributing factors in the district that lead to poor school climate and student misbehavior, resulting in unsafe learning environments, including harsh and inconsistent approaches to discipline, poor adult supervision, and a lack of social and emotional role modeling by school staff.

In 2008, CMSD and American Institutes for Research implemented a districtwide effort to improve safety, order, and conditions for learning, including social and emotional competence, connectedness to caring adults and peers, and the experience of emotional and physical safety. Though findings included improved conditions for learning, better attendance, decreased disruptive behavior and fewer suspensions, current district CEO Eric Gordon still cites the need

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to improve SEL Skills in his students among the top priorities in improving student academic gain. “Social emotional learning practices are priority, for our students to be able to give voice to what (they) are feeling, to ensure academic safety, to increase emotional support systems within the school- once we do that, then learning can occur.”<sup>6</sup>

#### *The Need for Theatre Education*

*“The arts significantly boost student achievement, reduce discipline problems, and increase the odds students will go on to graduate from college. As First Lady Michelle Obama sums up, both she and the President believe ‘strongly that arts education is essential for building innovative thinkers who will be our nation’s leaders for tomorrow.’”<sup>7</sup> -Arne Duncan, U.S. Secretary of Education*

Large-scale studies have shown that at-risk students with high levels of arts engagement achieved better outcomes in academics, college enrollment, civic engagement and participation in professional careers than did their peers with low levels of engagement.<sup>8</sup> The range of careers in the arts is widening, and creative industries that require artistic ideas and skills are emerging and growing. Artistic thinking now infuses technological innovation and the design of everyday products.<sup>9</sup> Moreover, in-depth learning experiences in the arts are opportunities to practice dealing with ambiguity, making novel connections, thinking across disciplines and cultures, working in teams and managing time and resources—skills and habits of mind needed in all types of careers.<sup>10</sup> Leading creative visionaries, innovators, thought leaders and economic experts have mentioned the role of artistic thinking in driving economic growth.<sup>11</sup>

However, research garnered from the 2013 *Status of Arts Education in Ohio Public Schools*<sup>12</sup>, suggest that access to instruction in drama/theatre, is limited: in fact, only two percent of elementary school students, six percent of middle school students and thirty-nine percent of

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high schools had access the theatre/drama education. Community schools and traditional public schools in major urban school districts with very high poverty, including CMSD, were the least likely to offer access to the arts. In fact, percent of major urban public schools provided no access to the arts and approximately 54,700 students in Ohio's public schools did not have access to arts instruction in school during 2009-2010.

**Seventy-eight percent of schools reported that no one at the district level was responsible for implementing and evaluating arts programs.** Furthermore, according to 2009-2010 ODE data, some significant arts education interests and needs were not widely met in Ohio, with only nine percent of schools offering drama/theatre courses limiting enrollment in drama/theatre courses to less than 2 percent of students. Fifty-eight percent of Ohio's public schools did not identify students gifted in the arts as required by Ohio law. Ohio's public schools identified 19,771 students as gifted in the arts. Schools provided gifted education services in the arts to 1,048 of those students. In addition, in all but high school music, the use of technology in arts classrooms was less prevalent in Ohio than it was nationally.

Most significantly, school budget allocations for arts education in 2009-2010, excluding teacher salaries, averaged \$3.00 per-student as compared to \$435 per student for English Language Arts.<sup>13</sup> At CMSD, significant budget restraints in 2012 led to a reduction of 600 teachers, the majority comprised of visual arts, music, physical education and library/media specialists. In addition, there was a significant "reduction in the number of specialty subject periods, affecting art, music, physical education and library/media. Although students continued to receive instruction in these specialty areas, there were fewer opportunities to do so."<sup>14</sup>

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#### *The Need for Academic Achievement*

*"The clock is ticking for the children of Cleveland, who face a world economy that has raced far ahead of them, leaving them behind and, in fact, forgotten." <sup>15</sup> - Eric Gordon, CEO, Cleveland Metropolitan School District.*

“Achievement—F. Progress—F. Gap Closing—F. Graduation Rate—F. The report card is the same. There is no promise more pressing, no mission more noble, and no work more inspiring than that of a public’s responsibility to educate its children. And for urban school children—for my kids at CMSD—it’s not just a noble and inspiring act; it is a moral imperative to leverage disadvantaged youth; an ethical civic responsibility to lift children of poverty through the one means that has, for more than a century, been called ‘the great equalizer’—Education.” <sup>16</sup> In his 2013, State of the School Address, CEO Eric Gordon eloquently addresses the dire need for improvement in student achievement.

Only 37% of all CMSD students scored proficient or higher in reading on the Ohio Academic Achievement tests.<sup>17</sup> In addition, Ohio Governor John Kasich and legislators passed a new law taking effect in the 2013-14 school year called the “Third Grade Reading Promise,” which requires students to attain a minimum passing score on the new reading achievement test or be retained in third grade. If we do not fully implement Ohio’s Third Grade Reading Guarantee, at least fifty-eight percent of Cleveland’s third-graders will face retention.

#### *The Need for Positive School Climate*

Healthy schools and educational environments are essential for healthy child and adolescent development.<sup>18</sup> A positive school culture is one that “includes norms, values and expectations that support people feeling socially, emotionally and physically safe.”<sup>19</sup> A positive

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school climate is associated with academic achievement, school success, effective violence prevention, healthy student development and teacher retention.<sup>20</sup> Evidenced-based behavior interventions and disciplinary practices contribute to a positive school climate. Conversely, research has found that schools with harsh disciplinary practices typically have lower achievement scores and other poor outcomes.<sup>21</sup> Providing students with a safe school environment is a key component of fostering a positive school climate.

However, despite efforts toward positive school environments, evidence-based disciplinary practices and healthy student development, CMSD struggles. Racial disparities in this issue are stark and mirror dismal national statistics: “Nationally, African American students are three times more likely to be suspended and four times more likely to be expelled than their white peers, and more than 70 percent of students arrested in schools are African-American or Latino.”<sup>22</sup> In fact, “African-American male preschoolers are expelled at almost nine times the rate of African-American girls, with white preschool boys being expelled at only four times the rate of their female peers.”<sup>23</sup> With a high school graduation rate of 34%, the city of Cleveland has among the lowest graduation rates in the country—this according to the America's Promise Alliance. In the most recent annual report filed by Cleveland's Juvenile Division of the Cuyahoga County Court of Common Pleas, a total of 11,254 "Delinquency and Unruly" cases were filed. African-American youth made up 64% of individual offenders, the highest of any minority group.<sup>24</sup>

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### Addressing the Need For SEL, Theatre Education and Academic Achievement

*“The curriculum of the school shapes children’s thinking. It is a mind-altering device; it symbolizes what adults believe is important for the young to know, what is important to be good at... It gives or denies children opportunities to learn how to think in certain ways.”<sup>25</sup> - Elliot Eisner, Professor of Art and Education, Stanford Graduate School of Education*

CPH’s C.A.R.E. program is designed to promote SEL skills, while addressing prevailing achievement and experience gaps and weaknesses in the delivery of a robust education. . It will infuse schools with theatre integration teaching and learning practices through direct student services delivery, high-quality professional development, and technology.

<b>Overarching Goal:</b> Utilize a variety of theatre integrated techniques improve SEL skills; increase literacy learning for 1,600 underserved African-American students in four SIG designated schools.			
<b>Objectives</b>	<b>Resources</b>	<b>Outputs</b>	<b>Outcomes</b>
Increase student academic self-efficacy.	Students and faculty form (8) schools to participate in control and participant group	Research-based unit exemplars with embedded Interactive digital media components across three grade levels (K-2;3-5;6-8)	Students will: Increase SEL skills Increase scores in standardized literacy tests
Improve student self-management skills			
Increase emotional competence	Highly Qualified Teaching Artist(s).	Digital applications for self-curated SEL building	Report feeling physically and emotionally safe in school
Increase early reading/writing skills among K-2 students	Private and government funding sources.	Software for self-publishing digital portfolio and literature logs	
Increase reading achievement among 3-8 students	Education Dept staff and BOA committee at CPH	Professional Development for Teachers and Building Leadership Team focusing on SEL skill building through theatre	Teachers will:
Increase teacher capacity to build challenging and collaborative learning environments	C.A.R.E. advisory board		Demonstrate ability to plan and implement theater integrated lessons.
Increase teacher capacity to build theatre integrated lessons	LemmingLabs: Software development company	Professional Development for Teaching Artists	
	Ipad self-curated learning labs		

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Increase teacher capacity to use consistently positive language	Philliber Research Associates: A national evaluation firm	focusing on literacy skill building through theatre	Report feeling physically and emotionally safe in school.
Improve School Climate of Safety and Culture	Second Story Production: A digital media company	“Real-Time” coaching to foster positive classroom environment	
To develop reflective practitioners who routinely practice action research methodology			

Through research-based practices integrated within core drama education techniques, students will receive weekly instruction led by highly-qualified theatre educators. All research-based curricula are designed to use theatre as a tool to improve SEL skills as well as ELA skills. For example, to improve academic self-efficacy, student self-management, emotional competence, practices like frequent feedback on performances, modeling, persuasion<sup>26</sup>, providing tasks that are meaningful to children, given their interests and environments<sup>27</sup> are all naturally incorporated into drama delivery as each practice is involved in the essential character of theatre education. Furthermore, evidence-based practices to improve ELA skills, such as interactive shared reading,<sup>28</sup> instructional conversations and literature logs,<sup>29</sup> and oral reading<sup>30</sup> are all inherent to the theatre rehearsal process. Thus C.A.R.E. students, over a four-year period, will have consistent access to the arts while increasing ELA skills.

In addition, research demonstrates how activities and pedagogy associated with theatre education are capable of meeting students’ needs for belongingness, esteem, cognition, aesthetics and self-actualization. For example, students who are part of a theatre class or club often feel a sense of belonging because they have shared experiences with other participants (Brym, 2006)<sup>31</sup>.

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Theatre can also meet students' needs for stability. Some students who have challenges at home and school feel a sense of stability and consistency through their involvement in theatre (Craig, 2011).<sup>32</sup>

Also in line with Maslow's (1943) theory, theatre has the ability to elevate a young person's self-esteem. (Craig, 2011).<sup>33</sup> When students perform for audiences, they are often praised for a job well done. Performing gives them a sense of achievement and even notoriety in the school and community (Brym, 2006).<sup>34</sup> Cognitive abilities are nurtured as students read and analyze scripts, learn dance movements, and sing and act all at the same time. Overall, theatre is effective at meeting students' psychological and social needs (Ruppert, 2006).<sup>35</sup>

Through high-quality professional development and planning, "real-time" coaching, and peer exchange, school personnel will gain both the knowledge to deliver theatre integrated instruction while improving school culture and safety. As art education researcher James Catterall reports, "Good teaching fills classrooms with challenging, authentic and collaborative work."<sup>36</sup> Thus, C.A.R.E. educators will, over a four-year period, become confident in the delivery of theatre-integrated units of study and promote positive and supportive classroom management and improve conditions for learning for their students. They will acquire the skills, and dispositions necessary to facilitate academic self-efficacy, improve student self-management skills and increase student emotional competence. In addition, through theatre-integration practices that utilize interactive shared reading, oral reading, instructional conversations and literature logs, teachers and teaching artists will acquire the knowledge and understanding of integrating the arts into academic content areas.

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Through the use of high-quality interactive videos embedded within the curriculum and the development of self-directed learning software such as- digital applications and self-publishing digital portfolios and literature logs- designed as companion tool to enhance SEL skills and ELA skills, students will also gain these skills: self-management skills, self-regulated learning and study skills as well as emotional competences “Students’ explorations in the arts can be enriched through the use of web-based and other information technologies. When given the opportunity to use Information and Communications Technology (ICT) in their creative work, elementary students have demonstrated increased motivation, self-regulation, pride, and inventiveness – particularly in situations involving creative expression or composition.”<sup>37</sup>

“Empathy is a central aspect of emotional intelligence and emotional competence... Students learn that empathy means ‘the ability to feel and understand what someone else is feeling and develop skills for identifying emotions in themselves and others, labeling these emotions, and taking on others’ perspectives.’”<sup>38</sup> Interactive videos of multi-generational, multi-cultural actors enacting scenes in which specific feelings, such as jealousy or fear, will be embedded within each lesson. Through multiple viewings, selections and viewings of alternative endings, instructional conversation, and student reenactment of those same scenes, teaching artists will be able to help students identify, embody and manage those emotions in both themselves and others. Digital (gaming) applications will be developed specifically for C.A.R.E. and will used research-based practices such as accurately reading and comprehending emotional states in others<sup>39</sup>, identifying and understanding one’s own feelings<sup>40</sup> and regulating one’s own behavior.<sup>41</sup> The three phases of self-regulation – planning, doing, and reflecting – will be

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embedded into C.A.R.E. digital applications and these phases mirror the creative process inherent in the rehearsal process of theatre. In addition, software that allows students to self-publish digital portfolios and literature logs will be utilized in the learning labs so students can improve self-management and self-regulated learning skills as they work independently on assignments.

Thus, C.A.R.E. students, over a four-year period will develop critical skills while they learn to manage emotions, care about others, make good decisions, behave ethically and responsibly, and avoid negative behaviors. Their teachers will build skills to continue this shift in school practice for a supportive and safe learning environment.

### Project Significance

*“Theatre is like a gym for empathy. It's where we can go to build up the muscles of compassion, to practice listening and understanding and engaging with people that are not just like ourselves. We practice sitting down, paying attention and learning from other people's actions. We practice caring.”<sup>42</sup> - Bill English, San Francisco Playhouse.*

With the decrease in available theatre education within the public school system, combined with the current focus on SEL skills and competencies and Common Core implementation in education, the products of C.A.R.E. (**unit exemplars with embedded interactive digital media; PD and real-time coaching for teachers, PD and literacy technique training for teaching artists; software development including digital applications and self-publishing digital portfolios and literature logs, digital media labs and manuals; assessment tools**) will meet a growing need for tools and techniques that address the integration of theatre, SEL and Common Core ELA practices. Though the successes of theatre education and

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the improvement of the human condition are linked for decades in anecdotal information, few evidence-based products currently exist to meet that need. Additionally, more evaluation research on interventions, including SEL through drama techniques, could help to improve current programs and develop better future interventions. Finally, particularly given the challenging public school funding environment and the numerous performance and accountability requirements faced by schools, targeted funding for school-wide SEL programming is vital. Staff and teacher training, educational resources and ongoing professional support are needed to successfully implement and sustain a universal approach to positive school climate.

Our C.A.R.E. program tools for students, educators, and teaching artists will be available nationally. They will be designed to be usable in a variety of setting by teachers, teaching artists, afterschool educators, theatre organizations and others. They will be scaffolded for varying age and skill levels, and technology components will be designed to provide a point of entry for all students and educators, no matter what their skill level. Information, materials, processes and techniques that will be continuously improved and disseminated in a variety of settings include:

- Training Curriculum Building Classroom Teacher and Teaching Artist capacity that includes (20) hours of professional development in theatre and SEL content and skills; integrated curriculum; teaching transfer strategies; action research methodology ( data-driven inquiry action planning, evaluation, reflection); and assessment in student learning, theatre, SEL and the connection among them. These models will address the

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roles of Educator teams (comprised of classroom teacher, teaching artists and arts specialists) guided by C.A.R.E. coaches and school building leadership teams.

- K-8 Grade level C.A.R.E. Unit Exemplars (including embedded digital media and assessments) collaboratively developed, piloted and refined by CPH’s Director of Education, participating teaching artists and classroom teachers, all under the guidance of an advisory panel of experts in child development, reading recovery and literary specialists and creative therapists. Each exemplar contains eight lessons with embedded digital media to be conducted by a teaching artist and one pre and post lesson to be conducted by the classroom teacher as the teaching artist provides “real-time coaching” within the classroom setting. At each of the three grade level clusters (K-2, 3-5, 6-8) four unit exemplars will be created. Backward design/Understanding by design, project-based learning, theatre skills/techniques and SEL skills will all be infused into the unit exemplars. Interactive shared reading, oral reading, instructional conversations and language logs will be at the forefront of the unit exemplars in order to answer the essential question, “What social emotional skills do students need in order to improve literacy?” In addition, these units will be comprised of high-quality, documented lesson plans that integrate The National Core Arts Standards (NCAS) and Common Core ELA standards with SEL skills framework that will teach innovative lessons to K-8 students. Nationally, teachers and teaching artists will be able to use these integrated lessons directly in their classrooms.

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- Grade Level Student Learning Documentation Instruments and Protocols for evaluating C.A.R.E. learning over time (including drama literacy performance and SEL assessments and digital portfolios that focus on inter-disciplinary learning.) Fully Codified Program Standards, Criteria and Rubrics for assessing (1) Unit exemplars and curriculum design, (2) Instructional practices, (3) electronic documentation embedded in software design, (4) assessment practices, (5) educator and teaching artist professional development design and delivery systems.
- Social and Emotional Learning Media Lab and Manual. Each school will receive a Social Emotional Learning Lab and manual that will enable self-directed learning that complements and deepens the learning in both SEL and ELA components of the unit exemplars. The software for these labs will be comprised of one gaming applications to develop each of the following SEL skills: academic self-efficacy, self-management and emotional competence. In addition, students will be able to create digital portfolios and self-publish literature logs through additional software. The manual for their use will be documented and shared nationally so that schools can create their own labs. And on-line manual will support educators as they use the media labs which include a minimum of five iPad tablets, (1) hand-held projector, and video recording equipment. The revisable manual, created by C.A.R.E. coaches under the guidance of software development specialists from LemmingLabs, will enable input from both classroom teachers and teaching artists and will also include instructions for purchasing and setting up new labs.

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- Nationally recognized research, development and program planning agency Philliber Research Associates will evaluate the project. Evaluation data from Philliber Research Associates research and ongoing formative assessments will provide key information about integrating the arts, Common Core Standards and SEL skills to foster student skills and achievement, impact the achievement gap, studying the effectiveness of building schools' theatre integration capacity and more.
- Audiences for dissemination include: classroom teachers and administrators at public and charter elementary and middle schools; educational policy makers; theatre educators; SEL educators; technology educators; and OST educators and teaching artists.
- Vehicles for dissemination include: District Wide Training for building leadership teams, led by CPHs project staff and teaching artists, in partnership with CMSD. These half-day trainings, with takeaway materials, will foster integrated lessons throughout the participating schools and help teachers and OST educators take project ownership.
- Appearances at three of more regional or national education, theatre conferences by CPH staff, Philliber Research Associates and participating C.A.R.E. teaching artists. Targeted conferences include: Theatre Communications Group; American Alliance for Theatre Education; National Guild for Community Arts Education and Coalition for Community Schools National Forum.
- An Evaluation Report created by Philliber Research Associates, to be posted on CPH

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website, distributed by CPH through a press campaign and mailing, and submitted to ArtsEdSearch and Harvard Family Research Project.

#### **Quality of Project Design**

*“To succeed today and in the future, America’s children will need to be inventive, resourceful, and imaginative. The best way to foster that creativity is through arts education.”<sup>44</sup> – Arne Duncan, U.S. Secretary of Education*

C.A.R.E. will investigate interrelated dimensions of theatre practices, techniques and learning that will inform elementary and middle school education, in particular the relationship among theatre skills development, SEL skills development, ELA skills development as well as overall academic achievement and improved school climate and culture. The project will employ elements of CPH’s previous success on C.A.R.E., as well as pedagogical frameworks and action research methods that illuminate how theatre education and companion software can intentionally improve school culture and climate while developing the skills necessary for students to build academic self-efficacy, improve self-management, increase emotional competence. Additionally, the Common Core Standards and newly proposed National Core Arts Standards are integral to the program, and academic gain in these content areas is expected.

Formative and summative evaluations conducted by CPH in 2011-13 via convenience samples indicated potentially positive effects of the C.A.R.E. program. C.A.R.E. demonstrated that intentionally developing SEL skills through theatre education and theatre rehearsals and performance processes had potentially positive effects on school culture and safety, teacher

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student relationships and student emotional competence. Given these initial findings, the C.A.R.E. program requires both further development and closer examination (research).

C.A.R.E. project design is built on up-to-date-research and effective practices from internal and external sources. CPH's evaluation research has confirmed our excellence in theatre integration curriculum, teacher preparation, and using theatre education to improve SEL and ELA skills. Project evaluation research will be conducted by **Philliber Research Associates**. On-going data collected by Philliber Research Associates will inform ongoing action research while, at the same time, completing an experimental design with a randomized control group of non-participating schools to examine overall impact on student achievement.

### SEL Skills and Theatre Education (scholarship and research)

**Scholarship and research** in theatre education, literacy development, SEL skills and teacher preparation has also informed the project. For example, the cross-sector and data-driven report, **Beyond Content: Incorporating Social and Emotional Learning into the Strive Framework**, identifies a menu of social and emotional competencies that are well related to achievement, are malleable, and can be measured.

**Academic Self-Efficacy.** “Lenon (2010)<sup>45</sup> has recently reviewed 26 studies of self-efficacy and its relationship to academic outcomes of various kids, and before him Multon, et al., (1991)<sup>46</sup> summarized research through 1988. The Multon study finds relatively large effects of self-efficacy on both academic performance and academic persistence.”<sup>47</sup> Self-efficacy is malleable and research suggests that practices such as modeling and frequent feedback, and providing training to perform a task all improve self-efficacy. Essential theatre practices such as

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a rehearsal process utilize all three strategies on a regular basis. Dorothy Heathcote, a well-known teacher in Britain, is an advocate of teachers and students taking on roles during lessons (Fiske, 1999).<sup>48</sup> Her lessons require that people put themselves in others' places. As a result, empathy is a likely outcome (Fiske, 1999).

**Improved Student Self-Management Skills.** Persistence is conceived as part of self-management by Zins and Elias (2006),<sup>49</sup> while Farrington, et al., (2012)<sup>50</sup> used the general concept of “academic perseverance” to describe this factor and included under that heading grit, tenacity, delayed gratification, self-discipline, and self-control. Farrington, et al., provide a substantial review of research on the positive relationship of academic perseverance and academic performance. Promising strategies to improve perseverance include creation of an environment that gives students a sense of belonging, builds their mastery orientation and teaches concrete strategies for learning.<sup>51</sup> “Students who are part of a theatre class or club often feel a sense of belonging because they have shared experiences with other participants (Brym, 2006)<sup>52</sup>. In addition, research demonstrates that theatre education challenges students to envision ways to change their current conditions (Conrad, 2004),<sup>53</sup> take responsibility for their own decisions and make wiser choices in the future.

**Emotional Competence.** “SEL is the process through which we learn to recognize and manage emotions, care about others, make good decisions, behave ethically and responsibly, develop positive relationships and avoid negative behaviors.”<sup>54</sup> (Zins, et al. 2004, p192) There is substantial evidence that emotional competency (empathy, awareness and identification of one's own emotions) is related to academic achievement. **Theatre is one of the most efficient**

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**ways to increase students' emotional intelligence**<sup>55</sup> (Kayaoglu, 2011). Students who gain EQ via theatre are in a favorable position to work, learn and live with others in society<sup>56</sup> (Kayaoglu, 2011). In short, theatre education has a positive impact on young students and transfers into their adulthood.

### ELA skills and Theatre Education (scholarship and research)

There is a large amount of research that connects improved ELA skills directly to participation in theatre education programs. A literacy study conducted by J.R. Goodman found that reading comprehension is enhanced when a child acts out dramatically a story he or she has read. More interesting, though, is Goodman's discovery that those same children better comprehend overall – in other words, even when they are not dramatically enacting the passages they are reading, they still manage to comprehend that passage.<sup>57</sup> Another study explores the use of artists teaching Shakespeare at all academic levels. The program set out to make its participants confident, competent readers. Participants in the program not only noted changes in their reading levels, but the students also demonstrated significant results in the fields of mathematics and science. Because the teaching artist challenges students to read and dissect every word of Shakespeare's texts, students learn how to read on many levels, helping them also to analyze their physics books.<sup>58</sup> Yet another study conducted by researchers Blaine H. Moore and Helen Caldwell examined whether participation in theatre and drama activities improved students' writing skills. Divided into three groups, one group participated in drama activities, another in drawing activities, and the final group as a control. The drama group focused on the students' ideas for plays; here, students engaged in pantomime, games, movement, and

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improvisation to strengthen their fictional writing skills. Students took part in these activities over a period of fifteen weeks. After that time, investigators found that the students who participated in the drawing and drama groups improved their narrative writing abilities.<sup>59</sup> Most compelling are significant increases in reading on standardized tests. Michaela Parks and Dale Rose investigated the connection between a reading comprehension/drama program and reading and standardized test scores. In the Whirlwind classrooms, teachers cooperated with an opera singer and an actor who worked with students over ten weeks, focusing on reading and dramatic-presentation exercises. This participation resulted in significant increases in Iowa Test of Basic Skills scores; the scores most improved when students had to “identify factual information” from readings. Also, participants were better able to express factual material nonverbally.<sup>60</sup>

Furthermore, evidence-based practices to improve English Language Arts skills, such as interactive shared reading, instructional conversations and literature logs, and oral reading are all inherent to the theatre rehearsal process.

### Improved School Culture and Safety and Theatre Education (scholarship and research)

The Educational Leadership Journal defines school culture reform as “measuring the level of respect and then using that information to improve the quality of school life.”<sup>61</sup> A sustainable, positive school climate fosters youth development and the learning necessary for a productive and satisfying life in a democratic society. In such a climate, people are engaged and respected. Students, families, and educators work together to develop and contribute to a shared school vision. Educators model and nurture an attitude that emphasizes the benefits and

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satisfaction of learning. Each person contributes to the operation of the school and the care of the physical environment <sup>61</sup> (National School Climate Council, 2007). “A growing body of empirical research shows that a sustainable, positive school climate reduces drop-out and fosters youth development and academic achievement, as well as knowledge, skills, and dispositions necessary for students to be responsible and productive members of society.<sup>62</sup> All learners want and need to be safe and happy; supported, cared for, valued, appropriately challenged and engaged in ways that touch our hearts as well as our minds.”<sup>63</sup>

“The arts help create the kind of learning environment conducive to teacher and student success by fostering teacher innovation, a positive professional culture, community engagement, increased students attendance, effective instructional practice and school identity.”<sup>64</sup> The A+ Schools Program in North Carolina is a comprehensive education reform initiative that integrates the arts. An analysis of its many beneficial effects, go beyond assessment of student outcomes to focus also on teaching and learning processes. The program ranks high on measures of increased teacher collaboration and enhanced partnerships with parents and the community. <sup>65</sup> The Surdna Foundation reported three “core impacts” of direct participation in art making: developing individual voice, leveraging of life skills through art making, and creating a sense of belonging and community. It believes that theatre education, “takes a holistic approach to the creative development of young people and youth development skills, combining a search for significant artistic advancement with purposeful development of individual life skills.”<sup>66</sup> In addition, theatre education increases support and belonging where one develops positive bonds, empathy, respect for others, and an increased ability to communicate and work with a diverse set of people,

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including those with cultural identities and experiences different than one’s own. It builds contribution by finding opportunities, exchanging ideas, and working together to create something in the community. Most importantly, students participating in theatre education gain recognition, appreciation, and/or acknowledgment for an achievement, service, or ability in the eyes of others/community. <sup>67</sup>

#### C.A.R.E. Project Design Goals

The goals of C.A.R.E. are to develop, implement and evaluate a replicable standards-based model program that utilizes theatre education principles and practices, embedded interactive digital media and companion digital applications and software **to utilize a variety of theatre integrated techniques to improve SEL skills; increase academic readiness and literacy learning for 1,600 underserved African-American students in four SIG designated schools.**



C.A.R.E. will incorporate action research as a means of **building the professional capacity of teaching artists, classroom teachers to implement and document high quality theatre-integrated unit exemplars.** Eighty classroom teachers, four full-time teaching artists, 60

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Building Administrators and Staff members will participate in C.A.R.E. Beginning with a pilot in the spring of 2015 and launching into three years of programming from 2015-2018, all faculty and building staff in four CMSD schools will receive an initial twenty hours of professional development. Four teaching artists will provide forty hours of “real-time” coaching to eighty classroom teachers, twice every ten week period, in sixty-four classrooms across four Title One/SIG schools. In addition, **all** educators will participate in on-going professional development and will actively participate in the cycle of critical reflection of the C.A.R.E. program as they plan, act, observe, reflect. The professional development of C.A.R.E aligns with the following professional development goals outlined by CMSD: Every adult in the school using consistent, positive language to set the tone of high expectations for everyone; Real-time coaching for teachers who struggle with to manage classroom behavior and keep students engaged; Extra time for teachers to collaborate, learn from one another and plan outstanding, relevant lessons; Integrate use of classroom technology to engage students’ Targeted professional development and ongoing coaching on how to use available data to meet individual students’ learning needs; Curriculum and resources to support high quality instructions in ELA.

#### C.A.R.E. Project Design Objectives:

**Educator Objectives:** To develop teachers, artists and OST educators who can effectively integrate standards-based theatre lesson across disciplines. To deepen collaboration among teaching artist, teachers, OST educators and building leadership teams. To develop teaching

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methods that employ theatre to increase social emotional learning. To develop reflective practitioners who routinely practice action research methodology.

**Student Learning Objectives:** To develop student communication, creativity, critical thinking and meta-cognitive skills. To develop student SEL skills (e.g., academic self-efficacy, self-management skills, increased emotional competence, self-regulated learning and study skills.) To increase early reading/writing skills among the K-2 students while increasing reading achievement among the 3-8 students.

**School Community Objectives:** To improve school culture, climate and safety.

**Inter-related Research Objectives:** To conduct research on the impact of theatre education on academic achievement and gains in SEL skills. To test casual links among multivariate factors among teacher professional development and student art, academic outcome, SEL skills and school safety and culture.

**Organizational Objective:** To advance CPH's mission. To provide education stakeholders and decision makers with validated research demonstrating the significant benefits for students, education and schools where theatre is fully integrated into the school's academic and social community. To develop CPH staff capacities to design C.A.R.E. programs that are informed by action research.

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#### Project Design Outcomes

**Educator Outcomes:** By the end of the grant period, classroom teachers and OST educators will be able to integrate and link theatre knowledge and understanding into ELA. Teaching artists will demonstrate their command of exemplary pedagogical practice in theatre as evidence by both internal and external assessments. Teachers will use consistent and positive language and build a collaborative and academically challenging classroom.

**Student Outcomes:** By the end of the grant term, students will achieve statistically significant increases in performance on standardized literacy assessments, demonstrate related theatre learning as evidenced by portfolios, conference and observation, demonstrated improved SEL skills as demonstrated by student surveys.

**School Community Outcomes:** By the end of the grant term, Students, Teachers and Parents will articulate the importance of theatre in the improvement of School culture and safety. Overall attendance will increase, suspensions and behavioral disruptions will decrease, and parent participation will grow. Parents will be more involved in the school. School leaders will assume more responsibility for maintaining a positive school culture.

**Inter-related Research Outcomes:** Researchers will examine the relationships among theatre education with embedded technology and academic achievement as well as theatre education with companion technology and improved SEL skills.

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**Organizational Outcomes:** CPH will have quantified results to inform and influence education stakeholders, decision makers, and the field at large. Staff members will have increased and essential knowledge that will directly inform CPH’s work in schools. C.A.R.E. will be a replicable model for urban K-8 schools nationwide.

In collaboration with Philliber Research Associates, CPH will conduct research on the impact of theatre education on academic achievement and gains in SEL skills, to test casual links among multivariate factors among teacher professional development and student art, academic outcome, SEL skills and school safety and culture.

At the conclusion of the four year grant period, **CPH will have quantified results to inform and influence education stakeholders, decision makers, and the field at large: validated research will demonstrate the significant benefits for students, educators and schools where theatre is fully integrated into the school’s academic and social community.** Staff members will have increased and essential knowledge, informed by action research, that will directly inform CPH’s work in schools. **C.A.R.E. will be a replicable model for urban K-8 schools nationwide.**

#### **Quality of Personnel**

The individuals responsible for C.A.R.E. have regional and national reputations in the field of theatre, theatre education, educational technology and education research. Members of the team have experience in creating and managing school arts partnerships, professional

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development programs for teachers, and teaching artist training. They have presented at conferences, created innovative software and conducted national research.

It is the policy and practice of Cleveland Play House to provide equal employment opportunity to ALL persons, regardless of one's race, color, creed, religion, sex, age, national origin, citizenship, mental or physical disability, military status, veteran status, sexual orientation, political beliefs, or any other irrelevant factor. We will continually endeavor, individually and collectively, to ensure that all applicants and employees enjoy equal consideration and treatment with respect to employment, training, promotion, compensation, transfer, layoff, recall, discipline, dismissal, and other conditions and terms of employment.

In addition, hiring practices within the Education Department include a partnership with the Office of Disability services at four local universities (via a Rosemary Kennedy Internship Contract,) partnership with career services at universities around the country, including HBUs (Historically Black Universities.) We do not begin the interview process until at least one highly-qualified person of color is included in the pool of candidates. Individual project roles and responsibilities are detailed in the Management Plan. Resumes of team members are included in the appendix.

**LAURA KEPLEY, Artistic Director** - Ms. Kepley directed CPH mainstage productions of *Venus in Fur*, *Good People* (at CPH and Syracuse Stage); *A Carol for Cleveland* (world premiere); *In the Next Room, or the Vibrator Play*; *My Name is Asher Lev*; and CPH readings of Roe Green Award-winning plays *Marjorie Prime*, by Jordan Harrison, and *Daphne's Dive*, by

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Quiara Alegría Hudes. She joined CPH in 2010 as associate artistic director, having arrived from Trinity Repertory Company in Providence, Rhode Island, where she was resident director and artistic associate for four seasons and interim director of the Brown/Trinity Rep MFA in Directing Program for one. She has also directed for Asolo Repertory Theatre, The Kennedy Center and Contemporary American Theatre Festival, among others and has worked with playwrights on the development of their work at The Public Theater (N.Y.), The Playwrights' Center (Minn.), PlayPenn (Pa.), Naked Angels (N.Y.), The New Harmony Project (Ind.), PlayhouseSquare's Launch Program (Ohio), and WordBRIDGE Playwrights' Lab (S.C.). A native Ohioan, Kepley received her undergraduate degree from Northwestern University and her Master of Fine Arts from Brown University/Trinity Rep. She is a Drama League Fellow and a recipient of the 2009-2011 National Endowment for the Arts/Theatre Communications Group Career Development Program for Directors.

**KEVIN MOORE, Managing Director** - Mr. Moore is in his seventh season at Cleveland Play House. During his tenure, CPH made its history relocation to the Allen Theatre in partnership with PlayhouseSquare and Cleveland State University. He serves on the Board of Directors of the National Corporate Theatre Fund and the Membership Committee of the Commission on Economic Inclusion. From 1998-2007, Mr. Moore was managing director of Woolly Mammoth Theatre Company in Washington, DC, where he helped lead that company in the funding and construction of an award-winning new theatre facility. Previous positions include director of marketing at La Jolla Playhouse in San Diego, California. He is a former president of both the

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National New Play Network and the League of Washington Theatres. Mr. Moore teaches theatre management at CSU, is an adjunct professor in the Department of Theater at Case Western Reserve University, and is a member of the Editorial Board of the American Journal of Arts Management. He is a graduate of Moorhead (Minnesota) State University, holds a Master of Arts in Arts Administration from Indiana University and is a member of the Leadership Cleveland Class of 2009.

**PAMELA DIPASQUALE, Director of Education (Project Director)** - Pamela is in her third season at CPH, coming to Cleveland from the Kentucky Shakespeare Festival in Louisville, KY, where she served as Education Director. In Kentucky, she led the award-winning educational outreach program, Will on Wheels, which serves over 65,000 students annually in a tri-state area, and extensive educational outreach program offerings including Shakespeare Youth Academy, Shakespeare's Studio, Shakespeare Alive!, and From the Page to The Stage. Pamela worked in partnership with the National and State Department of Juvenile Justice and Delinquency Prevention Program to provide a theatre-in-education program for incarcerated youth, and successfully developed a training institute for rural theatre artists. In her career, Pamela has developed the artistic and educational vision of Children's Theatre of Maine, where she served as Artistic Director; founded City Shakespeare, a theatre company that provides free programming for low-income urban children and teens; served as an Adjunct Professor in the School of Education at Bellarmine University in Louisville; and presented at both state and national conferences on topics related to theatre education and community building. Pamela

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received her undergraduate degree from Boston College and her MA from Emerson College in Boston. She recently received a Graduate Certificate in “Out of School Time Learning” from Johns Hopkins University.

**NINA DOMINGUE, CPH Resident Teaching Artist** - Nina Domingue is an Artist/Educator from New Orleans, Louisiana, who currently calls Cleveland home. She received a Bachelor of Arts in Theater Arts from Dillard University of New Orleans and a Master of Fine Arts in Acting from West Virginia University. She was named Best Actress in a Play in 2005 by the Cleveland Theater Collective for her work as “the lady in red” in Karamu’s production of *for colored girls*. Nina has several solo pieces for adult audiences, including *Ya Mama!*, *Mo Pas Conin* and *Wade in the Water*, and developed a Children’s Theatre piece, *A Jewel of a Tale*, with Cleveland Play House. She made her Off-Broadway and National Black Theater Festival debuts in a piece entitled *It Hasn’t Always Been This Way* by Ntozake Shange, directed by Diane McIntyre. Nina has been a Teaching Artist for more than twelve years, working with Young Audiences, Great Lakes Theater, Karamu House, Cleveland Public Theater, and The All City Arts Program of the Cleveland Metropolitan School District. She has been a part of CPH’s esteemed Playwrights Unit, and a member of the Education Department in various capacities for over nine years.

**SUSAN PHILLIBER, consultant, Philliber Research Associates.** Susan Philliber, Ph.D. is a founder and senior partner of Philliber Research Associates (PRA), which provides evaluation services and assistance with program planning for human service, journalism and arts and cultural programs. In her 40 year career, she has served as the lead evaluator on several national

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projects related to arts and culture and is the current evaluator for the educational projects of Rock and Roll Hall of Fame and Museum in Cleveland. She led the Knight Foundation-funded national Magic of Music Project, tracking the progress of more than 10 orchestras in their experimentation with new musical products. Dr. Philliber has directed numerous school-based evaluations including Successful Schools, an attempt to reform more than 23 schools nationwide, the Student Success Network, New York City, a collaboration of more than 20 agencies attempting to increase social emotional competencies among children in the greater New York area. She led the original national random assignment studies of the Teen Outreach Program and the Children's Aid Society/Carrera program and is currently replicating these efforts with funding from the Office of Adolescent Health in Chicago and in five states in the northwestern US with more than 100 school sites. Dr. Philliber and her staff recently created three volumes of material on social emotional learning for Strive Together which include literature reviews of the relationship of these competencies to academic achievement and dozens of SEL measures for all age groups.

**Stacie R. Powers, MS, PhD, consultant, Philliber Research Associates.** Stacie joined the PRA team in 2013. She comes with 19 years of experience working in diverse settings in education. As a young adult librarian for the New York Public Library, she worked on projects that brought arts and culture-related groups into libraries in the Bronx, New York. Later, her work with faculty and staff at the progressive Bank Street College of Education laboratory school involved integrating the arts in a pre-K through 8<sup>th</sup> grade curriculum and developing a family folklore

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archive for the Bank Street Graduate School. Immediately prior to joining PRA, she was a faculty member in the Ohio State University School of Communication, where she routinely incorporated information and media literacy skills into undergraduate coursework.

Stacie holds a BA in Women's Studies from Bates College, a master's degree in Library and Information Science from Long Island University, and a doctorate in Communication Science from the University of Connecticut. She has published in the areas of sexuality education, communication skills, and self-efficacy for health behaviors. Stacie is currently working on projects in education and education reform for the Atlantic Philanthropies and Girls Inc, NYC, and in health care for the Family Planning Association of Maine

**JARED BENDIS, consultant, Lemming Labs.** Dr. Jared Bendis is an award-winning installation artist, photographer, teacher, playwright and filmmaker. He is a specialist in photography, virtual reality, and computer graphics and serves as the Creative New Media Officer for Case Western Reserve University's Kelvin Smith Library. As the Creative New Media Officer, Jared weaves together cutting-edge technologies with proven, innovative pedagogical strategies to create rich multimedia experiences. Jared serves as the senior media expert for the campus, developing digital media strategies for media creation (and use) by researching and developing new-media applications for education. Jared also holds adjunct appointments in the CWRU Art Studio, Music, and SAGES departments where he teaches courses on multimedia, instructional technology, and New Media Literacy. Jared received his B.A. from Case Western Reserve University in Psychology with minors in Music and Art Studio

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and his M.A. in Art Education from the Case Western Reserve University and Cleveland Institute of Art joint program. Jared's art practice also includes creating immersive installations that provide interactive social and sensory experiences for viewers. As a practicing commercial artist, Jared is lead developer, designer, and co-owner of Lemming Labs Limited that develops interactive media applications for the iPhone, iPad, and Android platforms.

### Quality of the Management Plan

#### Project Responsibility

In addition to the pilot C.A.R.E. curriculum, CPH has served more than one million students over more than eight decades, and trained thousands of educators to implement theatre and theatre integrated practices within their classroom. Using a continuous improvement process, we have developed, tested, and effectively implemented a variety of theatre and theatre integrated teaching tools in a variety of settings, such as public and charter schools, community settings such as school and community based after-school programs and libraries. We have disseminated our work via direct training, curriculum guides, conference presentations, and postsecondary educational settings and industry gatherings (National Theatre Guild, Theatre Communications Group and American Alliance for Theatre Education.) In addition, our digital technology tools have been shaped in a National Innovation Lab and presented to regional and local cohorts hosted by EMC Arts.

The CPH project team will lead management efforts, holding convenings thrice-yearly with BOA Education Committee, advisory council, school building leadership teams and

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teaching artists and other project personnel in order to assess the project's effectiveness in meeting objectives, timelines and milestones.

Lead Agency **Cleveland Play House** will be responsible for the coordination of the partnerships with CMSD and LemmingLabs and project, fiscal management and reporting, interfacing with the US DOE, project reporting, overseeing continuous improvement and making changes to project design, software, evaluation logistics (with Philliber), and coordination of sustainability planning and dissemination. Project Director Pamela DiPasquale will be responsible for the project hiring, structure, and oversight, including documentation and assessment. Project Manager (to be hired) will manage the project's day-to-day logistics and evaluation, Resident Teaching Artist Nina Dominique will supervise (4) full-time teaching artists and coordinate project training and coaching.

Partner K-8 Schools within **CMSD** will be responsible for committing to full participation in the project, aligning the project with the whole-school reform efforts, freeing teacher time for professional development, supporting the evaluation, assessment and quality improvement processes, providing input on curriculum and assessment design, supporting the implementation logistics, managing learning lab equipment at the school, and engaging in sustainability planning. One point of contact at each school, a teacher or administrator who will receive a yearly stipend, will partner with CPH to coordinate the school efforts listed above. They will receive individual training from the Project Manager on goals and procedures. A sustainability leader will spearhead sustainability in Years 3,4 and beyond. CMSD will also engage in and coordinate sustainability planning, training and expansion activities with C.A.R.E.

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evaluator **Philliber Research Associates**. PRS will be responsible for design of evaluation instruments and data collection procedures, coordination with CPH, of data collection, analyzing and reporting on data, and disseminating, with CPH, evaluation results.

Consultants Jared Bendis of **LemmingLabs**, under the guidance of BOA Education Committee and Advisory Council, will use his pioneering new media expertise to design self-curated digital applications and software for students to self-publish digital portfolios and literature logs. **Second Story Productions**, under the direction of Artistic Director Laura Kepley and Director of Education Pamela DiPasquale will film and edit the embedded interactive digital media components.

Project Staff Time	# Hours	Project Year	Total
Project Director	12/week, 52 Weeks	All	2,496
Project Manager	40/week, 52 Weeks	All	8,320
Resident Teaching Artist	40/week, 52 weeks	All	8,320
(3) Teaching Artists	40/week, 52 weeks	Year 2, 3, 4	18,720
Project Evaluator	8/week, 52 weeks	All	1,644
Software Consultant	525 hours	Year, 1, 2, 3	1575
(7)Advisory Committee and	32 hours	All	224
(7) Education Committee	32 hours	All	224
(80)Classroom Teachers	60 hours	All	19,200
Managing & Artistic Director	1/week, 52 weeks	All	416
Second Story Productions	200 hours	Year 1,2	400
		TOTAL	61,539

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CPH's experienced Project Team will gather multiple forms of data to ensure feedback and continuous improvement, with formal review occurring multiple times a year, while action research methodology occurring continuously. **External data evaluation**, which will include summative reports with formative feedback, will be gathered at least once each year using varied methods, including student test data, student and teachers surveys, and principal interviews.

**Internal Assessment Tools** will include action research methods, qualitative internal and student assessments, teacher, administrator and consultant feedback, internal staff observations will all be gathered for analysis multiple times each year. **Partner and School inputs**, which will include district strategic plan and school site plans, will be gathered and reviewed at the beginning of each year.

### Evaluation Plan

#### I. Overview

The evaluation design for this project was created by Philliber Research Associates (PRA), a national and international program planning and evaluation research firm that has an extensive track record in working with both education and arts projects. The project will be led by Dr. Susan Philliber, senior partner and founder of PRA, and Dr. Stacie Renfro Powers, a senior associate and expert in communications research. This particular evaluation will include monitoring of both the project strategies (process or formative evaluation) and its outcomes (summative or impact evaluation). The evaluation design is a randomized control trial using a mixed-methods approach and it will measure outcomes on several different levels including

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outcomes for educators, students, the school community, and for CPH as an organization. The evaluation will answer the following research questions:

*Among educators:* To what extent can teachers reached by this program a) effectively integrate theatre lessons across disciplines; b) collaborate with each other, teaching artists, build leadership teams; c) employ theatre to increase social emotional learning and d) routinely practice action research methodology? Over the course of the entire project to what extent did educators integrate theatre into ELA? Did teaching artists demonstrate exemplary pedagogical practice? To what extent do educators implement theatre arts integrated studies in their classrooms? To what extent do educators use positive and consistent language?

*Among students:* Were there significant improvements in SEL competencies among students? Did their literacy skills increase? Was this reflected in increased performance on standardized literacy assessments? Did their theatre learning increase?

*In the school community:* Did school culture safety increase? Do students, teachers and parents grow to believe that theatre is important in improving these school attributes? Did suspensions and behavioral disruptions decrease while parental participation increased? Do school leaders assume more responsibility for maintaining a positive school climate?

*Inter-related Research Objectives:* How is theater education related to the development of social and emotional skills and how are these in turn, related to academic achievement indicators? How do these factors relate to school safety and climate? How does the use of embedded technology relate to these outcomes?

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*For CPH:* Is this project able to make a contribution to the field by disseminating high quality research demonstrating significant benefits of integrating theatre into schools? Are CPH staff prepared to design and implement such programs in the future? Will this program become a replicable model?

To answer these questions we will use observational, survey, and interview methods, as well as collecting and analyzing available data on student behaviors and test scores. We will monitor both the teacher and professional educator training and their classroom performance to make sure that they were well prepared to deliver this program and that they in fact, accomplish this delivery with fidelity.

#### II. Data to be Collected

Data will be collected throughout the four years of this project from teachers, teaching artists, school administrators, staff from CPH, and students. We expect to reach 80 classroom teachers, 4 teaching artists, 60 building administrators and staff. We will pilot all of our data collection strategies during the spring of 2015, as the program is engaged in its pilot phase. We anticipate involving the entire populations of the four program schools in data collection rather than using a sample. Comparable data will also be collected at four control schools.

*Study Design:* This study uses a randomized control trial, assigning 4 schools to be in the program and 4 to be controls. The 8 schools in the pool to be randomized have all been selected by the school district as Significant Improvement Grant schools and thus are comparable in terms of their history of academic achievement. Analysis of baseline equivalency will be performed

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using student achievement data and demographics, however, so as to be certain that our randomization did in fact, produce comparable schools.

### III. Facilitating Data-Driven Program Development

The evaluation team will produce two cumulative progress reports per year, reporting not only activities of the project but any available data on outcomes to date. To maximize feedback and keep the entire school community involved in the project, the evaluation team will also provide quarterly briefs to be distributed within these communities. These briefs will highlight activities during the quarter, by both school staff and students, and provide more qualitative reporting. Teachers and teaching artists will be asked to submit items for these briefs and this information will be supplemented by recent evaluation information.

### IV. Data Collection Strategies

In the table below we display our major data collection strategies for each of our research questions.

Evaluation Questions	Data Collection Strategy
<b>Among educators:</b>	
Effective integration of theatre lessons across disciplines Collaboration with each other, teaching artists, OST educators and building leadership teams Employing theater to increase SEL Practice action research	Surveys of educators Interviews as necessary to clarify Analysis of curriculum lessons
Extent of integration of theatre into ELA	Daily logs kept by teachers in ELA classes
Exemplary pedagogical practice by teaching artists	Observation of a sample of classes, with a rating sheet
Overall integration of theatre arts into classrooms	Daily logs kept by teachers who were trained

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<b>Among students:</b>	
Change in SEL competencies	Data annually collected by University of Chicago in schools
Reading and writing skills	Teacher assessments
Performance on standardized literacy tests	Available data from schools
Theatre learning	Teaching Artist assessments
<b>In the school community:</b>	
Culture, climate and school safety	School wide surveys once annually
Perceived importance of theatre	Student, teacher and administrator surveys
Suspensions, behavioral disruptions, parental participation in school	Available data from school records and attendance data from Parent-Student Org. meetings and teacher reports on attendance at parent conferences
<b>Inter-related research objectives:</b>	
Relationships of inputs to SEL, and academic achievement; correlations with school safety and climate; role of embedded technology	Multi-variate analysis of the data collected above with process data on classroom activity
<b>For Cleveland Play House:</b>	
Dissemination of project findings	Descriptive documentation of products
Staff ready to design, implement and replicate	Staff surveys; tracking of related actions

### V. Data Analysis Methods

All of the data collected by these methods will be entered into SPSS (Statistical Package for the Social Sciences) and cleaned to guard against data entry error. Our analysis will begin with a univariate analysis of each variable to clean our data and to understand the distribution of each of our variables—and thus its utility in bivariate or multivariate analysis.

Multi-item scales for such measures as standardized tests will be computed and checked for reliability using alpha coefficients where appropriate.

Some of the data outlined above will only be collected in the program schools. These data include the process measures of training of the educators, implementation of the integrated

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curriculum, and the activities of the Teaching Artists for example. Outcome data on all student, teacher, and school community measures, however, will be collected at both the program and control schools. In the control schools, we will complete annual surveys of teachers and administrators, including measurement of school climate and safety. The student measures will also be available in both sets of schools from data normally collected by the schools. Also in all of these schools, SEL measures are currently collected by American Research Institute.

In the first and last years of the program, the survey data will be collected twice during the year so as to produce a clean baseline measure and an end-of-year update. In the second and third years of the program, we will collect the survey data only once during the year in the spring.

The analysis of these data, and of the ongoing data on student achievement and behavior, will examine the relationship of receiving the program to each outcome, net of any sample disequivalencies and baseline values of each outcome. The analysis will use multivariate equations (ordinary least squares regression or logistic regression, depending on the nature of our outcome variables of interest). Such multivariate analyses will allow us to predict the impact of receiving the program on student achievement, for example, net of their baseline measures of achievement and any demographic differences between our samples of students. These equations must also control for potential clustered sample effects since we are randomizing schools. The questions to be answered can be illustrated as: Do students who received the theatre program show greater improvement over time in their ELA test scores than students in the control schools, net of any

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differences that may exist among these students in demographics, baseline test scores or school in which they are enrolled?

To assess the effects of program dosage or variations in content and quality, the analysis will use only the data from the program schools to predict student outcomes as a function of the amount of integrated theatre curriculum received, rated quality of teacher and Teaching Artist delivery of the program (the observational measures), and other factors measuring program variation.

### VI. Evaluation Timeline

During the first few planning months of this project, PRA will work with CPH staff to design all needed data collection instruments and to secure prompt access to needed school records. We will work with the schools to create a data collection schedule to cover the life of the project. In spring of 2015, we will pretest our procedures during the period of program pilot testing.

In the first and last years of the project, we will collect data in the fall and spring in both the program and control schools, including teacher, student and staff surveys. At the end of each school year we will collect the available school records on student behavior, achievement and test scores.

In the intervening months of each school year, we will schedule a series of visits to observe both teachers and Teaching Artists in the classroom. We will have developed a rating scale, in collaboration with the CPH staff, to measure whether we are seeing exemplary use of the principles for teaching sought by the program.

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#### **VII. Reporting of Results**

As noted above, we will produce twice yearly cumulative reports on our results. In addition we will produce quarterly briefs on the activities and outcomes of the project for the broader school community, including news from students and teachers. These briefs are both project engagement tools and they will facilitate continuous feedback on the project to the central actors involved. These reports will include both quantitative and qualitative data about the project.

After the first year, the evaluation team will partner with Cleveland Play House staff for dissemination of our results to the field of arts education through both published articles and conferences.

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