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ABSTRACT

This report describes the development, implementation, and evaluation of a pilot project by the Studio in a School (SIAS) arts group to place professional artists in six preschools and kindergarten programs in New York City public schools. The SIAS program provided both on-site, hands-on visual arts training of teachers and aides and direct services to children. It emphasized activities that focused on physical handling of materials; sensory exploration, and vocabulary building. Classroom observations and interviews of artists, teachers, and administrators showed a high level of program implementation and satisfaction. Most teachers expressed a desire for an expansion of the SIAS program. Both preschool and kindergarten children showed gains in socio-emotional, linguistic, cognitive, physical and motor, motivational, and aesthetic development. Evaluators recommended that SIAS program administrators: (1) seek funds for the expansion of the project to more schools; (2) encourage closer collaboration between artists and classroom teachers; and (3) provide additional staff development time to teachers and artists to better implement the program. (MDM)

OREA Report

Studio in a School Early Childhood Program 1992-93

PS

OREASPEU 987

Studio in a School
Early Childhood Program
1992-93

OERI/SIAS 2/11/94

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EXECUTIVE SUMMARY

In the Spring of 1993, positing a connection between the way young children explore materials in self-directed play and the way artists go about creating art, the Studio in a School (S.I.A.S.) Early Childhood Pilot Program placed professional artists in short-term residencies at five schools in the Bronx (C.D.S 7) with SuperStart and SuperStart Plus sites and at a community school in Manhattan (C.D.S.2). The S.I.A.S. program provided both on-site, hands-on visual arts training of teachers and aides, and direct services to children. The program was structured in accordance with National Association for the Education of Young Children guidelines to encourage experimentation and self-expression. It emphasized activities that focused on the physical handling of materials and that invited sensory exploration. Vocabulary-building was given strong priority. In each of the schools, an artist worked with a maximum of four early childhood teachers and classes. Altogether 439 children were served by the program.

Visits to four program sites by OREA evaluators and interviews with artists, classroom teachers, school principals, and teachers specialists showed a generally high level of program implementation. S.I.A.S. artists participating in the program were enthusiastic, well-qualified, and effective agents of change. In the direct service portion of their residencies, the artists introduced children to new materials, techniques, and vocabulary, and modeled a process-oriented approach to art. Both pre-kindergarten and kindergarten children showed gains in all areas of development: socio-emotional, linguistic, cognitive, physical/motor, motivational, and aesthetic. Mainstreamed special education students proved to be at least as responsive as their general education classmates. OREA observers were deeply impressed by the joy the children manifested in exploring materials, their absorption in process, and their creative abilities.

The staff development workshops that the artists conducted gave school staff hands-on experience with new materials and techniques, sensitized the teachers to their own traditionally-based attitudes, and suggested non-directive ways to talk to children about their art. In response, some teachers changed or enlarged their attitudes toward art and art education and incorporated S.I.A.S. materials, techniques, and ways of talking about art into their regular curriculum. Other teachers retained their traditionalist views of art education, but readily accepted information about materials and techniques. The response of classroom teachers depended on previously held attitudes towards art education and the degree of their commitment to change, as well as on the relationship that developed between artist and

teacher. Teachers who had not freely chosen to participate in the S.I.A.S Early Childhood Program were least receptive to its messages.

Based on these and other findings of the evaluation, evaluators recommended that program administrators:

- Seek funds that would permit the artists to work with students for double periods and/or for an entire academic year.
- Contract with schools for voluntary participation by staff and released time for staff development as a condition of school involvement in the program.
- Encourage a collaboration between teacher and artist, at one site to begin with, with the goal of increasing the classroom teachers' responsibility for the early childhood arts programming. This goal might be achieved by stages, beginning with joint lesson plans and presentations and then progressing to the classroom teacher assuming primary responsibility for arts instruction, with assistance provided by the S.I.A.S. artist. Participation by all staff, including the artist, in a once-a-week common prep period to review progress and solve problems could facilitate this transfer of responsibility.
- In staff development for S.I.A.S. artists, expand discussion of alternative means of assessment beyond exhibition and simple documentation.
- Consider devoting some portion of staff development for S.I.A.S. artists to a discussion of a range of teaching styles and their effects in order to increase artists' facility in the classroom environment and improve collaboration between artists and teachers. If possible, arrange for artists to work with children in a supervised lab setting, prior to their involvement in the classroom program.
- Review the logistics of the direct service portion of the program--that is, the scheduling of artists' visits, the storage and transportation of art supplies, and arrangements for clean-up after art activity, in order to preserve as much time as possible for the children to make art with the S.I.A.S. artist.
- Continue to expand parental involvement with systematic outreach, such as with parent-child workshops conducted by the S.I.A.S. artists and classroom projects with an at-home component.

- Seek funding to follow up classroom teachers and children who participated in the pilot program, if possible, with interviews and/or observations during the 1993-4 school year in order to begin to obtain data on the program's long-term effects.

ACKNOWLEDGEMENTS

This report was prepared by the Office of Research, Evaluation and Assessment's Student Progress Evaluation Unit (OREA/S.P.E.U.) under the direction of Henry Solomon. Yvonne Spoerri-Simons and Dr. Barbara Shollar, art evaluation coordinators, served as project supervisors. China Marks wrote the report. China Marks, Judith Nagy-Darvas, and Harry Cason conducted field interviews, program observations, and site-visits. Carol Meyer served as senior editor.

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I. INTRODUCTION

PROGRAM RATIONALE

Despite a recent trend toward formal instruction in academic skills in early childhood programs, the National Association for the Education of Young Children (NAEYC) cites "a growing body of research. . . affirming that children learn most effectively through a concrete, play-oriented approach to early childhood education."* In their guidelines for developmentally appropriate practice in early childhood programs, NAEYC recommends a curriculum that "provides for all areas of a child's development. . . through an integrated approach" and that "emphasizes learning. . . through active exploration and interaction with adults, other children, and materials."** The NAEYC guidelines for developmentally appropriate practice in programs for four- and five-year-olds note that when pre-school children have ample opportunity for drawing, working with clay, cutting and pasting, and other forms of process-oriented creative expression, their socioemotional, cognitive, physical, and language development is positively affected, although more commonly "art. . .(is) provided only when time permits. . .(and) consists of coloring predrawn forms, copying an adult-made model of a product, or following other adult-prescribed directions"***.

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*"NAEYC Position Statements on Developmentally Appropriate Practice in Early Childhood Programs," Young Children (September 1986) 41, p. 4.

**Ibid, P.6.

***Ibid., p.26.

The Studio in a School Association (S.I.A.S) is an arts organization that brings professional artists and arts experiences to students and teachers in 120 New York City public schools, community centers, and transitional housing facilities. In 1992-93, S.I.A.S. developed a pilot arts program for prekindergartners and kindergartners in accordance with the NYEAC guidelines.

Working in consultation with the New York City Board of Education, district arts supervisors, and teachers, the S.I.A.S. Early Childhood Program was structured to encourage experimentation and self-expression. Using artists to guide and model an approach to art-making common to professional artists and young children alike, it emphasized activities that were concrete, that is, focused on the physical handling of materials, and that invited sensory exploration. Vocabulary-building was given strong priority. Arts activities were designed to fit in with (and be reinforced by) preexisting classroom procedures. Students were to be introduced to arts materials and methods in a group. This brief period of demonstration and motivation would be followed by an activity period during which as many as eight children at a time could choose to work with the artist at a table or tables specifically set up for the new art experience. As the original eight children worked to completion and went on to other classroom activities, other children could come to the art table to work. The art center could be maintained for a set

period of time, e.g., for the week between artist's visits, and/or become an ongoing options for children in the class.

PROGRAM DESCRIPTION

The S.I.A.S. Early Childhood Program includes both staff development, in the form of special visual arts training of teachers and aides, and direct services to children. Art experiences are keyed to the content themes and learning tasks of the classroom, so that they can become part of the ongoing learning environment.

In the Spring of 1993, S.I.A.S. placed five artists in short-term residencies in the early childhood programs of six New York City public schools. Five schools in District 7, the Bronx, were selected on the basis of their participation in the SuperStart* program. One of the schools in the Bronx also wanted the S.I.A.S. Early Childhood Program for kindergarten classes, as did a sixth school in Manhattan, which had a long-standing interest in early childhood education and an administration that was strongly supportive of the pilot project. S.I.A.S. trained the artists and monitored the program, supplied art materials to each school, and offered instruction and assistance in setting up art activity centers in the classroom. Participating schools identified interested teachers, provided coverage for their classes during staff development workshops, and arranged meeting

* Superstart is a citywide prekindergarten program for general education students.

time for planning and feedback between the artist and the classroom teachers.

In each of the schools, the artist worked with a maximum of four early childhood teachers and classes. Altogether 439 children were served by the program.

EVALUATION OBJECTIVES AND PROCEDURES

A qualitative assessment of implementation, with emphasis on teacher-artist relationships, students' observed progress, and the efficacy of staff development was of particular concern to the S.I.A.S. Early Childhood Program.

During the spring of 1993, consultants from the Office of Research, Evaluation, and Assessment (OREA) visited four of the five schools in Community School District 7 in the Bronx. All four schools had ethnically diverse student populations and offered a range of conditions in terms of staffing, neighborhood surroundings, school atmosphere, and administrative support for the S.I.A.S. program. Each had a different artist in residence. Two were SuperStart Plus* sites.

In order to determine qualitative issues of implementation, OREA consultants observed direct service to the children and staff development workshops. OREA also interviewed the artists,

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* Superstart Plus is an integrated program designed to allow disabled and non-disabled three- and four-year-old children to grow and learn together in the same learning environment. The Superstart Plus classroom serves a class of no more than 18 children working together in large-group, small-group, and individual activities regardless of disabilities. Six to eight of those children are mildly/moderately to severely disabled. A developmentally appropriate curriculum is tailored to meet the strengths and needs of all children.

participating classroom teachers, several paraprofessionals, three principals, and the three teacher specialists within C.D.S. 7 who coordinate early childhood programs at the four schools visited.

SCOPE OF THIS REPORT

Chapter II of this report provides an in-depth description of three schools where site visits were made, and a description of a staff development workshop at one of the schools. Chapter III describes findings from teacher, artist, teacher specialist, and principal interviews. Chapter IV offers OREA's conclusions about and recommendations for the program.

II. IMPLEMENTATION

PROGRAM IMPLEMENTATION

The S.I.A.S. Early Childhood Program consisted of:

- two days of orientation and training for the artists, followed by two days on-site at the participating schools, where artists met teachers and observed four classes;
- a half-day staff development workshop at each school, in which the artist engaged classroom teachers and aides in hands-on activities meant to familiarize them with materials, methods, and ideas;
- five days of direct service to the children, for five weeks;
- another day of training for the artists at midpoint of the program,
- followed by another half-day staff development workshop for teachers and paraprofessionals at each participating school;
- five more days of direct service to the children, one day a week for five weeks; and
- a final day of evaluation and summation for the artists and their support staff at S.I.A.S..

The following material provides case studies of the three schools in C.D.S. 7 where OREA observers spent two or more days focusing on the direct service aspect of the program. OREA visited a fourth school (School D) in order to interview school staff and the S.I.A.S. artist.

SITE VISITS

School A

School Profile. Embedded in a neighborhood of projects, small street-level stores, vacant lots, and an occasional church, School A, built in 1968, seemed orderly, but full of life.

Displays of students' art lined the hallways of the two-story building.

The school is a Chapter 1* school, with a poverty index of 86.1% for 1991-92. The principal of School A noted that there is a growing number of students who come from dysfunctional families and arrive at school unwashed, unfed and bereft of social skills, others whose parents have never read to them or talked with them, or who witnessed or have themselves been victims of violent acts, including numerous "crack babies" grown to school age. Families in the neighborhood move with such frequency that in 1991-92 School A had a student mobility rate of 42.5. The principal said that she and her staff are dedicated to doing what they could, but children in such circumstances need enormous amounts of individual attention. She praised the goals of the S.I.A.S. Early Childhood Program and was eager for it to continue and be extended into "the other grades--we here feel that Pre-K gets everything!"

Classroom Environment. At School A, the two prekindergarten classrooms were sunny and spacious. Both possessed learning centers for dramatic play (dress-up), block building, and arts and crafts; a library; listening/music centers; science centers;

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* Chapter 1 is a federal funding source for compensatory education programs designed to address student needs in basic reading, writing, mathematics, and English-language skills. A school is eligible for Chapter 1 funds if its percentage of low-income students is equal to or greater than the citywide average based on a formula which calculates students' eligibility for free lunch and Aid to Families with Dependent Children (A.F.D.C.). Students are eligible for Chapter 1 basic skills programs when they score below grade-level standards on standardized tests.

and areas containing manipulative and sand/water tables to facilitate multi-modal learning. For the most part these areas were clearly defined and arranged, and well supplied with appropriate materials. There was a warmly supportive and informal atmosphere for learning and socialization. A mixture of preprinted and student-initiated art was displayed at child height. Five weeks later, the prefabricated material had virtually disappeared and the art produced in the S.I.A.S. program and during follow-up activity hung on the walls and filled every available surface. A display of the children's collages hung in the hallway outside.

Classroom Teachers. Of the teachers in the four schools visited, the prekindergarten teachers at School A demonstrated the most collegial approach: they shared ideas, materials and moral support with one another. One of the classroom teachers had majored in Early Childhood education. The other prekindergarten teacher at School A had studied Fine Arts in college and maintained an interest in painting and printmaking. Her passion for the arts communicated itself to her students, some of whom would put on their smocks and go sit at the table in the art center as soon as the S.I.A.S. artist entered the room, even before she made her presentation and invited them to work. Both teachers had received further training from the teacher specialist responsible for coordinating early childhood programs at three Bronx schools; the specialist made staff development at

School A a particular focus of her attention during the 1991-1992 and 1992-1993 school years.

Teacher-Artist Collaboration. From her first contact, the S.I.A.S. artist encouraged the classroom teachers to express their goals and to collaborate with her in accomplishing them. She said that the teacher with the strong pre-existing interest in art was immediately responsive to the strategies of the S.I.A.S. program, while the other classroom teacher, more conventionally educated, needed more time. Four weeks into the direct service portion of the program, both classroom teachers and the special education teacher were fully involved.

In the SuperStart Plus classes, the special education teacher spent most of the S.I.A.S. art-making period working with her mainstreamed students, alongside the artist. Given their other responsibilities, the regular classroom teachers were not always free to work with their students at the art center alongside the artist, but at the time of OREA's first visit, they had just established areas dedicated to claywork, so that their students could use clay during the week. "The children were making things and using language we didn't know they were capable of," they explained. The S.I.A.S. artist had planned only three lessons with clay, but at the request of the classroom teachers, she was preparing to do a fourth.

Before, during, and after classes, there was constant give-and-take between the S.I.A.S. artist and the classroom teachers, in the form of questions, suggestions, and mutual reinforcement.

By the second visit from OREA evaluators, in the ninth week of the direct service portion of the program, the collaborative relationship was such that the S.I.A.S. artist and the classroom teacher with no prior training in the arts were together able to improvise an entertaining and informative presentation of techniques of dimensional collaging that held the children's attention and sent them in droves to the art center to try it for themselves.

The S.I.A.S. Visual Artist. The S.I.A.S. artist-in-residence received her B.A. in Fine Arts from Fordham University and an M.F.A. from Bard College and had taken additional courses at the School of Visual Arts and the Pratt Graphics Center. She had taught art to children for five years in the educational programs of several New York City museums, as well as in an afterschool program in Rensselaer County.

She is a working artist who sees a direct connection between the issues of cognition, seeing, and object-recognition she explores in her own paintings and the kinds of sensory and cognitive discoveries children make in the process of making art. Her low-keyed, empathetic approach immediately engaged the children, and by her fourth "lesson"--the occasion of the first of two visits by OREA--, she had established a warm, easy collaborative relationship with both pre-K teachers and the special education teacher. She listened sympathetically and appreciatively. She often brought into the classroom relevant articles and pictures.

When she introduced a new activity or reviewed something she and the children had already done, she not only demonstrated it, but also, whenever possible, physically involved the children by, for example, having them pantomime pounding, rolling, and squeezing clay or pretend to be the sheets of colored paper that were to be bent and folded into dimensional collage. Sometimes she used art made by the children earlier in the program to illustrate her points. For the most part, her introductory presentations were brief, but clear.

In her bilingual classes, the English-speaking artist compensated for her students' limited English proficiency by increasing her use of gesture and the amount of eye contact, employing what few Spanish words she did know, and enlisting teachers and paraprofessionals as translators. One of the teachers not only translated, but also volunteered Spanish folkloric songs about poking and patting, for some of the clay activities, which the artist welcomed and incorporated into her presentation.

In the art center, the S.I.A.S. artist sat among the children, working with the materials and modeling a playful, speculative, exploratory approach to the materials, at the same time she was responding to whatever the children did. She worked intensively, one-to-one with five or six children at a time, giving them words for their methods and for the shapes they were making; i.e., "I see how you have used your whole hand to push and make that bulge--the two sides of your piece now look

completely different!" or "What wonderful colors of paper you have chosen--which is your favorite?" She encouraged tracing and naming shapes, counting the number of buttons pressed into clay, and so forth. If a child floundered, she re-demonstrated relevant techniques and encouraged neighboring children to share what they had discovered. The children who came to the art center at the beginning of the activity period usually worked to completion and moved on to other learning centers in time for other students to cycle in, so that as many as eight or ten were served in the approximately forty minutes of activity in a single class. Most of the remaining students participated in follow-up activities during the week.

The artist encouraged children who needed to develop language skills to show their sculpture or collage to their classmates in the closing assembly of the day and to describe how they made it. The S.I.A.S. artist and the classroom teacher usually had to ask questions to elicit information from the children and sometimes helped with the words themselves. The assembled group enthusiastically applauded each child. The artist then quickly reviewed the day's lesson, explained how the children could continue their projects during the week, and described what she would do next time. "It gives them a sense of closure," she said.

Children's Participation. Like any other population of four-year-olds, the children presented widely varying needs, interests and developmental levels. Furthermore, some did not

speak English, while others spoke some English, but did not hear it at home. In the two SuperStart Plus groups, one-third of the class had mild/moderate to severe disabilities. Additionally, as described above, some of the children came from dysfunctional families.

By their fourth lesson with the S.I.A.S. artist, many children were demonstrating focused, purposeful activity. Although some children, full of pride in what they had done, would leave the art center in mid-process to circle the room, showing off their clay sculptures, most were more interested in process than product. The children pounded slabs of clay--a special education student in a SuperStart Plus bilingual class said that her rhythmic pounding was the "merengué"--, rolled, squeezed, and piled the clay. Using improvised tools and their fingers, they energetically created a huge variety of textures. On their own initiative, they appropriated wooden blocks, clay tools, and craft materials to press into their clay sculptures.

Classroom teachers noticed that aggressive children calmed down when they went to work in the art center. During first weeks with clay, nonverbal children began to talk one-on-one, first with the artist and then with classroom teachers, so that, for instance, teachers were finally able to learn that a previously silent child with a vision problem knew her colors and some of her numbers. Other children expanded limited vocabularies. By OREA's second visit in the ninth week of the direct service portion of the program, the children's ability to describe both

their process and their art had grown enormously. One boy, for example, explained his circle-making technique to the artist, "I will make a long shape and put glue on one edge," while another child gave an elaborate description of her finished collage: "It's legs on a bed and a pillow," she said, adding that a little boy lived there, but "he was downtown." Some children engaged in dramatic play, primarily by themselves or with the S.I.A.S. artist or the classroom teacher.

While levels of fine and gross motor skills varied widely, there was also striking growth in the children's physical assurance during the S.I.A.S. artist's residency. By the fourth week, many were handling large masses of clay with ease and vigor, as well as making sculptures which required precisely placing or balancing elements. By the ninth week, children were able to manipulate construction paper freely and playfully, improvising techniques for gluing, cutting, and folding, and constructing collages with precision and a flare for color. Some, however, clearly preferred to spend all their time simply playing with the white glue.

Family Involvement. Limitations of time made planning for any parental or family outreach during the pilot phase of S.I.A.S. Early Childhood Program impossible, but in all the schools visited, some family involvement grew out of the circumstances at hand. The S.I.A.S. artist at School A gave a clay workshop for six parents and their children: she began with a short formal presentation and then had them all build with

clay, as she talked about how to make art with children. Parents saw the art when they came by school to pick up their children or when the children brought it home. One girl told the S.I.A.S. artist that she had taught her two-year-old sister how to work with clay.

School B

School Profile. Once past the reinforced doors with their smudged Plexiglas peepholes, School B's Early Childhood Center was an oasis in the bleak surrounding neighborhood. A wide ramp zig-zagged from well-equipped classrooms on the second floor, down past offices and supply rooms, passing through a large carpeted indoor playground, to other classrooms and a family room in the basement. At the time of the first visit from OREA evaluators, paintings by the children hung on the walls, because, the S.I.A.S. artist said, since her arrival she had encouraged this practice. The atmosphere was calm, busy, happy, safe.

School B, where the S.I.A.S. artist worked with her fourth class of the day, is located a few blocks away from its separate and free-standing Early Childhood Center. With a poverty index of 93.0%, it is a Chapter 1 school and participated in school-based management/shared decision making.* Children's art from another

* SBM/SDM is a school management approach which is based on the belief that students, parents, school staff members, and communities have unique needs, and that these needs can best be identified and served by them. SBM/SDM transfers the responsibility for developing and implementing educational plans from the centralized to the local level, and empowers representatives from the entire school community, including parents, to participate in making decisions about the school's educational program

S.I.A.S. program lined every hallway of the old school, built in 1926, whose principal was protective of her students and fiercely proud of everything they did. School B was calm, clean, and orderly.

Classroom Environment. The classrooms at the Early Childhood Center were sunny, spacious and appropriately equipped for prekindergartners, with various learning centers, similar to those in School A. The S.I.A.S. artist said that the area in each classroom set aside for art activities was also generally used for other things, except when she arrived to work with the children. The single pre-K classroom at School B itself was also well-equipped, but with much less available space, it was very crowded. Only preprinted, colored-in examples of student work were displayed there.

Classroom Teachers. Three of the four classroom teachers had been teaching at the school B or in its early childhood center for ten years or more, and two had masters degrees. Three had taken art courses in college and the fourth had run an arts and crafts program at a day camp for about ten years. With the exception of the teacher of the bilingual class, who sat among her students on the floor during the S.I.A.S. artist's introductory presentation, reinforcing and supplementing what the artist said and did, School B's teachers spent the art activity time monitoring the children for behavior and attitude. They most frequently responded to a child's artwork by asking, "What is it?" All classroom teachers had the children stop and clean up,

as soon as the S.I.A.S. artist finished working with them in the art center.

Teacher-Artist Collaboration. There seemed to be little deliberate co-ordination of the S.I.A.S. artist's program with the curriculum of the classroom teachers, in part because of the artist's tight schedule. There was no indication of a systematic follow-up of each week's lesson on the part of the classroom teachers. The artist herself was tentative in her approach to the three most uninvolved teachers. She said that she felt that convincing the teachers to adopt a less directive approach to teaching the arts would require the forceful intervention of the teacher specialist at the school. At the mid-cycle meeting at Studio in a School she asked for copies of articles on early childhood arts education to give to them.

The S.I.A.S. Visual Artist. The S.I.A.S. artist in residence earned an M.A. in European Studies. She had been teaching principally children for twenty years. At the University of Puerto Rico, she helped to create an extension program for the handicapped and retarded. Her first language was Spanish, but she spoke English fluently.

The artist used her low voice and gentle ways to create an intimate atmosphere for the introduction of materials and techniques. She made long, involved, very detailed presentations, employing rhymes and gestures and dramatic play. For example, at the beginning of a lesson on painting, she led the children in acting out the growth of a flower from a seed and then a visit

from a friendly butterfly. Children were sometimes very responsive to this approach, especially in the bilingual class, whose teacher actively participated in the introductory portion of the artist's lesson and on this occasion led her class in a spirited rendition of a song they had learned earlier in the year, about a mariposa [butterfly]. However, this approach may need to be varied to be heard in noisy environments and to respond to groups of children who are easily distracted.

Committed to a noninterventionist method, the artist believed that a child's creativity was best encouraged by making her presentation, then giving the children the materials and leaving them alone. Because the classroom teachers were generally occupied elsewhere in the room, the S.I.A.S. artist's hands-off policy meant that during most of the art-making activity, there was no adult-child interaction that reinforced the relationship between concepts initially presented and the children's activities, or that even provided descriptive feedback.

Children's Participation. There were striking differences in the responses of various children. In each of the four classes, there were one to three children who worked with concentration and assurance for most or all of the time available to them and produced powerful, beautiful art. Entirely disregarding the S.I.A.S. artist's introductory suggestions and instructions, these children used the art materials for their own purposes. They didn't seem to require feedback or even encouragement. For one child who had scarcely spoken in class all

year, the paintings she made told her teachers who she was; in effect, art became her language.

By contrast, the majority of less self-directed children worked tentatively and with little personal expression. The unfamiliar art materials, especially clay, intimidated some children. The artist said that there was a prejudice against clay at the school because it was seen as "dirty," and that some children were afraid of getting dirty.

In the eighth week of the direct service portion of the S.I.A.S. program, on the occasion of OREA's second visit to the early childhood center, a lesson in painting dissolved into disorder, as children in one classroom, left to their own devices, squabbled over colors and reached across with their brushes to spoil a neighbor's painting. Two boys abandoned work to duel with paint-laden brushes. A very small girl wept into the red painting that lay before her.

More often, if the children were able to engage the materials, they focused on process. Unresponsive to the artist's suggestion that they paint butterflies and other manifestations of Spring in the lesson on painting, most children explored paint itself, its qualities and colors, using their hands as well as brushes and naming, not always accurately, the colors they were putting down. In the lesson on clay, they joyfully pounded and patted their slabs, several of them keeping the same beat, and showing one another their terra-cottaed palms, slicked the clay with water. A classroom teacher noticed that working with clay,

her students, even an otherwise hyperactive boy, talked freely and worked purposefully for extended periods of time.

Family Involvement. The school attracted parents to the early childhood center by outfitting the Family Room with sewing machines, a kiln, and craft supplies and by staffing it with someone to instruct in their use. The S.I.A.S. artist usually spent her lunch hour there, often in the company of parents, amid slipcast unicorns and clowns and flowers made out of ribbon. After she had gotten to know the parents a little, she suggested that instead of using commercial molds, they might like to hand-build sculpture. The artist showed one mother how to hand-build a vase and used pictures of painted African pottery to give her ideas for glazing.

After attending the first staff development workshop for classroom teachers and other staff at the early childhood center and the school, the family worker led a group of parents in making collages, which were on display at the time of OREA's first visit.

School C

School Profile. School C is a Chapter 1 school, with a 1991-92 poverty index of 100%. It participated in school-based management/shared-decision making. Built in 1961, it stands among ancient housing stock, small street-level shops, and vacant lots in a neighborhood where muggings and break-ins are common. As indicated by a student mobility rate of 35.9%, families move frequently.

At the time of the site visit, the school was clean and orderly. The student art displayed on bulletin boards in the hallways was directly related to curriculum and was not personally expressive. School C was the one school OREA visited where teachers could be heard shouting at children in the halls. The S.I.A.S. artist said that she sometimes felt as if she were the only adult in the school who ever smiled at the children.

The principal told OREA interviewers that his school had always had a strong music program and at one time had a visual arts program as well, but so many other programs had been mandated, that the visual arts program could not be maintained.

Classroom Environment. At the school the S.I.A.S. artist worked with two SuperStart classes who met half-days, morning and afternoon, in the same classroom, as well as with two kindergarten classes in two different classrooms. The contrasts were striking. Through federal funding, the SuperStart classroom was generously and appropriately supplied, although in this instance poorly organized and maintained, so that children were not always able to use what was there. During the two visits of OREA consultants, for example, the water table was never filled and in use.

The bilingual kindergarten classroom had pre-cut, crayoned-in leprechauns, flowers, and teddy bears hanging from the ceiling and tacked to the walls, along with brightly colored, commercially printed images. There were markedly fewer supplies than in the SuperStart classroom. Learning centers had given way

to the many small tables needed to accommodate the larger number of students were crowded into the classroom.

In contrast, the other kindergarten class had active learning centers and exuberant examples of the children's work on top of bookshelves and pinned to the walls--e.g., milk cartons and craft sticks taped and glued together into machine-like objects as part of a science project. There was little pre-cut or pre-fabricated imagery. Though it was as crowded as the bilingual kindergarten classroom, the space was better organized. There was the same shortfall of supplies, which this teacher supplemented on her own.

Classroom Teachers. Of the three classroom teachers--SuperStart, bilingual kindergarten, and general educational kindergarten--OREA observed at School C, the only teacher to demonstrate a substantial interest in and commitment to the S.I.A.S. Early Childhood Program was the general education kindergarten teacher. With a B.A. in Economics, a M. Ed. in Reading K-12, state and city certification, and working towards another Masters in Library Studies, she had taught at this school for 7-1/2 years. She reported that she visited museums and bookstores on the weekends to get ideas for her classes. As noted above, she bought books and supplies for her classroom.

She also paid attention to her students. When, for example, she saw how intensely her students responded to the S.I.A.S. artist's lesson on clay, she changed the day's schedule, so that they could continue to work after lunch. The artist could discuss

strategy and concept as well as vocabulary with this teacher, but was not able to do so with the other teachers at this school.

The SuperStart teacher had a B.A. in Educational Psychology and had taken one art course in college. She did not show any interest in collaborating with the S.I.A.S. artist. During the art activity period, she would sometimes leave the classroom for ten or fifteen minutes at a time. She was also unwilling to follow up, for example, with clay work, even though her students asked for it. Her lack of interest in the S.I.A.S. program seemed consistent with her general detachment from her students.

The bilingual kindergarten teacher strongly held to traditional attitudes towards arts education, even for five-year-olds. During the first visit from OREA evaluators, she stayed aloof, cutting out preprinted teddy bears, as her students worked with the artist, but eventually responded to the children's interest in building with wooden shapes and agreed to let them continue to work after the artist left. On OREA's second visit, she was less accommodating towards clay and, as soon as the artist prepared to leave for her next class, made the children stop and clean up, although most of them were completely absorbed in an exploration of the medium.

The S.I.A.S. Visual Artist. The S.I.A.S. visual artist in residence had a B.A. in Art, in addition to three years of art school, one of them in graduate studies. She was currently doing coursework for certification as a K-12 art teacher. In addition to her own work as a sculptor, she functioned as an independent

curator and wrote about art. She had taught for two-and-a-half years, primarily young children.

The S.I.A.S. artist learned on her preliminary visits to the school that the teachers had a somewhat reductive view of art, tending to equate art with craft projects, like cutting out and coloring pre-printed pumpkins for Halloween. She observed that creative activities were not given priority and that art activities were used to focus narrowly on the development of cognitive skills. Therefore, she decided to create a series of lessons that provided a vocabulary for talking about sculpture and, each week, exposed the children to the work of a different sculptor--some of them Hispanic and African. With only one teacher willing to collaborate, about 85 children to work with in a given day, and a ten-week pilot program, she didn't know if she could make a difference, but she was going to try.

On both visits from OREA evaluators, this artist began her presentation by showing and discussing with the children an art-related word and pictures of sculpture by a particular artist, then engaging them in a brief discussion of the ideas and techniques implied. She reviewed the previous week's lesson and told the children in specific detail how wonderfully they had done. Finally, she explained and demonstrated what they would do that day and how it related to the word and the sculptures she had shown them. She constantly elicited responses from the children--had them answer questions, give opinions, and, for example, act out the rolling and punching of clay--intensifying

eye contact and using more gestures in the bilingual classes, as well as having the classroom teacher translate key phrases. Her introductions lasted little more than five minutes, but were lively and informative and obviously engaged the children, who were eager to join her.

In SuperStart, seven to ten children at a time worked at the table in the art center. In kindergarten, the entire class, as many as 25 students, participated. Each class responded differently, but the S.I.A.S. artist was in almost constant, purposeful motion, attentive to the children, appreciative and interested, encouraging, selectively intervening if she saw someone baffled or floundering. She gave the children's work discriminating praise and respected their interest in process. She also provided the teachers and paraprofessionals with feedback, making a distinction, for example, between kids who glued wooden shapes onto the cardboard base as if they were making marks on a paper and those who were more spatially oriented, or on a more practical level, showing the teachers how to prop up wooden constructions until the glue was dry.

The artist had difficulty getting her supplies, kept in a closet in the family room, from classroom to classroom. On OREA's second visit, she was carrying huge quantities of clay and dishes of slip--clay thinned with water to the consistency of paint--through the halls and up and down stairs. If she needed anything else during a lesson, she had to leave the classroom and run to her supply closet, then run back. She was also frustrated that

gathering the children together and cleaning up afterwards took away from the time available for the children to work with the materials. She felt that even though she was supposed to be able simply to leave after a lesson, she had to clean up or the teachers would never accept the use of clay in their classrooms.

Children's Participation. Because the kindergartners were so much bigger, better coordinated, and socially advanced than the four-year-olds, there were real differences in the participation of SuperStart and kindergarten students in the S.I.A.S. Early Childhood Program. In contrast with the pre-schoolers, who worked amiably side by side, using the same glue pots, quietly talking and laughing, the kindergartners were boisterous, boastful, bossy--"Tiffany, let me tell you about this kind of shape," said one girl to another--imitative and competitive. They had a high noise and energy level. Often an entire [illegible]e would join together in the one-to-ten count to let glue dry or in a song to accompany their rhythmic pounding of clay slabs. Kindergartners used the materials much more freely than the pre-schoolers. With clay especially, the children engaged in dramatic play--for example, making clay cookies and pies, which they cut up and "fed" to friends.

The students of the kindergarten teacher who collaborated with the S.I.A.S. artist seemed the most joyfully inventive, sometimes even dancing in place as they worked, but kindergartners and pre-schoolers alike were profoundly interested in exploring clay. Many worked the entire session and when

permitted, beyond. At the beginning of the program, the bilingual kindergarten class had been somewhat inhibited, but by the second visit from OREA in the eighth week of direct service, they were fully engaged in the "serious business of establishing self through the materials of art"*--despite their teacher's reservations. At one table in that classroom, surreal towers mushroomed, sprouted tentacles and fell. Elsewhere, at what the S.I.A.S. artist only half-jokingly called "the fine motor skills table," children were making tiny, precise constructions out of clay. One girl worked until the clay was forcibly removed from her hands.

All of the teachers noticed changes in children during the ten weeks of direct service. A boy in SuperStart who was disruptive and often impossible to calm down concentrated for thirty-five minutes at a time on shaping clay, without starting a fight. When a general education kindergarten child who was very quiet and frequently absent began working with the S.I.A.S. artist, his attendance improved and he became more involved in all activities, even storytime.

Family Involvement. The parents who brought their children to the school were gone by the time the S.I.A.S. artist arrived to set up, so that she rarely had any contact with them, except indirectly when the children took artwork home. The family worker

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* Joy Maser, "Visual Art and Young Children," Resources for Early Childhood, ed. H, N. Scheffler et al. (New York: Garland, 1985), 371.

organized a group of parents to create a display of their children's art in the front hall of the school.

EXHIBITION OF CHILDREN'S ART

For the most part the children served by the S.I.A.S. Early Childhood Program were more interested in making the art than in what happened to it afterwards, except to want to take it home to show their families. At the four schools visited, however, efforts were made to display the children's art work in a meaningful way: in their classrooms at child height; in the halls where other people could see it, like the large exhibition of the children's painted wood sculptures hung by parents in the front hall of School C, where full of energy, invention, and joy, it attracted much attention; in family rooms, where the art was seen by parents and siblings. At School A, the S.I.A.S. artist brought in a large hemmed piece of velvet to show classroom teachers how simply covering a table or shelf top with the cloth focused attention on the artwork placed on it. At a fourth site, School D, the S.I.A.S. artist created an area for display he called "the art gallery," first in a bilingual SuperStart Plus classrooms, and then in the family room. While all the artists took photographs of the children working and sometimes of their finished artworks, at this school, these snapshots were enlarged and, with accompanying captions dictated in Spanish by the children, became part of the display. At all the schools visited, children were seen to take great pride in pointing out their art

and were sometimes stimulated to talk at length about how they had made it or what it meant.

STAFF DEVELOPMENT

OREA observed a staff development workshop at two schools. In both workshops S.I.A.S. artists demonstrated techniques they would use in class, offered suggestions for working and talking about art with children, and conducted hands-on exercises to sensitize and inform the classroom teachers and other staff. At both sites, the teacher specialists who coordinated the respective school's early childhood program functioned as assistors and facilitators. The following brief description of the workshop held at School C, mid-point in the ten weeks of direct service to the children, demonstrates the need for such staff development and some of the problems encountered in trying to carry it out.

To begin with, because a delay in following up an earlier memo had caused them to be assigned to other duties, SuperStart and kindergarten paraprofessionals were not able to attend the staff development workshop at their school. The teacher specialist had had to negotiate the attendance of the classroom teachers with a frustrated assistant principal who had learned that morning that he would have to free them for the workshop that afternoon.

The S.I.A.S. artist at the school organized the workshop around the topic "Bringing Art into the Classroom." Asking which activities from first five weeks of the S.I.A.S. Early Childhood

Program they wanted to continue and what materials they would need, she offered the classroom teachers practical help in establishing art centers in their classrooms. The teacher specialist discussed with the teachers how they wanted their students to use an art center and urged them not simply to talk, but to get started. At this point, the artist had provided five hours of direct service to their students and had spent more than eight hours with each of the classroom teachers. The teachers seemed to feel at ease with her and freely expressed strong, not always positive opinions and asked detailed questions. The artist answered their questions and gave out copies of a document she had written, several pages long and full of practical advice, including a sequence of exercises using wood to make sculpture.

The second half of the two-hour workshop was devoted to practicing a less judgmental approach to talking about art, talking, in fact, about the drawings the teachers and the artist herself had just made in hands-on exercises. At one point the S.I.A.S. artist assumed the role of the critical and directive teacher, so that the workshop participants could hear what it felt like. Despite all the preliminary discussion and gentle prompting by the artist and the teacher specialist, when the three teachers tried a more process-oriented, child-centered approach to talking about art, they had a very difficult time. The S.I.A.S. artist suggested that looking at art and talking about art in a new way took practice, and with practice, it would get easier. She gave them copies of an article on talking with

young children about their art, which she thought might be of use to them.

III. INTERVIEW FINDINGS

Data from interviews with classroom teachers, principals, paraprofessionals, and S.I.A.S. artists, as well as from informal interviews with teacher specialists, are summarized below. Attitudes towards art in the schools, school support for the S.I.A.S. Early Childhood Program, teacher-artist relationships, the usefulness of staff development for teachers and other staff, the perceived benefits of the program for the children served, and changes teachers and artists would like to make in the program are discussed.

ATTITUDES TOWARDS ART IN THE SCHOOLS

S.I.A.S. artists, as might be expected, believed strongly that involvement in arts education positively affects the physical, social, psychological, and intellectual development of children, and classroom teachers held remarkably similar, though somewhat less emphatic views. Artists and teachers diverged, however, when asked who should teach art with forty percent of fifteen teachers believing or strongly believing that classroom teachers were qualified to teach art without further training, and all four artists believing that classroom teachers should teach art only after receiving appropriate training by art specialists.

The three principals who were interviewed emphasized their commitment to the arts. The principal at School D described the

arts as integral to the whole-language interdisciplinary approach used in communication arts at her school. At School A, the principal explained that classes in the arts were required each term and teachers had to include the arts--music, drama, and poetry, as well as the visual arts--in their lesson plans. As mentioned above in Chapter 2, the principal at School C said that the visual arts had been squeezed out by mandated programs, but he himself loved art, had his students' art displayed in his office, and was an art collector.

Eighty percent of the teachers and half of the artists were unaware of any school policy on the arts. One artist thought that school policy treated the arts as adjunct, another, that art education was entirely teacher-driven at the prekindergarten level. Two of the three teachers who said that their school had a policy on the arts were special education teachers, one of whom cited Three, Four, Open the Door, a book produced by the Office of Curriculum Development and Support of the New York City Board of Education, in order to assist teachers in planning and implementing effective programs for prekindergartners.

SCHOOL SUPPORT FOR THE S.I.A.S. EARLY CHILDHOOD PROGRAM

Principals, teachers, and S.I.A.S. artists all had different views of the degree and kind of school support for the S.I.A.S. Early Childhood Program. Principals learned about the S.I.A.S. program in various ways--from the district office, the office of funded programs, and/or from the teacher specialists for their schools. They said that they provided time and materials for

training, logistical support, and space for the display of art, "whatever she [in this case, the S.I.A.S. artist at School C] asked for." While some of the classroom teachers named the teacher specialists who coordinated the early childhood programs in their schools as their primary sources of support and encouragement, over half could not give any examples of school support for the S.I.A.S. program. Only one classroom teacher said that her principal had been supportive, although three others said that their principals "had not interfered."

Artists unanimously cited the support of the teacher specialists, but otherwise, half--the artists at School A and School D--declared their schools to be "progressive, very supportive, and enthusiastic. . . interested what I'm doing," and the other half--the artists at schools B and C--said that they received "very little" support.

TEACHER-ARTIST RELATIONSHIPS

As described in depth in Chapter 2 of this report, the degree to which S.I.A.S. artists and classroom teachers worked together varied from school to school and even from classroom to classroom. But three-quarters (12) of the teachers acknowledged some ongoing communication with the artist: "right before class," "constantly talking, whenever we can," "we give them the theme," "share experiences and ideas," "always discuss plans for next time," etc. Half the teachers said that they "supported the program and worked closely with the artist," "worked out scheduling cooperatively," etc. Thirteen percent cited more

"occasional" discussions. Twenty percent did not cite any instances of cooperation with S.I.A.S. artists.

With the exception of the artist in residence at School A who reported a "great" relationship with both SuperStart teachers and the special education teacher at her site, S.I.A.S. artists generally indicated an uneven level of response from the teachers they came into contact with; e.g., "some more than others," "some do, others don't get it," "varies from classroom to classroom." Two of the artists noted that positive responses did not necessarily translate into actual support. Because his day of direct service coincided with the weekly meeting of the teacher specialist, classroom teachers, aides, the family worker, and the social worker, the S.I.A.S. artist at School D was able to attend the meeting on a regular basis and found it very helpful.

All of the artists reported ongoing efforts to communicate with teachers, in the form of discussing lesson plans and coordinating them with the rest of the curriculum, modeling non-directive approaches to teaching art, bringing in illustrations and copies of relevant articles, pointing out when a child was particularly expressive, and encouraging follow-up activities. Three-quarters of the artists interviewed gave instances of teacher follow-up, though not necessarily from a majority of the teachers they were in contact with, such as their incorporating attitudes, S.I.A.S. art materials, and techniques into the regular curriculum, calming disruptive children by encouraging them to make art, collaborating on an art bulletin board, and

having students learn "London Bridge" to sing to the S.I.A.S. artist, after her lesson on gluing together wooden shapes.

USEFULNESS OF STAFF DEVELOPMENT FOR TEACHERS AND OTHER STAFF

All but one of the classroom teachers cited benefits to attending the two S.I.A.S. staff development workshops, listed here verbatim:

1. [Learning that] giving kids autonomy leads to self-esteem;
2. Different and better materials;
3. Creative use of wood and clay;
4. Learning that with imagination, any material can become art;
5. Different, broader perspectives on children's art;
6. Freedom to do what we wanted;
7. Opportunity for introspection and self-perspective;
8. The hands-on aspect gave more appreciation of process;
9. [Learning] how to help children express themselves about their work;
10. Looking at language differently;
11. To experiment, to feel what a child would feel;
12. Vocabulary to use for enrichment;
13. Role-modeling;
14. New ideas and techniques.

Two-thirds of the teachers wanted the workshops to provide more information on materials other than clay and wood and on techniques such as collage and easel painting, to help them learn

how to support artistically gifted four-year-olds and how art could be related to children's lives. They wanted more time for the workshops and for the review of written materials the artists gave them.

All of the S.I.A.S. artists saw positive changes in at least some of the teachers and paraprofessionals they worked with, which they attributed to the effect of the staff development workshops: to wit, teachers and paraprofessionals: (1) modeled themselves after the artist and felt more secure, more prepared; (2) changed attitudes towards the arts, questioned themselves, were more focused on process; (3) [were] more sensitive in talking to children about their art and about individuality of expression in art; (4) [learned how to] use new materials and to conduct open-ended projects, how to set up an art center.

The artist in residence at School C wanted more staff development workshops, with the greater number at the beginning of the year, even if that meant fewer direct service days for the children. She visualized a kind of laboratory where artist and teachers actually worked with children. The artist at School A suggested more input from classroom teachers and informal, on-going training, including outreach to other classes in the school and to parents.

BENEFITS OF THE PROGRAM FOR THE CHILDREN SERVED

Classroom teachers observed improvement in hand-eye coordination, self-expression, cooperation, the ability to work purposefully for long periods of time, fine-motor control,

tactile-kinaesthetic skills, self-esteem, the ability to plan, the ability to work independently and the use of richer and more complex language.

S.I.A.S. artists cited the children's enhanced vocabulary, observational skills, problem-solving, higher-order thinking skills, and increased capacity to describe process.

PROPOSED CHANGES IN THE S.I.A.S. EARLY CHILDHOOD PROGRAM

Two-thirds (10) of the classroom teachers wanted more time and more coverage; that is, for the S.I.A.S. Early Childhood Program to extend for the length of the school year, to serve all the SuperStart classes at a single school, and to include longer and more frequent visits from the artist in residence, "a whole morning or even a whole day at a time." Twenty percent of the teachers wanted the S.I.A.S. program to be fully integrated into the regular curriculum. Others asked for more dialogue with the artist in advance, an avoidance of arbitrary, imposed scheduling, and maintenance of classroom rules of behavior during the art activity. One teacher suggested that the S.I.A.S. artist sometimes bring in her own work, so that she could more directly function as a model for the children.

S.I.A.S. artists all asked for longer sessions, with more time actually spent working with the children in the art center. The artist at School A envisioned an evolutionary process in which the artist gradually turned over more and more to the classroom teacher, starting with joint lesson plans and the

teacher assisting the artist, and ending with the classroom teacher's lesson plan and the artist as assistant to the teacher.

Two of the three teacher specialists shared this artist's vision and emphasized that for there to be a substantial shift in the responsibility for teaching art, artists would have to spend longer periods in the classroom and teacher participation would have to be voluntary; teachers could not be, as many were for the pilot phase, "volunteered" by their principals. One of the teacher specialists was concerned that many classroom teachers were not allowing their students to "work to completion." She also felt that S.I.A.S. artists were trying to cover too much ground too quickly and that instead, children should spend weeks exploring a single material. Another teacher specialist wanted longer sessions so that the S.I.A.S. artist could spend more time communicating with classroom teachers and parents.

IV. CONCLUSIONS AND RECOMMENDATIONS

CONCLUSIONS

Positing a connection between the way young children explore materials in self-directed play and the way artists go about creating art, the S.I.A.S. Early Childhood Pilot Program placed professional artists in short-term residencies at SuperStart and SuperStart Plus sites in the Bronx and at a community school in Manhattan. The artists participating in the program were enthusiastic, well-qualified, and for the most part, highly effective agents of change. In their ten hours of direct service to children at each of six schools, S.I.A.S. artists introduced new materials, techniques, and vocabulary, and modeled a process-oriented approach to art. The staff development workshops that the artists conducted for classroom teachers and aides at the beginning and midpoint of the program gave school staff hands-on experience with new materials and techniques, sensitized the teachers to their own traditionally based attitudes, and suggested non-directive ways to talk to children about their art. Teachers who chose to work alongside the S.I.A.S. artist in the arts activity center were able to try the new approaches with their students and get feedback from the artist.

In the program's ten weeks of direct service, both pre-kindergarten and kindergarten children showed gains in all areas of development: socio-emotional, linguistic, cognitive, physical/motor, motivational, and aesthetic. S.I.A.S. artists who

interacted with the children throughout the lesson had the most effect on them. Special education students mainstreamed into Superstart Plus classes were at least as responsive as their general education classmates. OREA evaluators were deeply impressed by the joy the children manifested in exploring materials to satisfaction, their absorption in process, sometimes to the point of losing track of time and place, and their creative abilities.

The response of classroom teachers was more uneven, depending, to some extent, on previously held attitudes towards art education and the degree of their commitment to change, as well as on the relationship that developed between artist and teacher, itself shaped by such factors as psychological compatibility, the artist's persuasive ability and even the time of day the artist entered a particular classroom. Some teachers changed or enlarged their attitudes toward art and art education, incorporating S.I.A.S. materials, techniques, and ways of talking about art into their regular curriculum. Other teachers retained their traditionalist views of art education, but readily accepted information about materials and techniques and acknowledged the gains their students made as a result of participation in the S.I.A.S. program. As might be expected, classroom teachers who had not freely chosen to participate in the S.I.A.S. Early Childhood Program were least receptive to its messages.

RECOMMENDATIONS

As a result of these and other findings detailed in this evaluation, the following recommendations are made:

- Seek funds that would permit the artists to work with students for double periods and/or for an entire academic year.

- Contract with schools for voluntary participation by staff and released time for staff development as a condition of school involvement in the program.

- Encourage a collaboration between teacher and artist, at one site to begin with, with the goal of increasing the classroom teacher's responsibility for the early childhood arts programming. This goal might be achieved by stages, beginning with joint lesson plans and presentations and then moving to the classroom teacher assuming primary responsibility for arts instruction, with assistance provided by the S.I.A.S. artist. A common prep period scheduled once a week for all program participants, including the artist, to review progress and solve problems could facilitate this transfer of responsibility.

- In staff development for S.I.A.S. artists, expand discussion of alternative means of assessment beyond exhibition and simple documentation.

- Consider devoting some portion of staff development for S.I.A.S. artists to a discussion of a range of teaching styles and their effects, in order to increase artists' facility in the classroom environment and improve collaboration between artists and teachers. If possible, arrange for artists to work with children in a supervised lab setting, prior to their involvement in the classroom program.

- Review the logistics of the direct service portion of the program--that is, the scheduling of artists' visits, the storage and transportation of art supplies, and arrangements for clean-up after art activity--in order to preserve as much time as possible for the children to make art with the S.I.A.S. artist.

- Continue to expand parental involvement with systematic outreach, such as with parent-child workshops conducted by the S.I.A.S. artists and classroom projects with an at-home component.

- Seek funding to follow up classroom teachers and, if possible. children who participated in the pilot program with interviews and/or observations during the 1993-4 school year in order to begin to obtain data on the program's long-term effects.