**Leveraging the Arts and Community to Improve
Academic Achievement in Urban Schools**

by
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Abstract

To address decreasing academic achievement various federal and state laws have passed with the intent of ensuring a baseline level of student proficiency. Part of the strategy depends on greater teacher accountability. The logic is that with greater teacher accountability the more motivated educators will work to prepare students for state exams. To make the stakes even higher there are budgetary consequences for underperforming schools as measured by student performance on these exams. In principle, the alignment of academic proficiency, teacher accountability, and budget makes sense but the underfunded educational mandates have created an increased burden on an already very stressed system that may actually exacerbate the problem. Schools have historically cut non-core courses such as art with the hopes of diverting vital financial resources to support more fundamental courses. There is a strong correlation between the arts and academic achievement. Moreover, this relationship is even stronger in urban schools. The Henry Ford Academy: School for Creative Studies recognizes this and as a result takes the arts very seriously. Despite this, the school is still having challenges with the meeting new state requirements.

An analysis was conducted and 82% of teachers surveyed at the school did not feel that the curriculum was aligned with state exam requirements. The challenge Henry Ford Academy and other urban schools face go beyond the classroom but so do the assets. By leveraging the community, urban schools can actually enhance academic student performance as outlined in this paper. However,

doing so is not easy and will depend on a dedicated resource to develop, integrate, and coordinate these new educational assets to assist teachers and students. The creation of a community arts director is a novel intervention that can work to address many of the unique challenges urban schools face. In this analysis, the responsibilities and implementation strategy for this new role are outlined in detail with the supporting evidence and rationale to support the creation of a community arts director in urban schools. If successful as measured by key performance indicators itemized in this paper the community arts director role will serve as model for other urban schools throughout the nation.

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Chapter One: Introduction

Problem Statement

Many educational systems do not provide opportunities for creative learning, which may result in poor student academic performance. Recent innovations in educational approaches such as Service Learning, Project-Based Learning, and Design Thinking provide meaningful creative learning opportunities to improve student performance and motivation. A critical component of this effort is community involvement. The earlier the students understand, learn, and serve their community, the more likely they will engage in meaningful civic and professional issues as adults (Adejamo, 2002). Community and the arts are important to the child's development to have meaningful learning experiences. Furthermore, art enhances learning even more for students who live in struggling urban communities (Rabkin, Redmond, 2006). According to Kurt Fisher students need a strong and integrated support network between home and school to succeed of which art education helps forge due to its natural ability to encourage student expression (Magsamen, 2011). Energizing teachers by bringing arts into the classroom leads to better student performance (Melnick, Witmer, Strickland, 2011). A dedicated community arts director would serve as a strong liaison between teachers, students, and community stakeholders to enhance the pedagogy within the current educational system.

Importance and Rationale of the Project

A comprehensive solution is needed to address decreasing student

performance outcomes, motivation, and low achievement. The problem is

compounded when students underperform and consequently schools receive lower

ratings that result in lower financial resources from state governments (Scales,

2006). The pressure to do more with less places a great deal of stress on schools,

students, and communities to develop novel interventions to break this vicious

cycle. Magsamen states, "Public schools continue to reduce art programs due to

budgetary contraction. Families and communities need to enhance and increase

their commitment to informal arts and learning opportunities." (p.29, 2011).

However in low-income areas, the lack of family engagement is negatively impacting

the students who are achieving low grades and are not motivated to strive for

higher achievement (Carlisle, 2011). So relying on parents is not a sustainable

approach. In fact, Scales study which tested students of low socioeconomic status

showed a greater improvement in students who engaged in Service-Learning

(2006). Scales states, "The positive results would appear to lend support to the call

recently issued by the National Commission on Service-Learning to integrate service

learning throughout the K-12 curriculum and make it a " A significant part of district

reform agendas" (Glenn And Edelman, 2005, p.40)"(2006). A dedicated community

arts director may be the catalyst needed to drive desired and sustainable change.

The alternative is that much needed schools will be closed as is happening across

the nation (Engberg, Gill, Zamarro, & Zimmer, 2012). In fact, in Detroit, MI over

twenty schools closed, and one of those schools saw a 27 percent decrease in student enrollment (Rooney, 2011). On average, the state funds 7,000 dollars per pupil so such an impact on enrollment would force a school to restructure. The stress this creates on other schools is hard to absorb and the domino effect of under performing schools, low student achievement, and school financial penalties perpetuates the implosion of the modern school system-especially in urban centers. Principals who service schools based in low socioeconomic communities are attracted to the results gained from service learning and community based learning (Scales, 2006).

The arts are not perceived as core curriculum and are often times one of the first courses on the chopping block. Based on Gales research, "All 18 to 24 year olds in 2008, no matter their socioeconomic status as children, were less likely to have had a childhood arts education as compared to their 1982 counterparts" (2011, p.6). The fact of the matter is that not all that matters can be measured-at least not directly. This is very true for the arts where the impact of a successful art program is felt in the humanities, sciences, writing, and community. The arts teach core competencies that can be key differentiators between those who succeed in life and those who do not. This is not to say that art is more important than math or science. However, it certainly is not of any less importance but it is harder to measure and therefore easier to remove from curriculum. In fact, Catterall and Woldroff's study states, "23 arts-integrated schools in Chicago, Illinois, most serving low-income students, rose as much as two times faster than the scores of youth in more traditional schools" (Rabkin and Redmond, p.25, 2006). Another important factor

that should be taught in schools is "how art functions in society and prepares them [the students] for patronage in art in the community" (Adejamo, p.39, 2002). The community arts director will help address all these issues through innovative community learning programs and arts integration.

Background of the Project

There was a noticeable difference in student's academic performance by schools that encourage art and by those that do not value art. Based on the research of Chapman, a Texas school decided to integrate art into their core curriculum, which produced a steady increase of achievement for the Texas Assessment of Academic Skills (1998). The key is to integrate art skills into core classes. Moreover, studies show that community engagement also motivates students to show up to school and increase motivation to achieve success (Scales, 2006). Similarly to the Texas School, Art, Design Thinking, and Project Based Learning are the premise of the curriculum at the Henry Ford Academy: School for Creative Studies located in Detroit, MI. However one of the major concerns is how the curriculum is not aligned with the state's standardized exams. Based on anecdotal assessments, teachers are challenged and stressed by the performance of the their students because the curriculum isn't completely aligned to state standards. (Appendix I) One of the roles of the community arts director would help reinforce community learning by providing all teachers with methods to gain community engagement effectively. This creates more time for the curriculum director to align the curriculum to state

standards and benchmarks and also provide core faculty the proper support in classroom management. A common source of frustration for many teachers is being under resourced trying to hit two misaligned targets at the same time. The recent implementation of state sanctioned teacher evaluations has raised awareness into the problem. Unfortunately, at the Henry Ford Academy in Detroit, MI, a minority of core curriculum teachers were categorized as proficient as defined by the state standardized exams. This does not necessarily mean that the teachers or students are bad but resources need to be invested or better redistributed to rectify this challenge. It also addresses the importance of a standardized methodology for evaluating teacher proficiency. Without a standardized method the impact of interventions cannot be trended. Schools need to accept the state standard because using different scales to measure teacher proficiency can result in gaming behavior by administrators that focus on measurement nuances rather than addressing the core problem of student proficiency. More importantly, without a standardized method it will make it difficult to measure the impact of an intervention. In other words, the state benchmarks created, regardless of being absolutely right or wrong, serve as a grounded reference point that adds relative value for trending and will also to help raise awareness into an area that needs improvement. Any manipulation could potentially jeopardize not only the integrity of the school but also ignore the first step in solving any problem-the recognition that one exists.

Statement of Purpose

This research supports the need to have a dedicated community arts director who would help solve the problem of aligning the schools curriculum with state benchmarks. This new hire would also nurture Design Thinking principles amongst students and teachers to improve academic performance, communication skills, and community engagement. This project is unique because to date schools do not have a dedicated role for a community arts director to help enhance the curriculum by bringing creative learning opportunities into the classroom. It is also unique because it uses project based learning techniques that leverage community stakeholders to motivate students to excel academically, create meaningful learning experiences, and ultimately help students achieve academic excellence that is measurable by state standardized exams.

The benefit of this research is multi-factorial. First, it will highlight the extent of the problem to school board members and administrators. This project will provide a job description for a community arts director to help improve student academic performance, create meaningful learning opportunities, design a rigorous art curriculum, and enhance community involvement. The community arts director would reach out to community stakeholders and incorporate their expertise into relevant components of the curriculum that are aligned with state benchmarks. The coordination of these valuable resources into the curriculum will require dedicated effort from both the curriculum director and community arts director to ensure that teaching goals are fulfilled. The relationships created over time will significantly

enhance the role of the school within the community and will have a lasting impact on improving civic engagement and a brighter future for students. This project will serve as a model for other schools by using the new art curriculum as a reference to show how project based curriculums can be aligned with state benchmarks and objectives. A key component of this initiative will be the introduction of an effective 4-step critiquing system, which improves student social, communication, and writing skills and will help students meet learning objectives.

Objectives of the Project

Implementation would depend on identifying a wide variety of resources that complement the curriculum and statewide benchmarks. Many museums, colleges and businesses already reach out to schools with donations and educational opportunities, but finding alignment with the business and community needs would also help incent community stakeholders. A vetted network of community professionals would be created so teachers can identify an adult partner who may enhance their lesson. Furthermore, biyearly, these community stakeholders and adult partners would be invited to be on an advisory committee that will focus on curriculum and how they might be able to enhance student learning to prepare them for college and eventually work in a professional environment.

In addition, the director would coordinate interdisciplinary teams composed of students from various subjects and maybe even different grade levels to tackle real world problems using lessons learned in the curriculum that also address statewide

benchmarks. This would be taught in an elective semester class twice a year. For example, a business in the community that is familiar with polymers for lip liners can teach students about the fundamental properties of matter which are also required for state benchmarks testing basic chemistry concepts. However, the same business is probably interested in branding, marketing, packaging, and ideation. Students who want to learn about communication, math, writing, and art can address each one of these steps. Such an arrangement benefits all stakeholders-the school, students, teachers, business, and the community at large. This type of learning experience would not only improve academic performance as measured on exams but would have a lasting impression that will likely shape a student's future career choice.

   To stay current with what is happening in each of the classrooms, frequent visits would be established. This will help insure that the curriculum is being taught effectively. The community arts director would visit classrooms to find meaningful ways to incorporate creative learning into the classroom while the curriculum director focuses on integrating state benchmarks and standards into the curriculum as well as classroom management support. The community arts director would also supervise the art program to make sure supplies are ordered within the allocated arts budget, create bimonthly meetings to engage the art teachers in open communication, and ensure that the curriculum is taught in an effective way.

Definition of Terms

1. **Adult Partner.** Working, knowledgeable Community members come into the classroom and teach a lesson in their area of expertise.

2. **Arts-Integrated.** Core classes that have art as an addition to the lesson

3. **Curriculum Outline.** An outlined course description that includes objectives of lessons that are taught across a 4-quarter school year

4. **Community Learning.** A method that encompasses all different teaching approaches of bringing the community into the classroom. Examples are service learning, design thinking, project based learning, and design based art education.

5. **Community Stakeholders.** Community members who invest in material resources to enhance a student's education

6. **Critique.** A persuasive systematic method of analyzing works of art to an audience based on first subjective findings that later translate into objective conclusions. This method can be used towards literature as well.

7. **Design Thinking.** A creative process that solves real world problems

8. **Design Based Art Education (DBAE).** An approach to art education that draws upon four disciplines: art production, art criticism, art history, and aesthetics (Dobbs, 1992). It is to teach students in multiple ways art appreciation.

9. **Field Studies.** Students learn by collecting useful information from the places outside the traditional classroom.

10. **Project-Based Learning (PBL).** Project Based Learning is Aristotle and Socrates iteration of learning by doing. Finding or creating real problems for students to resolve which encourages self-expression.

11. **Service Learning.** A teaching and learning strategy that integrates meaningful community service with instruction and reflection to enrich the learning experience, teach civic responsibility, and strengthen communities (What is Service Learning, 2013)

12. **User.** An outside community member who needs a problem resolved. A user is usually stated in design thinking methodology.

Scope of the Project

This project will provide a strategic plan to integrate creative learning into the curriculum using community stakeholder relationships created and nurtured by the new community arts director. The roles and responsibilities of this new position will be outlined with an emphasis on designing a program that aligns teaching efforts to improve academic performance as measured by standardized test scores and enhance the project based curriculum. Careful coordination between the curriculum director and community arts director will insure that creative learning initiatives fulfill curriculum requirements and standardized benchmarks. Architecting the program in such a manner will help teachers who struggle with trying to address two different criteria that historically have not been aligned at the Henry Ford Academy: School for Creative Studies. The community arts director will create a forum and establish relationships with community partners to visit the classroom to co teach. The hope is that doing so will also improve teacher evaluations, which unfortunately were rated in the lowest percentile according to the most recent review. The pilot will focus on the art curriculum at first. Furthermore, community arts elective will be administered to a select group of students across grade levels just as a control group for data collection. If successful, this model will then serve as a reference for other components of the curriculum including math, reading, science, and social studies. Eventually this model will not only serve as a reference to administrators at the specific institution but to schools statewide and potentially nationwide who are looking for novel and effective teaching methods to improve academic achievement in urban schools.

Chapter Two: Literature Review

Introduction

There is an abundance of data that validates the problem that many urban schools struggle to create engaging curriculums that meet educational standards and help improve student performance. The challenge is exacerbated with the new state mandates that increase teacher accountability on student performance despite decreasing resources and teacher support. Having unfunded mandates can potentially result in lower student performance and fewer competent teachers thereby stressing the system even more. There is also data to support that when art is introduced into curriculums the positive impact it has on student academic achievement is higher in students in urban centers. The hypothesis is that family support in urban centers is not as strong as suburban communities and as a result art helps fill this void by encouraging creative thinking, improved communication, engagement, a social network, and the benefits of these improved relationships and skills affects all other core courses. Unfortunately, many studies have also shown that when budget cuts need to be made art courses are often times the first courses to be removed (Adejamo, 2002, Freedman, 2011, and Magsamen, 2011). Though the direct impact on academic achievement due to art may not be obvious, there is a body of evidence to say that art is the secret sauce to improving overall academic performance-especially in urban centers. The current educational model needs to be modified to address these contemporary challenges. The stakes are high and the next generation will not only need to compete in the local community but be able to

compete in this ever increasing global economy. The current trajectory is not

sustainable and a novel and effective intervention is needed. The genesis of the

community arts director may be the cost-effective catalyst needed to make this

important transition.

Theory/ Rationale

Integrating art into a school allows for better test scores in students' core

content subjects and classrooms. According to Freedman (2011), "93% of

Americans reported that they consider the arts a vital part of a well-rounded

education" (p.40). Melnick, Witmer, and Strickland (2011) performed a study that

proved that first through fifth grade students in schools without arts instruction

rated significantly lower in all reading competencies than students in schools with

arts instruction. In that study, the same pattern occurred in mathematics for eight

of the ten competencies. "There were 3,915 boys (48.6%) and 4,133 girls (51.4%) in

the sample. They came from both public and private schools and diverse

socioeconomic, racial, and ethnic backgrounds" (p.157). Improving performance

seems to be on the forefront of educational discussions and arts are an essential way

to help with this challenge. The study also reiterates, "Given the strong emphasis

today on increasing high-stakes test scores and with funding levels often being tied

to performance, school administrators and state policymakers would be well

advised to consider this positive relationship between achievement scores and arts

study in making budget and programs decisions that adversely affect children in

school alone" (Melnick, Witmer, and Strickland, 2011, p. 161). Allocating material resources to an arts manager and the arts in general would benefit the school in achievement and further enhance the performance of students who may be struggling with foundational classes.

Art teaches students to engage in ways that are useful within education and the community around them. By allowing for creative expression through the arts, students become more comfortable with expressing themselves. According to Adejamo (2002), students with an art education background are able to examine their ideas with peers and teachers, develop oral presentation skills, listening skills, and ability to seek solutions to complex problems. In order for students to have more successful learning opportunities in art education, the art curriculum must be structured as part of larger visual arts system, extending beyond the school walls while incorporating partnerships with art experts and the community (2002). Art teachers and administrators need to commit more time to bringing partnerships together to help with performance, and an administrative community arts director would be the voice for both administration and art education in designing and implementing this new curriculum.

Art teachers need the support to teach their art curriculum and have adequate time for community arts enrichment. Teachers are over-tasked beyond capacity, according to Davis; they "suffer from an overload of work and persisting obstacles that negate the individual attention that their students may need from them" (1994, p. 12). A dedicated community arts director would serve as an asset to everyone within the educational facility including the students. Not only would the

community arts director serve as a mediator between the school art education department and the community, the director would also serve as a mentor to other teachers who need an extra hand in their already rigorous day. While gaining information from other teachers about their curriculum, the director would organize projects specific to their communities' needs, which would allow students to resolve real world problems through the medium of art. According to Eckhoff, "As school-based art educators and museum outreach faculty share information from differing areas of expertise, new possibilities and visions for arts education can emerge" (2011, p. 264). Teachers should focus on their subjects and normal teaching strategies while the art community Director works hard to enhance the learning already happening in the school.

Over time, the community art director on staff may attain partnerships with art experts and organizations within the community. They may assist art educators by inviting working artists into the classrooms or help plan field trip opportunities to different artists' studios. According to the National Standards for Arts Education, Adejumo states "students should understand the nature and functions of art in society by direct exposure to experts as visual role models" (2002, p. 7). There are many benefits of exposing students to professional activities in the visual arts. "As students are exposed to professional working artists within the community they will be provided with insights on how art is practiced in the real world, which will therefore serve any professional domains and may stimulate and sustain the student's interest in the field" (Adejumo, 2002, p. 9). Melnick Witmer, and Stickland (2010) note that studies consistently show that students in schools where the arts

are an integral part of the curriculum enjoy a number of advantages over their peers

in schools without the arts; including the development of the imagination, greater

motivation to learn, increased student creativity, lower dropout rates, and increased

social skills (2010). All of these skills will allow students more engaged learning

opportunities within any domain; which will ultimately benefit all stakeholders,

including the, school, the students and their community.

Research/Evaluation

New State Mandates Increase Educational System Accountability

Declining student academic performance and decreasing government

budgets have placed a great deal of pressure on schools to do more with less. Part of

this effort is increased accountability of everyone involved including teachers. There

is a causality assumption implicit with this policy that student academic

performance is directly related to teacher quality. (Gawlik, 2012). The challenge, as

described in an a 2 year longitudinal study conducted by Jacob Neuman, is that

teachers struggle with addressing content specific to the exam but have a difficult

time creating student engagement and relevance when the content is so generic

(Neumann, 2013). The pressure is quite intense and has transformed the classroom

to focus on high-yield topics, which are designed to improve test performance but

end up with subpar academic performance, dissatisfied teachers, disgruntled

parents, and disenfranchised students. Moreover, Rabkin and Redmond's research

found that "U.S. students are falling behind internationally and that U.S. Schools are insufficiently rigorous" (2006, p. 25).

      The movement for accountability increased as a result of the 1983 publication by the National Commission on Excellence in Education. This prompted a series of investigation and pilots to take education reform more seriously sin. A key component of reform was teacher accountability. The Higher Education Act was amended in 1998 to have reports cards about teaching performance. (Tirozzi & Uro, 1997). In addition, The National Commission on Excellence in Education reported that teacher performance evaluation and students achievement needed to be benchmarked to a minimum standard (1983). As a result, Massachusetts was the first state in the union to implement standardized curriculum with testing standards when they introduced the Massachusetts Education Reform Act in 1993.Other states soon followed. Subsequently, according to Tirozzi and Uro (1997), one of the most radical changes came in 2001 with No Child Left Behind Act. When implemented, over the two decades it drastically increased school accountability on student performance and had a budgetary impact towards low-income populations. One of the most important reform acts is the Goals 2000 Act established in March of 1994. As reported by Tirozzi and Uro (1997), "The act calls for states to establish high standards regarding what students are expected to know and be able to do; to plan how to bring together available resources to support all students to reach these standards; and to actively involve parents, teachers, communities, and others in driving these improvement efforts" (p.243).

Gawlik and her colleagues performed a study on the quality of teachers in Michigan-specifically to the Detroit metropolitan areas. They found that most of the low performing students are in urban districts of low socioeconomic statuses (Gawlik, et. al, 2012). Students who rank in this group are considered Title I students and the Bush administration mandated with No Child Left Behind 9 (NCLB) that every child that is Title I, should be taught by a highly qualified teacher. However, teacher quality according to Goe (2007), is measured based on the teachers credentials, student test scores, and student performance in the classroom. A catch 22 is created when teacher quality is dependent on student performance and student performance is dependent on teacher quality. The paradox that ensues is that if no real resources are invested to break the cycle inevitably both student performance and teacher quality will decline. In urban schools, low-income youth are more often taught using memorization, drills, and other basic instructional methods that are not conducive to engaged learning opportunities and accept lower achievement expectations from lack of confidence and role models (Evans, 2004). The current educational system is not working if teachers don't challenge urban students to excel. Therefore, the educational laws that put a strong emphasis on teacher accountability ignore the socioeconomic and cultural elements that shape the student's learning environment. Urban students need to have hope and confidence that if they invest time they will have a fulfilling future. Low performance disrupts funds invested in schools. Consequently, it is hard to retain high quality teachers and only the communities that are socioeconomically "strong" socio economically, culturally, and academically will flourish. This dilemma is perpetual when the same

standards are used across all schools regardless of background. The bottom line is that the environment plays a significant role into a child's learning experience and the system must take this into account when making executive decisions. This is why the community arts director would be of greater impact in urban schools to help fill the gap that would probably come naturally in more affluent suburban communities.

Integrated Arts Programs Improve Overall Student Performance

Research has shown that art improves academic performance. "The National Education Longitudinal study of 1988 database found a significant correlation, growing over time, between arts participation and academic performance" (Adejamo, 2006, p. 25). The findings of Efland (2002) also show that art is a part of the sensory perception that is well below conscience thought which explains the historical correlation of arts and society. There is meaning behind images and to connect that to cognitive thought is an innovative approach for raising student performance. Furthermore, Miksza's (2013) data found that the following influences might also play a significant role in whether school arts programs thrive: local community support, school administrators' support, having arts educators in leadership roles, and the school climate more generally. This was the inspiration behind the longitudinal study conducted by Melnick, Witmer, and Strickland (2011) on over 8,000 students in fourth through fifth grade. They collected data that showed the relationship with students who took art and those who did not. The

procedure included teacher's initial ranking of their student's reading proficiency as well as math proficiency. The study then also separated these same students by those who took art only in school and by those who had extra art classes outside of school. The same study also collected data of students who took art and those who didn't have the luxury of taking it at all. The last test was based on their socioeconomic status. Interestingly enough the study found that for both math and reading competencies, students ranked significantly lower in schools that had no art instruction as part of the curriculum compared to those who did-specifically for students in a low socioeconomic status.

Melnick (2011) also noted that studies consistently show that students in schools where the arts are an integral part of the curriculum enjoy a number of advantages over their peers in schools without the arts; including the development of the imagination, greater motivation to learn, increased student creativity, lower dropout rates, and increased social skills. With this type of study, more research shows that art integration could even enhance performance on tests. "Arts-integrated programs are associate with academic gains across the curriculum as reflected in standardized test scores, and they appear to have more powerful effects on the achievement of struggling students than more conventional art education programs do." (Rabkin & Redmond, 2004). Rabkin and Redmond's study supports the idea of an arts integrated curriculum. This exact effort was conducted in Chicago, Illinois. "Standardized test scores of students in 23 art-integrated schools in Chicago, Illinois, most serving low-income students, rose as much as two times faster than the scores of youth in traditional schools" (Catterall & Waldorf, 1999). Based on

these studies and research, art is key factor in raising achievement and if done correctly, it can achieve high results. A qualified community arts director would help manage this change effort.

Improved Cognitive Function and Student Learning through the Arts

Students need ways to express what they learn. Art allows for students to gain confidence. In addition, the science behind good learning is a good teacher. Katter discusses how art teachers can make a difference in student learning. "They [teachers] embark students on a lifelong journey of inquiry and forge multiple pathways for appreciating the natural and human landscape. They make a difference by planning meaningful learning experiences that balance formal, expressive, and thematic content. Based on assessments of needs, they map the most effective routes for mastering artistic skills" (Katter, 2012, p16). A dedicated teacher is the key to understanding the arts in an effective way.

Adejamo (2002) argues that in order for students to value art as a core curriculum course, a decentralized method of instruction highlighting various ways in which art contributes to the quality of life in society must be presented within their education. Art education, according to Adejumo (2010), is important to the development of students because it enables them to examine their ideas with peers and teachers, acquire oral presentation skills, listening skills, an ability to seek solutions to problems as a unit, an expanded knowledge and use of art vocabulary in school and society.

Starr reminds us that in 2002, Americans for the Arts stated that art teaches children life skills such as developing an informed perception, articulating a vision, learning to solve problems and make decisions, building self-confidence and self-discipline, developing the ability to imagine what might be and accepting responsibility to complete tasks from start to finish. Starr argues that art education is an important part of development for all people, beginning at birth. She states that for most, visuals are what help make sense of the world. Before children learn to read and write, they are able to express themselves with symbols and pictures, allowing communication to happen through storytelling. As art education funding is cut year after year, and more art educators are losing their positions, it is absolutely essential that parents, guardians, and teachers all work together to provide the opportunity for children and students of all ages to integrate the arts into everyday learning (Starr, 2002).

Creativity, like any other skill, requires practice and though children may think differently, this is not synonymous with creativity. It takes a great deal of effort by teachers to empower their students with the skills to think creatively. It is not enough for an art teacher to hand out crayons and markers for children to draw spontaneously. Rather, it takes a significant investment of time, preparation, and analytical thought for teachers to create an environment that truly brings out a child's artistic potential. According to Adejamo, "other benefits of talking about art for students are that they acquire oral presentation and listening skills, expand their knowledge and use of art vocabulary, and develop logical thinking skills through critical dialogue" (Adejamo, 2002, p. 40). Art can be used as a tool to enhance other

subjects throughout the curriculum. There is no definitive answer for either view; it is one that is subjective. Art is a tool that has been present since the dawn of human civilization. There is no culture that has no form of art making. Although there are different cognitive approaches and applications, art is universal to humanity. Art is not just the act of making but the act of understanding problems, finding solutions, and learning how to think. It is something that is interwoven with human progress, development, change, and our created environment (Adejamo, 2002). This brings about the view that if art is already incorporated into everything in our lives then there is no need to teach it in school. This is a dangerous misconception and something that dictates the need for the justification of art in schools.

Community Learning Improves Academic Achievement

Art instruction in a community art program is made more meaningful by relating pedagogy to real-life events in the community. According to Adejumo (2010), by means of a decentralized service-learning program, community service experiences enhance students' self-esteem, pride in their community, and enthusiasm for participating in future community development projects. Adejumo states that in order for students to increase their knowledge of their community and its needs, a service-learning educational method should be utilized within the school curriculum. This provides students with an understanding of art concepts, which stimulates the development of their intrapersonal thought processes. Adejumo stresses that with an early understanding of their communities needs, youth who

participate in community service are more likely to continue such civic engagement as adults; therefore service learning is reciprocal and mutually beneficial for both the community and the learners.

Adejumo states clearly that in order for students to have more successful learning opportunities the art curriculum must be structured as part of larger visual arts system, extending beyond the school walls while incorporating more partnerships with art experts and the community. In fact, a study performed on 217,000 students in grades 6-12th, found that principals valued the outcomes of service-learning on student achievement_especially in an urban population (Scales, 2006). Service-learning, another form of community engagement, enables students to be more accepting of diversity, less bored in a typical classroom, get into learning and accomplishing academic tasks, and are more likely to come to school (Scales, 2006).

Eckhoff reports findings from a multi-year, exploratory arts outreach program from 31 elementary and secondary visual art educators from a rural school district in the American South. She argues that travelling exhibits, with transformative partnerships across all invested parties, can be an effective mode of program delivery for informal learning environments that also support the content needs for classroom arts educators. She states specifically that in order to enrich classroom curricula, support student success, and facilitate the utilization of available community museum and cultural resources; partnerships between informal learning environments, museums, galleries, and schools must exist. By

involving the community into learning, students are more self-sufficient and are more aware of learning.

Real World Projects Have Higher Impact on Motivation

There are many ways that projects can be based on community experiences. One of the studied formats is Project Based Learning (PBL). PBL allows for a project to be based on real world connections that students face daily. If students love what they are learning about, they will gain ownership of whatever they are working on. As Torosyan (2001) said, "make classroom content less about factual knowledge, and more about process, formulation, and common themes that unite the disciplines and apply to life outside of the classroom" (p.311) .

Teachers have adopted various types of problem solving strategies for real world problems. One of the strategies designed by IDEO, an innovative design company in Palo Alto, CA., is being used in many different schools. They have a five-step process that begins with reaching out into the outside community to empathize with the user. "Understand: Get to know the needs and challenges of your user population, and how they perceive your products and services. Observe: Watch real people in real-life situations to find out how they work, what confuses them, what they like and dislike, and where their needs can be bettered." (Bell, 2008. p.45) Each teacher's challenge is to reach out into the community and find areas that connect to their curriculum. However, if they find these connections, students gain ownership

of their project since the premise begins with their own research and therefore, they take these challenges to heart.

In order to increase motivation within the classroom environment, the critique method allows for sharing knowledge amongst the students. Toroysan advises, "Do not argue positions (where we stand), discuss interests (why we have such a stand)" (2001, p. 314). Students are forced to listen to one another and find similarities and build off of those findings. This skill, in the past, has not been brought to education until recently. "To increase the intrinsic motivation of students we must build a climate of trust and understanding" (Toroysan, 2001. P.315). The community arts director would insure that the critique method is the main type of assessment. Project based learning helps promote responsibility of learning as well. The teacher's responsibility is to make sure the strategies that are used to engage and motivate are relevant to the curriculum and are practical. Brueggman states, "The more intense the emotional state, the more likely we are to remember the event. Creating learning activities that purposely evoke the emotions of risk, excitement, urgency and pleasure are effective strategies" (2001, p.20). When students are able to feel the excitement, they become more responsible towards their project and begin to think and conceptualize their problem. These types of projects really help the student internalize everything they learn and build skills for future projects. Eventually, when the project is all set and done, students are able to evaluate themselves on how well they were able to meet the users need and come to a personal realization. "Confessional consciousness are those acts of critical self-disclosure where a person admits or makes personal mistakes or error with the aim

of learning from the experience" (Toroysan, 2001, p.318). It is almost virtually impossible to do things right the first time. When students accept that revisiting the idea is ok, they are less afraid to make a mistake and are able to take more risks that eventually could lead to a breakthrough idea. A breakthrough idea that is noticed by peers is the most influential type of self-motivation for a student.

Conclusively, Project based learning helps take the unmotivated student and motivate them through real-world problem solving skills. Students learn how to collaborate effectively. They are able to interact with real people in the real world, and therefore they become responsible future stakeholders in our growing world. If teachers are able to create a learning environment that fosters this type of education, teachers will create a future of motivated learners who will make a difference in daily life around the world.

Leadership Roles in Art are Essential To Drive and Sustain Change

Administrators are focused on achievement and art teachers are finding creative ways to teach. Having a dedicated administrator who advocates for the arts by encouraging an integrated arts curriculum is a beneficial way to enhance achievement and motivation. Miksza's empirical study investigated the relationship between community support, administrative support, art educators in leadership roles, and the school culture showed a strong relationship between the presence of a dedicated art educator in a leadership role and overall student performance. (Miksza, 2013) A linear regression model was used that looked at each of these

variables and found that there was a statistically significant difference between schools that had dedicated art educators and those who did not. The study controlled for potential confounders such minority status, socioeconomic status, and type of community. The outcomes evaluated were GPA and test scores. He argues that in order to establish a comprehensive arts education: a supportive school board, supportive administrators (principal, superintendent), consistency in school leaders over time, an arts coordinator who takes leadership roles in district policy, artist teachers dedicated to professional development, and strong parent–school relations must be intact. Schools that advocated for the arts had a supportive principal that included art specialists in strategic, budgetary, and operational decisions. "Principals reporting a program coordinator at the district level responsible for arts curriculum and instruction were more like to report adequate resources for instruction. These results reinforce the assertion 'having a voice at the table' where school-wide plans and decisions are being made can be important for effective arts advocacy" (Miksza, 2013, p. 30). Making an impact on education through the arts is noted, and schools are hiring qualified certified teachers to teach students. Nonetheless, having an arts specialist in a leadership role would greater impact where it matters and where the decisions are made.

Summary

In Summary, research shows that schools that support the art programs create meaningful learning environments where students are able to express what

they learned creatively. It has shown to increase academic achievement in core classes such as reading and math. Students are more excited about creating projects because they become responsible and vested in the projects. They learn to respect the professionals that come in and therefore they feel the need to present a meaningful presentation that excites the community and their colleagues. Since states mandate that teachers are ranked proficiently, teachers want to make sure their students are learning the proper knowledge to succeed and perform well on the state standardized exams. Art can be a strong enabler that can facilitate the alignment of the schools curriculum with state standardized exams.

Conclusion

After reading and analyzing literature of professionals and experts in the field, it is clear that schools of a low socioeconomic status are struggling with student performance. Since performance is measured based on state exams, the focus has been on teaching to prepare students for state determined assessments. Unfortunately, regardless of students' innovative learning abilities and motivation to take on new challenges, students are only considered "proficient" if they score well on these tests. So schools are forced to restructure their teaching methods. Community involvement has shown to make a large impact on student motivation, which can increase performance. Creating a community arts director position will allow schools to raise achievement by incorporating art and community into the curriculum including core curriculum classes. The community arts director would

help manage project based learning programs by bringing in community experts

into the classroom who are trained to assist teachers to focus on material that will

be tested in state standardized exams.

Chapter Three: Project Description

Introduction

The current educational system is struggling to balance the needs to fulfill state mandates while keeping students engaged and performing well academically. Budgets are shrinking, teacher frustration is increasing, student performance is decreasing, and something needs to change. New models of learning need to be developed so that students can perform well on state exams but also have meaningful learning experiences that have a lasting impact. A big part of this equation depends on improving student motivation and increase teacher support and morale. This chapter will focus on why community learning can help address these challenges and align student curriculum with state standardized exams. In addition to this, a brief analysis on the valuable lessons students can learn from art will be described. Finally, a detailed description of the community arts director will be provided to help institutions know what skill sets to look for when recruiting for such a high impact position.

Community learning can improve student motivation and ultimately academic performance. Poor student performance is especially a challenge in urban schools where students lack motivation and strong role models. Breaking the cycle of lack of motivation, which yields poor performance, depends on raising a generation of students who don't just read to learn to meet state standardized metrics but live to learn about skills that have a meaningful impact on their lives. Creating this shift in mindset is a significant investment of time and resources but is

necessary if the educational system wants to produce a generation of students graduating from urban schools with the confidence and proficiency to pursue fruitful careers. This is especially important in every increasing global economy where students are not just competing locally for careers but across the entire globe. Besides learning the fundamentals, students need to believe in themselves and they need the substantive experience to build their confidence. In the current state, teachers are forced to prioritize fulfilling state mandates and due to the intense pressure it may be hard to motivate students because the mandates are quite "dry". Building engagement around state mandates will take creative development by the community arts director to assist the teachers and the curriculum director. The goal would be to build alignment between state-mandated requirements and the school's curriculum and community learning framework. The community arts director would be dedicated to bridging this gap so that students stay motivated throughout the academic year and ultimately improve academic performance. This will also benefit the community in which the schools are in while simultaneously improve student's college readiness by tackling real world problems. The goal of this initiative is to align curriculum to state standards in the core content classes. The arts will have a more central role in the evolution of this curriculum.

Art is unique because it teaches many skills that are important to a productive career: communication, expression, and creativity. Ultimately, solving problems depends on a good understanding of the current state along with a grounded vision of the future state. Having a balanced curriculum that provides the

necessary skill sets to address both depends a lot on students not just memorizing facts but feeling vested in solving problems. Again, this depends on motivation. This is why art is so powerful because the arts are a universal language that transcends cultures, generations, and cuts through socioeconomic barriers to communicate very powerful concepts. Art is not necessarily confined to the fine arts but an overall thought process and methodology. The utility of recruiting community partners into the curriculum will serve as a role model for students. These experts will help make the topics more relevant to students, which helps with motivation, retention, and inspiration. Assisting these experts to keep the topics on-point with state standards will prepare students for both the standardized exams but overall professional and academic development. These are just some of the expectations that the community arts director will have in shaping students' learning experience.

The community arts director is a critical position that would be the first step into transitioning to this novel community based learning program. The first order of business of the community arts director would be to manage the art curriculum standards and train art teachers to have meaningful lessons in coordination with the invited community partners. The community arts director will create an art curriculum that is aligned with state standards, and also each project will have a community expert that will give meaning to the project. The art director will properly train art teachers to teach effective lessons and plan appropriate professional development for teachers to use in their classroom. Also, the community arts director will organize forums that include lead content teachers, curriculum directors, and also community members who want to benefit the

pedagogy inside and outside the classroom. The director will find meaningful opportunities to bring in partners into the classroom in assist in cross-curricular collaboration between the arts and core content classes. An essential component of the director is constant assessment and reassessment of the impact of their efforts so that changes can be made if needed in order to fulfill the overall objective of aligning the current curriculum with novel community learning experiences to increase motivation and improve academic performance as measured through state standardized exams. One of the requirements of the community arts director is teaching an advanced course on community outreach through the arts. This course will be structured around design thinking methods for problem solving. Each semester, the user will change depending on which community stakeholder is involved. It's setup like a sponsored studio workshop. This course takes students on field studies that will allow them to leave the classroom and explore the community around them. One of the highlights of teaching such a course is using a 4-step critique method that weighs heavy on writing skills. As the students are engaged in the project-based curriculum that brings in the community to the classroom, students are learning key aspects that will be realigned to the curriculum standards and objectives. Investing in this new role will thwart the loss of much needed budget due to decreasing student performance, help teachers, inspire students, enhance the schools role in the community, and ultimately serve as a powerful springboard for student college preparedness and overall professional development.

Project Components

Student performance on standardized exams was suboptimal and teacher ratings were in the lowest percentile at this urban school. This environment prompted an introspective review of school policies and culture and the proposed project was developed to help address the root causes of the school's suboptimal educational ecosystem. The rationale was quite specific in that urban schools have unique challenges that need to be overcome by leveraging community assets to build a motivated student body to learn and perform well academically and improve overall college preparedness. In particular, the idea is that a successful model needs to be created. If effective at this school it could translate to other urban schools struggling with similar challenges. At the core of this model is the genesis of a community arts director role that will shape this strategic effort. Appendix A highlights the necessary skills and responsibilities of the community arts director. There are four sections in the description: Curriculum, Instruction, academic programming, and leadership. The curriculum portion addresses consistent monitoring and development of the art program curriculum. This will be monitored by frequent visitations, standardized assessments, real-time constructive feedback to students and educators, as well as art content area meetings. The curriculum section addresses how to monitor and enhance the curriculum of the school with the assistance of the curriculum director. The instruction section addresses how this community director is responsible for teaching an advanced art class that focuses on community art projects. This course will be outlined in a syllabus (Appendix B).

Another key factor in the instruction section is setting up appropriate professional development courses in areas of need. This could range from ways to bring in history to the art classroom through museum workshop or working with experts in learning a technique that teacher needs to learn for an upcoming course. Academic program section provides protected office time that will help the community arts director stay current with cost effective materials and best practices for the classroom. A portion of the time will be visiting local companies and cultivating ideas to bring into the classroom; yielding a lasting impression on students and hopefully their future career choices. The community arts director will develop innovative problem solving techniques to address both teaching and administrative challenges. Ultimately this role will be served well by a charismatic, motivated, and talented individual who is a creative problem solver by their nature and can liaise between administrators, teachers, students, and community leaders. Appendix C is a prototype of a weekly schedule of the community arts director. This schedule will communicate to teachers, students, parents, and community members open office hours. Open access and engagement is key and thus it is important that the community arts director dedicates sufficient time to liaise with the various collaborating groups. Another key factor is creating an art curriculum that is aligned to state benchmarks. It won't be direct to specific projects, but it will allow room for teachers to have their own creative input towards the objectives of the lesson (Appendix D). Furthermore, to help guide teachers, there will be sample lessons taught that shows community involvement as well as good practices for teaching. (Appendix E). To assist the other teachers, a form will be created that includes a

standardized process to request adult community partners for their classroom. This will give the teachers liberty to request the type of community involvement that their specific class needs (Appendix F). This process not only enhances student readiness but also is good for teacher professional development that feel that such networking and collaboration can broaden teacher's learning experiences and thus enhance teaching quality. It is important that these experiences are not just "show and tell" experiences but revolve around addressing state requirements in conjunction with the curriculum but using the real world experience as the students learning canvas.

Building a vetted network of engaged community partners will be a key function of the community arts director. This will be a core component of the advanced community arts outreach class that is ultimately structured around an evaluation method as well as the elements and principles of arts. There is a four-step critique rubric created for art teachers to follow (Appendix G). This rubric focuses heavily on writing skills that stresses analytical thinking, comprehension and judgment. It bridges all the learning outcomes, the actual project, and history of the project into one compiled format. This critique method has an outline (Appendix H) that states what will go in each section. This method could be used in other core content classes that have writing and comprehension as key factors.

Project Evaluation

Implementing the community based learning curriculum under the leadership of the community arts director will depend on a long-term strategy that at its foundation has a good understanding of the current state of affairs within the school. Starting with a teacher survey will provide a fixed target to base the assessment of the current state. This is not to say that administrators, students, and parents should not be engaged in the survey process as well. However, a teacher's perspective will help address "why" administration and parent goals are not being achieved. Students will provide a perspective of validating the symptoms of a subpar educational ecosystem. Again, teachers will provide the necessary link to explore reasons why there is such a gap between the theoretical expectations and the reality of what it is like to teach students. This survey will be designed to first quantify the extent of the problem and then qualify what opportunities are available if the community arts director role was created. Survey response rates will be tracked and a sub-analysis should be completed if survey response rates are low because understanding why this is the case can shed light into one of the many root-causes of the problem.

Change is hard and it will take time to see the fruits of this investment. There are many metrics that will be monitored over the period of time the community arts director role is functional. The most difficult decision to make is how long to extend this role given that it may be perceived by some schools as a pilot position as opposed to a permanent position. To truly test the impact of this new role a

minimum of 4 years of time will be needed for high schools. The reason for this is that graduation rates and college matriculation rates will be a concrete outcome to measure and compare to current state baselines. One could argue that support should be provided for 10 years so that a longitudinal assessment of student completion of college and entry into either post-graduate studies or the professional working force can be conducted. One way to measure if the new curriculum has raised achievement is to measure CRS (college readiness standards) tests scores administered by the school quarterly. Many schools already administer these exams but they don't discuss it with the students. A new growth chart that will be designed by the community arts director that measures grade levels growths. This chart will be displayed in a prominent location like the cafeteria so all the students can see the results of the class's average. The goal is to motivate the entire class to do better and providing a novel reward mechanism for students and classes that perform well may be helpful in changing this outcome. For example, a trip to the amusement park for students who do well in physics and chaperoned by engineers who design roller coasters.

In addition to these metrics the following parameters should be tracked:

- *Academic Student Performance*

- *Number of Engaged Community Partners*

- *Teacher Retention Rates*

- *Average Teacher Duration at School*

- *Parent Satisfaction Scores*

- *Community Partner Satisfaction Scores*

- *Number of Community Partners Mapped to Core Curriculum Topics Tested on State Exams*

- *High School Graduation Rates*

- *College Matriculation Rates*

- *College Graduation Rates*

- *Grant Funding and Material Community Support*

- *Student Entry into State and National Competition*

- *Completed Student Community Projects*

- *College Readiness Standards*

- *Critique Rubric*

Another evaluation form is a critique rubric created for art teachers to follow as mentioned in the community arts director role and responsibilities (Appendix H). This rubric focuses on writing skills that bridge all the learning outcomes, the project, and the history of the project into one paper format. This critique method has an outline (Appendix G) that addresses what will go in each section. This method could be used in other core content classes that have writing and comprehension as key factors. In time, with increased students use their writing skills will improve and be reflected in improvement in CRS writing tests.

It is important that the metrics utilized for tracking this effort produce actionable information so that adjustments can be made throughout the year to enhance the learning experience accordingly. In other words, not all that is measured matters

and not all that matters can be measured. Therefore, identifying the right balance of

metrics that matter and can be measured will be key. Otherwise, managing the

collection, analysis, and community of metrics will itself become a challenge

Survey of Teachers in Urban School

Data Methodology, Results, and Analysis

A six-question survey was sent out to 37 teachers at the Henry Ford Academy. No user identifiers were collected to protect the anonymity of those responding. Survey response rate was 78% (28/37). 67% (7/9) of non-responders will not be working at the school the following year. This in itself is significant given that teacher retention correlates strongly with student performance as shown by Ronfeldt et al. (2013).

Survey Questions

1. What subject areas do you teach?

2. Would bringing relevant community partners (business professionals, domain experts, etc) into the classroom to supplement your teaching help your students perform better if the partners were trained to focus on state relevant standards that are part of your curriculum?

3. Do you feel that your students would perform better if school leadership offered more teacher support in bringing in community experts for your lessons?

4. Do you feel proficient in using Project Based teaching methods as part of your curriculum?

5. Do you feel that the school curriculum is aligned with state established teaching benchmarks/standards?

6. What benefits would you anticipate by having adult partners readily available as part of the school curriculum?

Project Conclusions

The study conducted at this school validates that there is a significant problem. Academic performance is not good. School rating is amongst the lowest in the state. Teacher ratings are poor. In fact, teacher retention was the main reason why survey response rates were so low (Appendix I). teacher retention was the main reason why survey response rates were so low (Appendix I). What is unique about this school is that it has state of the art equipment. Yet despite these capital resources student, teacher, and school outcomes are still sub-optimal. So a redistribution of resources to human resources that are aligned to this strategic vision is necessary to curb this decline. Putting good money after bad outcomes and simply hiring more teachers without the needed support and training will result in a revolving door of teachers, disgruntled parents, frustrated administrators at the cost of our students' future. The community cannot afford to ignore this problem and doing nothing is not an option. Leveraging the arts as a catalyst for change is a sound approach. This is especially true for this school, which has a strong legacy and pedigree of artists in close proximity. There are even premier design institutes nestled in the school's community with home grown designers that have established successful businesses. Change is needed and the data, science, and vision have been outlined in this study and are ready to be implemented in schools with the right leadership, vision, and support. Making the decision based on internal reassessment is important to do when the problem is manageable. Otherwise, if schools continue

to decline they will be forced by regulatory bodies that use blunt budget cuts to create change that often times lead to a debt spiral and eventual collapse.

Plans for Implementation

This research has significant implications for other schools-especially urban schools-seeking novel interventions to improve academic performance. The research produces a sound proposal that is synthesized from literature review, original data analysis, and a sound strategy to address the root causes of poor academic performance. The concrete deliverable produced here will at the very least provide an assessment of the problem and proposed solution to address the problem. Furthermore, the in depth description of the new community arts director role can be used by many schools. Not only is a 'roles and responsibilities' section provided in detail, but also the impact of these interventions will be measured using the outcomes identified above. Granted, it will take time but change is not easy and building excellence in an environment with tight resources can be a challenge. In fact, the first 1-2 years will be dedicated to the arts program because this will be the foundation of the entire effort. Hopefully, the research, proposal, and rationale behind this effort is compelling for innovative leaders to recognize that this new role may be the medicine needed to turn failing schools around.

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Appendixes

Appendix A: Prototype of Job Description

Community Arts Director

Position	6-12th Grade Community Arts Director
ID	HFASCS 1316
Position Type	Full-Time
School Location	Henry Ford Academy: School for Creative Studies - Detroit, MI
Job Description	**The Community Arts Director is a key member of the School's Leadership Team. S/he provides leadership for the Art curriculum and instruction, Forges Community partnerships for students and teachers, supports the curriculum director's vision, and plans professional development activities to support the arts program and project based learning.** **RESPONSIBILITIES:** **Curriculum**: Assistant to Director of Curriculum. Engages community partnerships with core content curriculum Monitor the implementation of HFA: SCS School art curriculum Provide lesson planning and unit planning support to school art teachers as needed Determine needs for and manages budget for the school art curricular/instructional materials Establishes a social network of Community Partners to enhance instruction Works Closely with College for Creative Studies for partnership ideas **Instruction**: Model effective instructional practices for teachers; arrange for teachers to observe others implementing effective instructional practices as needed Teach a community partnership course to advanced students Conduct classroom observations, conduct supervisory conversations with teachers, and provide input for art teacher evaluations Design and organize professional development programs for the art staff; Deliver professional development programs as needed

	Academic Programming: Create master curriculum guide for school Art curriculum Create a master community partner list for teachers to use when planning lessons Create and manage art budget for each grade 6-12 **Leadership:** Effectively communicate the art mission to HFA: SCS to students, staff, parents, and community members Take an active role in the strategic planning for the school as by serving as a member of the School Improvement Team Work with Leadership Team members to plan for school success and problem-solve areas of school concern Serve as a role model and guardian of the professional values of HFA: SCS Plan and host a bi yearly forum for community partners who want to enhance the project based learning Plan art integrated activities for core teachers Hosts an end of a year art gallery celebration highlighting student creative work
Experience Required	**MINIMUM REQUIREMENTS:** **Master's degree, experience in Leadership as well as an arts education degree. MUST have relevant Michigan Certification. This position requires substantial expertise in urban education, including a proven record of effective authentic instruction, significant work with families and students as partners in learning, and integration of a wide range of unique, community resources. An evident commitment to holding all students to high expectations for academic and personal success is also a must.** **SPECIAL SKILLS:** Experience in schools that face instructional and material challenges is critical as is significant expertise in working with urban families, developing community partnerships and collaborative decision-making and leadership. Candidates should be comfortable operating in a flexible, self-directed and fast-paced work environment. Experience in an entrepreneurial educational environment is highly desired. Interested candidates should submit a resume and cover letter online at www.hfascs.org/employment

Appendix B: Community Arts Course-Prototype Syllabus

HFA SCS

First Floor / Room #323
Instructor: Ms. Kadry
mkadry@hfascs.org
Phone 313.478.1398

Community Outreach
Public Art Elective
2013-2014 Syllabus

Course Description /Objective:

Through a deep understanding of exploring medium, students will go through the process of proposing and designing a public art piece that meets the needs of the user, space, or even the community around them. Students will explore the city in hopes to be inspired to find a new location for their public proposal. They will embark on a journey through the history of public art and also meet current successful community artists. They will see how artists use the design guidlines as the foundation in all their pieces. Students will study a space and create multiple art prototypes and become acting public artists.

Learning Outcomes

Found Object Exploration
(ART.VA.I.HS.2: Intentionally use art materials when applying techniques and skills to communicate ideas
ART.VA.II.HS.2: Create artwork using materials and techniques with skill so that personal intentions are carried out.
ART.VA.I.HS.5 Responsibly and safely manage materials and tools.)

After meeting a few public artists, students will find an inspirational objects that will then become the source of their art installation. This project is an introductory lesson that is designed to explore different methods and mediums to gain a better understanding of public art through the guidance of successful artists.

History of Public Art
(ART.VA.II.HS.5: Reflect, articulate, and edit the development of artwork throughout the creative process.
ART.VA.III.HS.1: Analyze and describe the formal characteristics of a work of art or design.)

After reasearch and understanding of an assigned historical public art piece, you will create a detailed scaled prototype reproduction with your own twist. This prototype will be a major part to your presentation of the history of public art. You be communicating your understanding of the artist, their inspiration, and finally, your innovation of their design.

Sponsored Art Project
(ART.VA.II.HS.1: Identify, define problems, and reflect upon possible visual solutions.
ART.VA.I.HS.3: Demonstrate understanding of organizational principles and methods to solve specific visual arts problems.
ART.VA.II.HS.7: Create collaboratively to resolve visual problems.)

Your final project will be a class initiative of writing a proposal for an art installation somewhere of interest. Under your instructor's guidance, we will come up with a plan to engage the community in a public art piece. Design Thinking strategies will be used to propose an idea to a local stakeholders. This final project will depend on the student's self efficacy in creating a sellable idea that the public wants. Finding funds to create this piece will be a part of the process.

Supplies
The following supplies will need to be purchased by **Monday, September 9.**

Sketchbook: 9x12 Spiral bound sketchbook. We will be using this daily so it is mandatory

Appendix B: Continued-Prototype
Syllabus

HFA
SCS

6th Grade Art & Design 2012-2013 Syllabus (continued)

Supplies (continued):

Folder (designated ONLY for art homework)

Staedtler Triplus Fineliner Pens, 10 pack

Camera

Glue Stick

Prismacolor Color Pencils, *Buy from Utrecht*

Yellow 916	Mulberry 995
Limepeel 1005	Magenta 930
Grass Green 909	Poppy Red 922
Parrot Green 1006	Orange 918
True Blue 903	Spanish Orange 1003
Blue Violet 933	White 938
Violet 932	Black 935
Indigo Blue 901	Tuscan Red 937

Learning Studio Expectations

Be prepared
Have required materials in class everyday. Keep notes, idea sketches, evaluations and completed work in binder/sketchbook and folder. Listen to directions and follow them to the best of your ability. TRY YOUR BEST!

Be prompt
Arrive on time everyday. Work that is late will not receive full credit. Give 100% effort!

Be polite
Treat others the way you want to be treated. Keep socializing to a minimum as others are concentrating on their work. Be respectful and responsible for cleaning and maintaining supplies. Clean up trash on floor/tables before dismissal.

Student Table/Group Responsibilities
Students will be assigned to work at tables and each table will have a corresponding supply box. **Absolutely no sharing of materials from other tables.** *Two students from every hour will be randomly selected to participate in a Classroom Duty:*

Clean Up Crew

Clean Up Crews duty will rotate weekly. They are responsible for checking supplies in boxes, making sure nothing is missing, helping teacher with clean up responsiblities and assisting subsititute when teacher is absent. Students will leave classroom only after checking out with teacher to earn **5 extra credit points. If students complete entire week successfully, they will earn 25 extra credit points to raise academic progress.**

Grading, Absence, Homework Policy

Grading

Grading is based upon student assignment completion, effort observed, demonstration of skill understanding/ improvement in skill over time, self-evaluation, comprehension, creativity and timeliness.

Appendix B: Continued-Prototype Syllabus

HFA SCS

6th Grade Art & Design 2012-2013 Syllabus (continued)

Grading (continued):

The following percentages are how individual assignments will be weighted toward a final grade:

Participation	30%
Homework	15%
Final Projects	40%
Quiz/Tests	15%

Grading Scale

A	94-100	C	73-75
A-	90-93	C-	70-72
B+	86-89	D+	66-69
B	83-85	D	63-65
B-	80-82	D-	60-62
C+	76-79	F	59 or below

Absence Policy

Projects/Homework
Students with absences, excused or unexcused, are responsible for checking homework with teacher or with other students and / or power school to find out what they missed. Students are responsible for completing missed work in the amount of days equal to, but not greater than the amount of days missed.

Quizzes/Tests
If a student misses a quiz or test, it's the student's responsibility to schedule a time, outside of their class period to make up. Make-ups can be scheduled during lunch or Wednesday tutoring.

Participation

In order to receive the full 5 daily participation points, all students must meet and perform the following expectations:

Stay on task and be on time

Don't talk excessively or do anything that disrupts other student's abilities to complete daily tasks.

Be a worker. Students must create their own work without the assistance of others.

Make efficient use of class time to complete all projects.

Give the teacher full attention during instruction, including guest speakers.

Participate in clean-up every day as directed.

Appendix B: Continued-Prototype Syllabus

HFA SCS

6th Grade Art & Design 2012-2013 Syllabus (continued)

Daily Learning Studio Procedures

Beginning

1 Enter the studio quietly and sit down promptly.
2 Read the board for specific instructions.
3 Quietly perform "Do Now"
4 Bring all necessary materials before class
5 Wait quietly for instruction from teacher, Ms. K

(or guest)

During

1 Raise hand and wait to be called on to speak.
2 Ask for permission and pass to leave the room.
3 Be respectful towards each other for a healthy environment.
4 Students must always follow all handbook rules.

End

1 Store binder/class work, artwork & portfolio in class designated area.
2 Clean-up table and leave room free of trash on floor.
3 Clean-up, store and care for all supplies.
4 Record notes in student planner of what is needed for the next class period.

Tutoring/ Open Studio
Wednesday 4:00-4:30

Students are welcome and encouraged to utilize this time for teacher or peer assistance with any art class related work. Students may also use this period for extra time to finish current projects. Students who disrupt other students ability to use this time effectively (i.e. excessive noise and other unwanted distractions) will be asked to leave and may lose the privilege of using this session.

Please note: The instructor reserves the right to make changes to classroom needs, rules and procedures as necessary and will notify the student and parent in a timely fashion.

"All children are artists, the problem is how to remain an artist once they grow up."

Pablo Picasso

Appendix B: Continued-Prototype Syllabus

HFA SCS

Please return this Acknowledgment of Understanding & Agreement to Ms. Kadry by September 13, thank you.

By printing & signing names below, the parent/ guardian and the student acknowledge they have both read, fully understand and agree to all items and topics described in the syllabus provided for this elective art course, which the named student intends to complete.

Student

_____
(print)

_____
(sign)

_____
(date)

Parent/Guardian

_____
(print)

_____
(sign)

_____
(date)

_____
(email)

Parent/Guardian

_____
(Home Phone)

-or-

_____
(Mobile Phone)

Thank you, I'm looking forward to a great year!
- *Ms. Kadry*

Appendix C: Director's Schedule -Prototype Calendar

Weekly Schedule. Open hours are considered office time for parents, students, and other teachers.

2013	Sunday, Sep 8	Monday, Sep 9	Tuesday, Sep 10	Wednesday, Sep 11	Thursday, Sep 12	Friday, Sep 13
all-day						
7 AM						
8 AM		Work Arrival/Morning	Work Arrival/Morning	Work Arrival/Morning	Work Arrival/Morning	Work Arrival/Morning
8 AM		8:00 AM Data Update	8:30 AM Follow up meeting for Tenth Grade Art Teacher	8:00 AM Budget Meeting with Financial Advisory	8:00 AM Curriculum Plan	8:00 AM Gallery Planning
9 AM		9:00 AM Weekly Leadership Team Meeting				
10 AM			9:45 AM Classroom Observation for 9th Grade Art Teach-			
11 AM		11:00 AM Classroom Observation for Tenth Grade Art	11:00 AM Classroom Observation for 12th Grade Art		11:00 AM Follow up Meeting for 11th Grade Art Teacher	
Noon						
1 PM		12:15 PM Lunch	12:15 PM Lunch	12:15 PM Lunch	12:15 PM Working Lunch with DC3	12:15 PM Working Lunch with Community
1 PM			1:15 PM Classroom Observation for 11th Grade Art			
2 PM		2:00 PM New Community Arts Class		2:00 PM New Community Arts Class	1:45 PM Follow up Meeting for 12th Grade Art Teacher	2:00 PM New Community Arts Class
3 PM					2:45 PM Follow up Meeting for 9th Grade Art Teacher	
4 PM		4:00 PM Staff Meeting			4:00 PM Bi Weekly Art Curriculum Meeting	3:45 PM Meeting with Nancy at College for Creative Stud-
5 PM		Work Dismissal	Work Dismissal	Work Dismissal	Work Dismissal	Work Dismissal
6 PM						

Appendix D: Art Curriculum Outline

6th Grade	Learning Outcomes Students will:	Projects
Quarter 1	Apply prior knowledge and draw a perspective drawing for community float competition learn about color harmonies by studying the color wheel. understand and identify point and line (2d/3d).	Float Design Competition Student-Made Elements and Principles of Art Book Color Wheel
Quarter 2	All element and principle understanding in 2d /3d identify and create geometric and organic shapes. understand the concept of value. understand and demonstrate the ability to create three dimensional form. Imply it with value	3-D sculpture made from clay, paper mache, or wire armature. Alexander Calder Photograph line wire sculpture to be put in book
Quarter 3	identify and apply texture draw in 2 point and 1 point perspective simple geometric forms. Understand the 6 rules of composition to a perspective drawing apply color properties to their 3 dimensional sculpture. understand and apply the concept of contrast.	Complete 3-D Sculpture for SEO Cube Construction
Quarter 4	Understand an Artist and the critique process	Art Mobile Calder
Ongoing	*The 6th grade art course is for the HFA:SCS student to have an art-centered learning environment; the course will provide multiple opportunities for success in order to build creative confidence early. To strike a balance between skill-building and motivation, the teacher will expose students to a variety of mediums.*	Interactive Notebooks Sketchbooks Applying Principles and Elements in Assignments Multiple Drawings of 2 Point Perspective Critique Art terms/Glossary Art Terms Glossary

7th Grade	Learning Outcomes Students will:	Projects
Quarter 1	review the elements of art understand and identify contrast, pattern, and proportion understand the concept of emphasis and dominance. identify and apply rhythm. understand the concept of proportion. understand and differentiate the use of unity and variety as compliments.	Collaborative Art Piece. 2-D Paper/ review elements Elements and Principles Art Book continued from Grade 6 Teapot project Begin perspective drawing 2 pt.
Quarter 2	understand and identify the concept movement understand and identify the concept of balance. understand movement and asymmetrical balance. identify four types of balance. review and apply the design thinking process. build user empathy: work with community partner	Elements and Principles Art Book cont. Teapot Project/ Puppet Project Drawing in a box Drawing an ellipse in box
Quarter 3	draw teapot in 2 point perspective construct a 3 dimensional teapot	Complete Design PRoject for SEO
Quarter 4	learn and use the critique process Understand and create a composition of found object. Draw from life.	Found object sculpture * Elegant objects: beautiful rocks, metal, ceramic pieces, etc., *thrift store field trips
Ongoing	*The 2011-2012 7th grade art course is transitional; the course will challenge returning students to understand and apply the elements and principles of art in a more sophisticated fashion. Students will master the elements and principles through the art book and tea pot construction.*	Interactive Notebooks Sketchbooks Applying Principles and Elements in Assignments Multiple Drawings of 2 Point Perspective Critique Art Terms Glossary

8th Grade (Ideal)	Learning Outcomes Students will:	Projects
Quarter 1	Understand and apply the concept of Metamorphosis: One shape morphing to another Review and apply the design thinking process to an accessory piece. Review and Apply Balance: Types of Symmetry, Positive and Negative Space to their Accessory.	**Metamorphosis:** Construction paper: Geometric/Organic shapes **Jewelry project** - Polystyrene
Quarter 2	Students will learn and use adobe illustrator Review and apply elements and Principles of art in their logo construction	Logo/prismacolor/Vector Color wheel – tints and shades
Quarter 3	use grid process for self-portrait create a found object sculpture review and apply values by creating a value scale use HB, 2B graphic lead pencils learn the grid process in preparation for self-portrait	Complete Self-Portrait for SEO
Quarter 4	Study Multiple Facial feature for drawing Continue self portrait apply value *(If time)* either found object sculpture or mini lesson in Adobe Illustrator.	Self-portrait – finish for SEO and capstone project
Ongoing	*The 8th grade art course will further develop students' understandings of the elements and principles of art while introducing graphic design skills. The self portrait project aligns with the 8th grade capstone requirements.*	Interactive Notebooks Sketchbooks Applying Principles and Elements in Assignments Multiple Drawings of 2 Point Perspective Critique Art Terms Glossary

9th Grade (Ideal)	Learning Outcomes Students will:	Projects
Quarter 1	Understand and demonstrate all aspects of color Enlarge an image via the grid process Review elements and principles in an organized fashion Draw in 2, 3, and 1 point perspective Apply patterns to box: Rhythm: Regular, Progressive, Flowing	Nautilus Unit inside neutral complimentary/split complimentary analogous apply pattern ONGOING elements and principles book/REVIEW from MS
Quarter 2	Design a **product** using the box construction method: Drawing within rectangular prisms Apply the design process to a product Analyze the history of design Gain mastery of value using color	Chair Project
Quarter 3	Write an artist statement about their product Demonstrate mastery of proportion, line, perspective, contour Learn and Apply about the orthographic drawing method	Complete Chair for SEO
Quarter 4	Render skull drawing through black and white value scale	Still Life of skull
Ongoing	*Drawing I will further develop students' understandings of the elements and principles of art, particularly emphasizing drawing. Students will deepen their understanding of the design process and begin building portfolio-quality products.*	Interactive Notebooks Sketchbooks Applying Principles and Elements in Assignments Multiple Drawings of 2 Point Perspective Critique Art Terms Glossary

10th Grade (Ideal)	Learning Outcomes Students will:	Projects
Quarter 1	Examine and Draw white geometric forms Identify geometric forms within the human figure Distinguish human proportions: Adult and Child Understand and construct complex objects through drawing	Achromatic Drawing of Forms applying light, shadow, value, perspective Anatomy Whole Figure Anatomy of Specific Features: Hands, Feets, eyes, noes, ears, etc.
Quarter 2	Demonstrate understanding of bone structure of humans Develop a character incorporating real demographics (ex: 16 year old boy who enjoys videogames) Create an armature of human referencing bone structure and using sculpting tools	Vehicle and Character Design Sculpt a figure incorporating the characteristics developed by the student
Quarter 3	Illustrate their human figure in perspective incorporating the characteristics of their Demographic Draw ellipses in various perspectives	2d art piece of human figure using any material
Quarter 4	Design a car based on character that student developed Relate geometry concepts to vehicle construction Develop and accessorize a character for the vehicle Research history of Cars	An orthographic study of the car 2d car in 2pt perspective (3/4 View)
Ongoing	*Drawing II introduces figure drawing and sculpture; Students begin to apply mathematical concepts to 3 dimensional designs. Students will continue to build portfolio-quality products as well as revise products from 9th grade.*	Interactive Notebooks Sketchbooks Applying Principles and Elements in Assignments Multiple Drawings of 2 Point Perspective Critique- Art Terms Glossary

11th Grade (Ideal)	Learning Outcomes Students will:	Projects
Quarter 1	Reengage in the drawing process Demonstrate knowledge of light, shadow, value Identifying form through value Identify One Master artist that demonstrates value and lighting in their work Apply the HFA: SCS Critique Process to a historical work of art	Draw patterned fabrics over forms in black and white/achromatic Or Monochromatic suggested conte crayon Introduce the work of master artists to teach the concept of value
Quarter 2	Apply compositional layout of multiple objects Apply the Six Rules of Compositional Perspective	Construct and Draw a still-life using compound objects
Quarter 3	Apply their knowledge/skills of composition to a camera Communicate a message through photos Merging multiple images in Photoshop Using multiple Photoshop tools to create a unified image Write an artist statement defending their photo story	Landscape and Community photo story Foreground/Middle ground/Background Dominant/sub-dominant/subordinate
Quarter 4	Apply their ability to use adobe illustrator and Photoshop tools Distinguish between typography and images in graphic design Apply the HFA: SCS Critique Process to a Graphic Artist/art piece	Create Graphic Ad Artist Statement
Ongoing	*The 11th Grade Portfolio course helps students refine their Drawing I and II projects, while introducing critical projects for the college-ready portfolio. Students will explore photography and graphic design to round out their art experience. Students will perfect their artist statements to reflect a sophisticated description of their individual bodies of work.*	Interactive Notebooks Sketchbooks Applying Principles and Elements in Assignments Artist Statement for each major project Critique Art Terms Glossary

12th Grade (Ideal)	Learning Outcomes Students will:	Projects
Quarter 1	Apply the use of Slab Sculpture Techniques Understand and demonstrate the use of Additive/ Reductive Sculpture Techniques Evaluate and Critique current portfolio work Defend the use of E's & P's throughout the portfolio	Slab Sculpture Project Additive/Reductive Sculpture Project Adult Partners – to present careers Ongoing throughout semester
Quarter 2	Recall Colored Pencil techniques Recall Watercolor techniques Construct a work of art demonstrating accumulative knowledge of the HFA: SCS art program Write an artist statement defending their work	Solar system drawing- Colored pencil on black paper Watercolor Painting Landscape Triptych development drawings
Quarter 3	Prepare art for presentation including: Compile previous work, select best pieces Shoot/ Scan art work Clean up in Photoshop ***ART PORTFOLIO REVIEW	Triptych - capstone project for portfolio review Write paper that explains how elements and principles are used in each image from Portfolio presentation Format and create a Powerpoint file that contains an artist statement, 12 art images that span entire career at HFA/SCS and concludes with Triptych project 15 MINUTE FORMAL PORTFOLIO Review
Quarter 4	Student will create an illustration to visually summarize ideas from personal objectives and a written narrative. Student will arrange a hierarchy of images consisting of symbols, objects and colors to promote personal ideas**.	12th grade collaborative project with Science & English department - Illustration based on written narrative and scientific evidence produced in content areas. This project is used for NOTA along with printed science reports and short stories to accompany illustrations.

Appendix E: Sample Art Lesson

Walking through the Design Process

The Ninth Grade Chair Project

Ms. Kadry

In class, students **OBSERVED** a slide show. With each designed chair, they reflected upon the use of the chair, the chair's environmental style, and who may purchase the chair. Students shared ideas during the slide show.

Step One

Objective: To educate students about the chair design industry.

Students created inspiration boards. Students were asked to choose pictures that resembled themes most consistent with their personality. Visual representations of fashion, furniture styles, recreation, music, and culture helped identify the target chair user. Ultimately the collage was covered entirely with inspirational pictures.

Step Two

Objective: To better understand the direction of their design.

Students were given a lesson on 1-point and 2-point perspective. Students first learned to draw boxes in both perspectives and then applied the same principles to more complex objects such as chairs. They practiced extensively in their sketchbooks.

Step Three

Objective: To be more comfortable with drawing in perspective.

Prior to any design work, a CCS interdisciplinary senior gave students an orientation to the material's lab. The students were introduced to all types of materials such as woods, polymers, veneers, aluminum, metals, and fibers. They were educated on how each of the materials can be used and manipulated.

Step Four

Field Study One: CCS Material Lab

Objective: To become aware of different materials in the industry through the help of a CCS student-our parent school.

The students chose a material appropriate for their vision of a chair inspired by a fruit or vegetable based on the **nutrition design challenge** but also consistent with their collage made in step 2. The design challenge is implemented quarterly in all subjects in the ninth grade.

Step Five

Objective: To connect with the nutrition design challenge and to ideate chair designs.

How can a chair inspired by our personality and fruit or vegetable be designed in different perspectives?

Point of View

Objective: To develop a point of view statement for their design process.

Students filled a predesigned pamphlet with 4 separate stations while at the museum. They reflected on the pretzel chair, the potato chip chair, the coconut chair and the marshmallow sofa. A Herman Miller™ employee guided students through the design process. The students witnessed how Herman Miller™, a world leader in design, was able to successfully design iconic furniture inspired by food. They also saw how appropriate use of materials could be a powerful catalyst to successful chair design such as the Aeron chair.

Step Six
Field Study Two: Herman Miller™ Exhibit at the HFM
Objective: To inspire students that the challenge can be achieved successfully as exemplified by Herman Miller™.

The **students ideated** different chairs based on their point of view statement. They designed it in B&W and were able to call out materials and features of their chair.

Step Seven

Objective: To incorporate all their design elements into a finalized design

An **exercise at the DIA** helped students understand the importance of a compositional layout. They ideated different layouts where they visually replaced areas with a logo title and two views of their chair. They learned about layout balance, the importance of symmetry, and how symmetry shows balance.

Step Eight

Field Study Three: Detroit Institute of Arts
Objective: To teach the student one of the principles of art, balance, and to ideate many layouts in order to choose the best layout

On an 11x17 piece of paper, students sketched out chairs based on their chosen layout. The students learned about color rendering. Through the drawing projector, students were able to see how color is used to show form and value (an element of design).

Step Nine

Objective: To educate the students on how to use color to successfully achieve the look they want.

Students were asked to display a drawing of a magnified piece of material. This was to exhibit the type of texture (an element of design) in their design. A rendered piece of their inspirational food item was also incorporated into their design layout. The completed displays included summaries of the students' thought processes behind their designs (artist statement).

Step Ten

Objective: To show the viewer the thought behind their design.

This is where judges come in. Students were told that an unbiased jury would critique their work. They were informed that their work would be judged by the ability of their design to connect with users and how well they followed the design principles of the project. The winning design will be fabricated into a prototype.

Step Eleven

Objective: This helps teach students that with hard work, planning, knowledge, and communication they can be proud of converting an idea to reality. It's not easy but the journey can be as rewarding as the final result.

The fabricated chair will be displayed.

- CCS Student Exhibition Show
- Henry Ford Museum
- Herman Miller Company

Step Twelve

Objective: To publicize the work of the SCS student and the story behind the design.

Appendix F: Community Partner Request Form

COLLEGE *for* **C**reative **S**tudies

Art Education

HFA:SCS/CCS PARTNER REQUEST

Request:	_____

	_____

Grade Level: _____

Date:	_____

Time:	_____

Location	_____

Classroom or whole grade level: _____

Total number of students to be addressed:	_____

Outcomes: (what do you want your students to know and be able to do): _____

_____

_____

_____

Requested by: _____

Who will greet the speaker when they arrive? _____

Appendix G: Handout for Critique Method

What is a critique?
A critique is an oral or written discussion strategy used to analyze, describe, and interpret works of art. Critiques help students hone their persuasive oral and writing, information-gathering, and justification skills.

How to Critique and Write about Art
The following steps—**description, analysis, interpretation and evaluation**— are the steps in a formal critique. It is called the Feldman method. It is an established critique method that has been used by students and professionals alike for over 50 years.

Describe
This stage is like taking inventory. You want to come up with a list of everything you see in the work. Stick to the facts**. Imagine that you are describing the artwork to someone over the telephone.**

LIST
Name of artist, title of work, and gallery or location of artwork.
If this is an in-class critique of your own or another student's work, simply list your own or their name. For example, *"This is a critique of my self-portrait"* or *"This is a critique of Art See's self-portrait."*

NOTE FIRST IMPRESSION
Make a note of your first spontaneous reaction to the artwork. By the end of the process you may understand your first impression better or you may even change you mind. There are no wrong answers.
Describe the work without using value words such as "beautiful" or "ugly".

Analyze
Try to figure out what the artist has done to achieve certain effects. You should refer to your first impressions and try to explain how the artwork achieves that reaction.
Q. Use the vocabulary you learned in class.
Q. How are the elements of art (color, shape, line, texture, space, form, value) and the principles of design (balance, contrast, emphasis, movement/rhythm, unity, variety) used in this artwork?
Q. What do you notice about the artist's choice of materials?
Q. What grabs your attention in the work? Refer to your first impression.
Q. Do you see any relationship to the things you listed during the description stage?

Interpret
Try to figure out what the artwork is about. Your own perspectives, associations and experiences meet with "the evidence" found in the work of art*. All art works are about something*. Some art works are about color, their subject matter, and social or cultural issues. Some art works are very accessible — that is, relatively easy for the viewer to understand what the artist was doing. Other works are highly intellectual, and might not be as easy for us to readily know what the artist was thinking about.
Q. What is the theme or subject of the work? What mood or emotions does the artwork communicate?
Q. What is the work about; what so you think it means?
Q. Why do you think that artist created this work?
Q. What do you think the artist's view of the world is?

Evaluate/Judgment
This is a culminating and reflecting activity. You need to come to some conclusions about the artwork based on all the information you have gathered and on your interpretations.

Q. Have your thoughts or feelings about the artwork changed since your first impression? If so, how? What made you change your mind?
Q. If not, can you now explain your first reaction to the work?
Q. What have you seen or learned from this work that you might apply to your own artwork or your own thinking?

Appendix H: Sample Rubric for Grading Critique

Scholastic
NAME:_____
HOUR:_____

       Choose an art piece to critique from your table. Write a paragraph for each section of the critique process. In your narrative writing, answer the questions for each section of the critique process based on the rubric provided. Detailed writing is encouraged to make the writing more meaningful.

Refer to the rubric for each of these sections below:
Think of the "Describe phase" as the opening paragraph. Describe with as much detail as possible.

For the "Analyze Phase", describe in a lot of detail where the elements and principles (E's and P's) are apparent in the picture and how do they help enhance the picture.

The "Interpretation Phase" is your own ideas about the Art Work. Your ideas should connect with the Analyze statements you wrote. Try to connect with the artwork and explain how you feel about it.

Think of the "Judgment phase" as a closing paragraph. Your input is essential in this phase.
Use your art tool book to assist you. Good Luck. ☺

FORMAT:

On the lined paper (one sided), Title each section in the center and write your narrative below each of the titles.

Example:

CRITIQUE FINAL
Your Name:
e.g. 1st Hour

<div align="center">

Describe
(Your Paragraph)

Analyze
(Your Paragraph)

Interpretation
(Your Paragraph)

Judgement
(Your Paragraph)

</div>

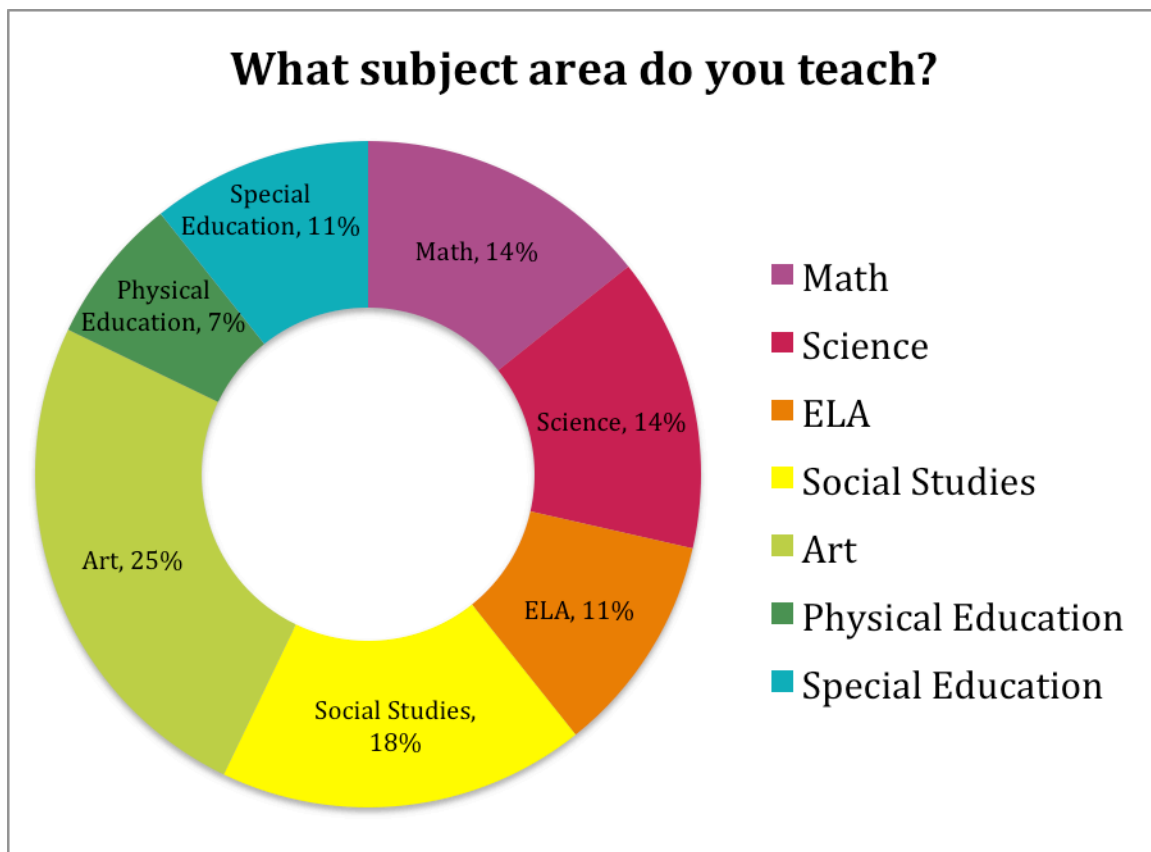| Points Possible	Points Earned	Rubric for **"Critique Statement"**
DESCRIBE PHASE: Tell what you see (Visual Facts)		
5		Artist Name Stated
5		Title of art piece stated
5		Materials (medium) used to make art piece
5		Describe what is in this picture. (What is the picture of)
20		**SUBTOTAL**
Comments		
ANALYZE PHASE: How did the artist use the Es and Ps		
20		State where two elements of art are and their definition.
10		The Color Harmony is stated as well as the Definition
10		A principle of art is defined that is apparent in picture. Where is it apparent?
10		A secondary principle that is defined and apparent in picture. Where is it apparent?
5		How do the elements of art contribute to the *meaning* of the composition?
5		How does the principle of art contribute to the *meaning* of the Composition?
60		**SUBTOTAL**
Comments		
INTERPRETATION PHASE: By relying on the foundations behind art, one can infer (decide from known facts) to the meaning of the artists message		
10		What is the emotional feeling of the art piece? (use the analyze statements to help justify your reasoning)
10		Relationship to the artist and/relation to your own life
10		Why do you think the artist made the artwork?
30		**SUBTOTAL**
Comments		
JUDGEMENT: Personal evaluation of the art based on the understanding of the Composition.		
10		Does the artwork show good quality and craftsmanship? Why do you think it shows good craftsmanship?
10		Personal Response to the artwork
10		What kind of effect does the composition have on you?
30		**SUBTOTAL**
10		Writing follows format below and is neatly written.
150		**FINAL TOTAL**
Comments		

Appendix I: Data Collection from Teachers

Data Methodology, Results, and Analysis
A six-question survey was sent out to 37 teachers at the Henry Ford Academy. No user identifiers were collected to protect the anonymity of those responding. Survey response rate was 78% (28/37). 67% (7/9) of non-responders will not be working at the school the following year. This in itself is significant given that teacher retention correlates strongly with student performance as shown by Ronfeldt et al. (2013).

Survey Questions
1. What subject areas do you teach?
2. Would bringing relevant community partners (business professionals, domain experts, etc) into the classroom to supplement your teaching help your students perform better if the partners were trained to focus on state relevant standards that are part of your curriculum?
3. Do you feel that your students would perform better if school leadership offered more teacher support in bringing in community experts for your lessons?
4. Do you feel proficient in using Project Based teaching methods as part of your curriculum?
5. Do you feel that the school curriculum is aligned with state established teaching benchmarks/standards?
6. What benefits would you anticipate by having adult partners readily available as part of the school curriculum?

Results

Question 1

What subject area do you teach?

- Math, 14%
- Science, 14%
- ELA, 11%
- Social Studies, 18%
- Art, 25%
- Physical Education, 7%
- Special Education, 11%

Legend: Math, Science, ELA, Social Studies, Art, Physical Education, Special Education
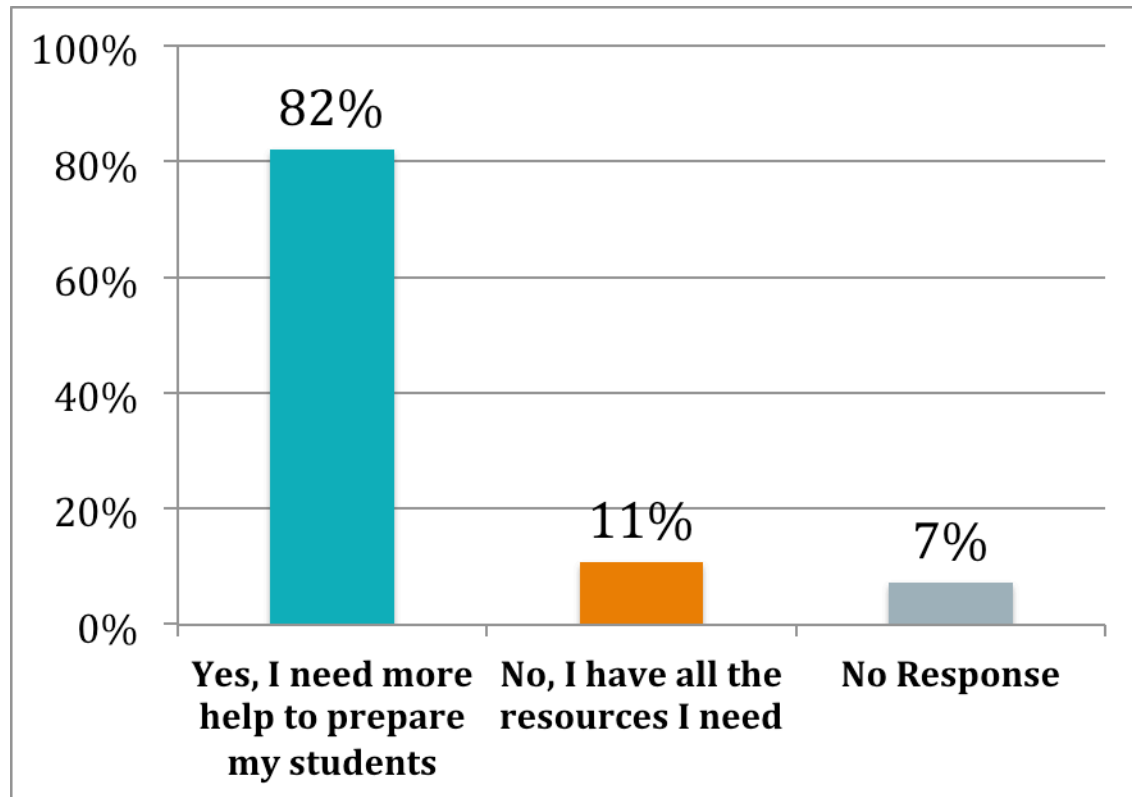
Question 2

Would bringing relevant community partners (business professionals, domain experts, etc) into the classroom to supplement your teaching help your students perform better if the partners were trained to focus on state relevant standards that are part of your curriculum?
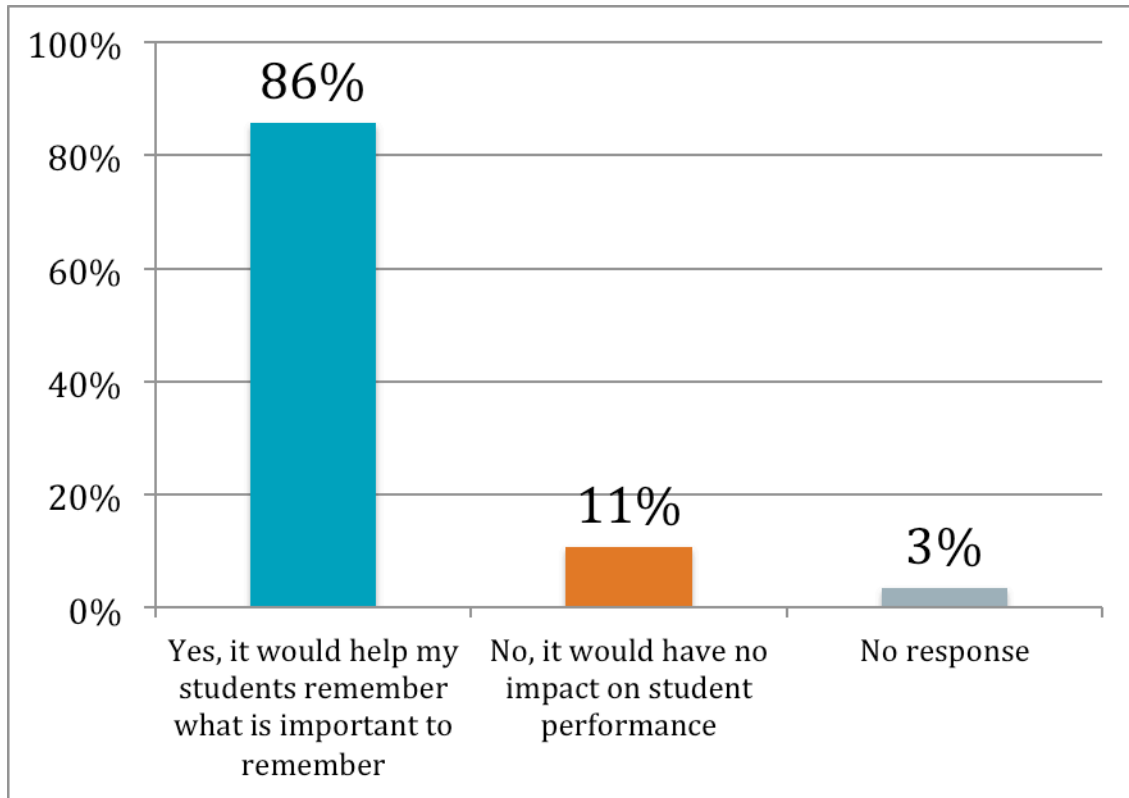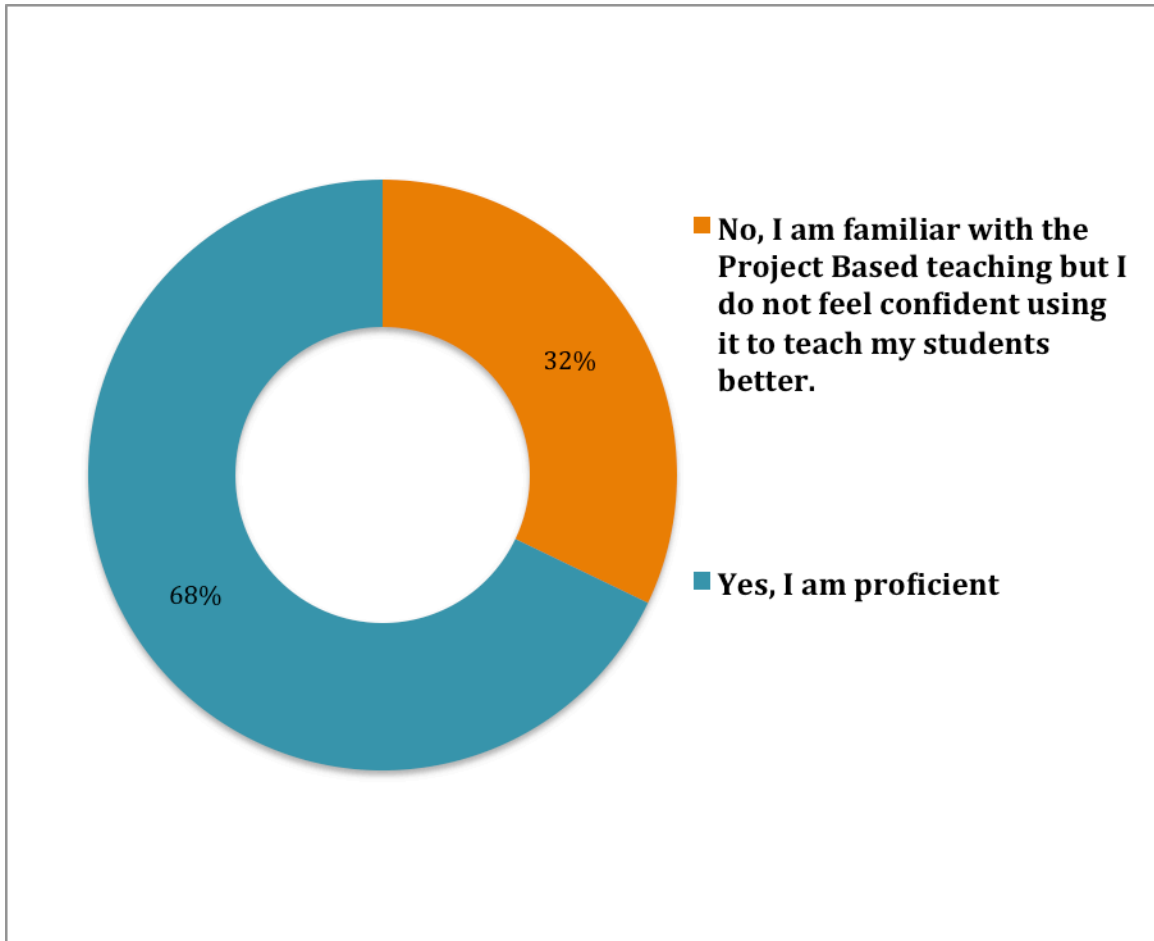
Question 3

Do you feel that your students would perform better if school leadership offered more teacher support in bringing in community experts for your lessons?
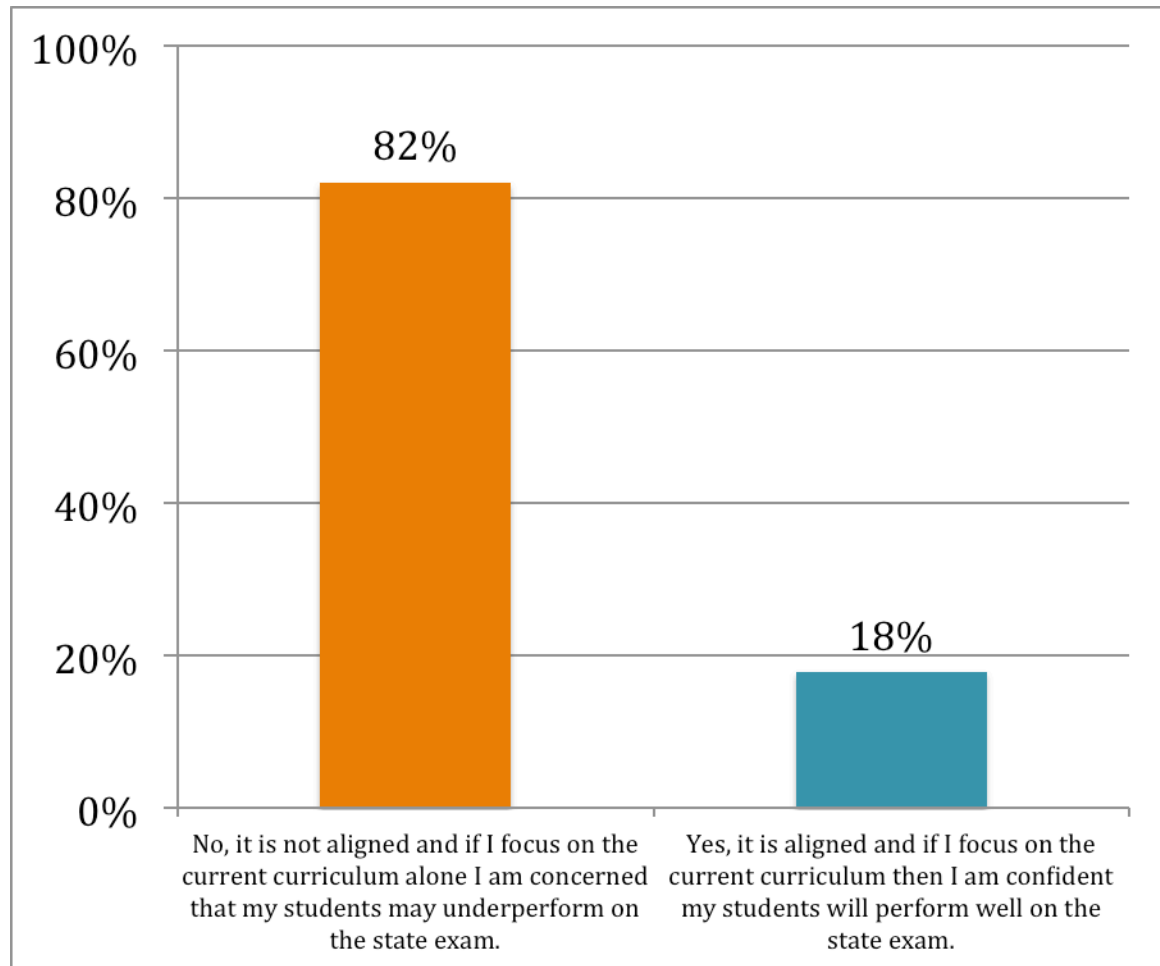
Question 4

Do you feel proficient in using Project Based teaching methods as part of your curriculum?

- No, I am familiar with the Project Based teaching but I do not feel confident using it to teach my students better.

32%

68%

- Yes, I am proficient

Question 5

Do you feel that the school curriculum is aligned with state established teaching benchmarks/standards?

Question 6

What benefits would you anticipate by having adult partners readily available as part of the school curriculum?
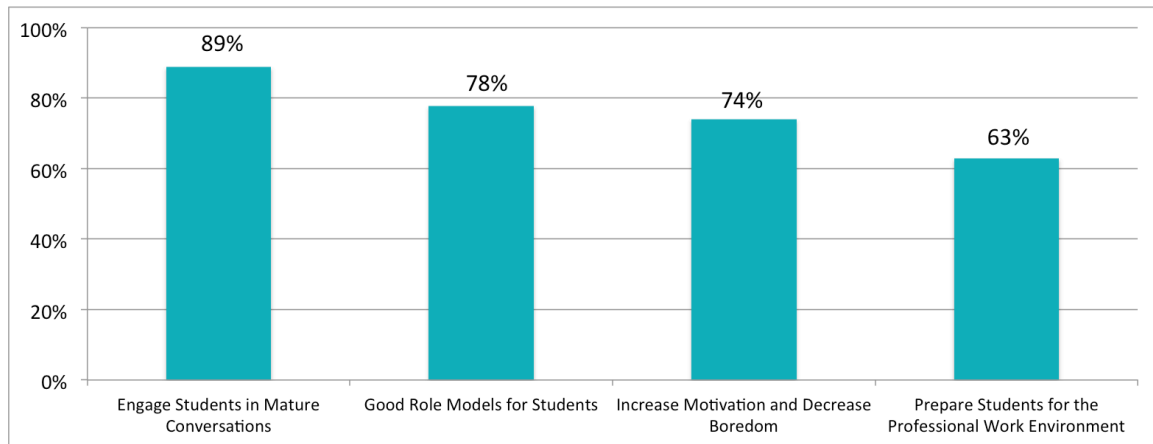
GRAND VALLEY STATE UNIVERSITY

Ed 693 Data Form

NAME: Manal Kadry

MAJOR: Ed Leadership

TITLE: "Leveraging the Arts and Community to Improve Academic Achievement in Urban Schools"

PAPER TYPE: Project

SEM/YR COMPLETED: Spring/ Summer 2013

SUPERVISOR'S SIGNATURE OF APPROVAL _____

Using key words or phrases, choose several ERIC Descriptors (5-7 minimum) to describe the contents of your project.

1. Art Curriculum

2. Teacher Accountability

3. Academic Achievement

4. Innovative Curriculum

5. Arts-Integrated

6. Project-Based Learning

7. Design Thinking

8. Urban Education

9. Community Learning

10. Service Learning

11. Community Arts Director