Executive Summary

Evaluation Purpose
The purpose of this evaluation was to establish the success of the Museum on the Move program using an objectives-oriented evaluation approach. Specifically, this evaluation examined students’ ability to write about art.

Evaluation Question
Does involvement in 6 art experiences over 4 weeks (5 hours total) affect students’ ability to increase their elaborative writing skills and to increase their use of art terminology in their writing?
Methods

An experimental pre–post design was used to measure the effect of the Wadsworth Atheneum’s 4th grade art and literacy outreach program, *Museum on the Move*, on students’ descriptive writing. Two schools were selected to receive the treatment (*Museum on the Move*) and two schools were purposely selected based on similar demographics to serve as the control. The control group did not participate in the Museum on the Move program but continued with the school district’s regular curriculum and schedule. The treatment group totaled 166 students and the control group totaled 111 students. Writing assessments were administered to treatment and control students at the beginning and end of the 4-week program (5 hours total) to measure student growth in descriptive writing. The prompt was designed to capture the students’ elaborative writing skills and inspire them to use descriptive language and art terminology. The students were given 15 minutes to complete each assessment. The students’ responses from these pre- and post-assessments were evaluated using a rubric created by the evaluation team. Then the data were statistically analyzed to measure the effect the program had on the students’ ability to elaborate and to use art terminology in their writing.

Findings

The Museum on the Move participants demonstrated significantly greater growth than the control group in both Overall Writing scores and Terminology scores as indicated by a series of independent samples *t* tests. Writing scores increased significantly across all students who participated in the Museum on the Move program (N = 166) for three of the four components evaluated as indicated by matched dependent *t* tests. The mean total writing score increased from 5.86 to 6.79 on a 12 point scale. Taking a closer look at the three subcomponents of the total score, students’ use of art terminology showed the greatest increase (.55 pre to 1.29 post), with smaller gains in elaboration (2.90 pre to 3.11 post). There was not a significant change in students’ expression of feelings in their writing (2.41 pre to 2.42 post). As might be expected, art terminology showed the greatest gains due to the specificity of that component and the complexity of the other two components. Given the relatively short duration of the intervention (5 hours over 4 weeks), it is surprising to see significant increases in overall writing scores. The writing scores of the control group increased significantly in only one of the four components evaluated (Terminology), but this increase was smaller than observed in the treatment group.

Recommendation

Based on the results of this assessment, the Museum on the Move program should continue to build upon the positive outcomes to support students’ ability to view artwork critically and affectively (expressing feelings), equipping them with the tools and methodologies to think about, write about, and discuss pieces of art. In addition, connections to state reading standards could be explored as another way in which the Museum on the Move program can support student learning.
Evaluation of the Museum on the Move Program
Wadsworth Atheneum, Hartford, Connecticut

Joe B. Helbling, Ph.D.
University of Connecticut
June 8, 2012

Introduction

Museum on the Move: 4th Grade School Outreach was an arts-based program created collaboratively between the Wadsworth Atheneum Museum of Art and Hartford Public Schools. In the Program Overview, the Museum on the Move creators described the program as, “us[ing] the aesthetic qualities of landscape imagery from the Wadsworth
Atheneum’s permanent collection to promote state curriculum standards in language and visual arts, specifically the development of students' descriptive writing skills” (Museum on the Move, Program Overview). This occurred as students learned to describe works of art through the lenses of visual arts terminology, feelings, discussion, their own unique perspectives and imaginations, and subsequent analysis. During a 4-week period, students participated in a series of activities including in-class lessons, a docent classroom visit and a docent-guided visit at the museum.

**Program’s Objectives**

The objectives addressed in *Museum on the Move* are taken directly from the *Common Core State Standards* adopted by Hartford Public Schools as well as from the *Arts Curriculum Framework* established by the Connecticut State Department of Education in March 1998. The intended outcomes for this program are listed beneath the corresponding standards.

**Common Core State Standards for Language Arts**

1) Speaking and Listening: Comprehension and Collaboration #1C: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly. *Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.*

2) Writing: Research to Build and Present Knowledge #9A: Draw evidence from literacy or informational texts to support analysis, reflection, and research. Apply grade 4 Reading standards to literature (e.g., “Describe in
depth a character, setting, or event in a story or drama, drawing on specific details in the text [e.g., a character’s thoughts, words, or actions]."

**Desired Outcome to be Measured:** Students will demonstrate the achievement of these objectives through an increase in their elaborative writing skills, using a breadth of descriptive language as they reflect upon and describe works of art.

**Visual Arts**

3) **Content Standard 2C: Elements and Principles:** Use the elements of art and principles of design to communicate ideas.

4) **Content Standard 5D: Analysis, Interpretation and Evaluation:** Describe their personal responses to specific works of art using visual art terminology.

**Desired Outcome to be Measured:** Students will demonstrate the achievement of these objectives through an increase their use of art terminology, specifically in written form.
Program's Structure and Schedule

During the 2011-2012 academic year, two Hartford schools, Burr and Moylan, participated in the Museum on the Move program, and two schools served as a control group based on similar demographics (Clark and West). There were a total of 277 students in the 13 participating fourth-grade classrooms involved in this evaluation. There were 166 students in the treatment group and 111 students in the control group. All students who completed both the pre- and post-writing assessments were included in the sample (N = 227).

The Museum on the Move program consisted of six independent components:

1. Introductory Classroom Lesson (Week 1) Taught by Classroom Teacher
2. Art Room Lesson (Week 1) Taught by Art Teacher
3. Docent Classroom Visit (Week 2) Taught by Museum Docents
4. Museum Visit (Week 3) Taught by Museum Docents
5. Art Room Art-Making Activity (Week 4) Taught by Art Teacher
6. Closing Classroom Lesson (Week 4) Taught by Classroom Teacher

The program provided each participating student an attractive, comprehensive program booklet, which served as an effective means to inspire students and keep all students’ work organized. The students used the booklet during each of the components listed above, which made the evaluation of their writing samples more efficient. The program also provided the teachers with corresponding lesson plans that delineated the lessons’ objectives and learning activities. In addition, a prioritized art vocabulary list was provided to art teachers to help them focus their vocabulary instruction (Appendix C).
Evaluation Question

Does involvement in 6 art experiences over 4 weeks (5 hours total) affect students’ ability to increase their elaborative writing skills and to increase their use of art terminology in their writing?

Writing Assessment

Writing assessments were administered at the beginning and end of the program to measure student growth in writing. The participating classroom teachers, art teachers, museum educator, and program evaluators of the 2009-2010 academic year created the writing prompt and chose the accompanying artwork (Frederic Edwin Church, Mount Desert, 1863). The participating art teachers, museum educator, and program evaluator agreed to select a different accompanying artwork for the 2011-2012 academic year, using a landscape (Albert Bierstadt, In the Mountains, 1867) instead of the previous seascape. It was also agreed that the students would not view the Bierstadt painting between pre and post assessments to increase evaluation integrity. The prompt was designed to capture the students’ elaborative writing skills and inspire them to use descriptive language and art terminology. Proctors were instructed to administer the pre-assessment before the art room lesson and to administer the post-assessment after the museum visit and art-making activity. The control group students were given the pre and post assessment at approximately the same time as the treatment group students. The students were given 15 minutes to complete each assessment. The students’ responses from these pre- and post-assessments were evaluated using a rubric created by the evaluation team as discussed below. Then the data were statistically analyzed to understand the effects of the program on the students’ ability to elaborate and to use art terminology and descriptive words in their writing.
Scoring Rubric

The evaluators created a 6-point writing scale rubric (Appendix A) focusing on elaboration, feelings, and art terminology to measure student growth in terms of the program objectives. The rubric was tested on multiple writing samples by the evaluation team to establish reliability. Scoring for each of the three components on the rubric was done holistically, as opposed to counting or tallying criteria. The team also decided that credit would be given for demonstration of conceptual knowledge of art terminology even if the exact terms were not used. For example, if students described the colors without using the term “color” or if they described how something first caught their eye but did not use the term “focal point,” they would be given credit. Alternatively, if a student used art terminology in a way that did not demonstrate conceptual understanding (e.g., I see focal point, texture, foreground, and background), the use of these terms would be weighted less than if he/she showed appropriate use of the terms.

Two evaluators independently scored 227 pre- and post-test descriptive writing samples across 13 classes. The scores between the two evaluators never differed by more than one point on any given component. In the case of a discrepancy in scores, the student was given the higher of the two scores.

The following six student writing samples from the treatment group were selected to represent various scores and growth patterns across the three components (Elaboration, Feelings, and Terminology) and total scores. Following each sample is a transcribed version with some corrections for spelling as needed for clarity, as spelling was not a criterion for scoring.
Sample 1

Below is a sample of a student’s work that demonstrates a 3 point increase in Terminology and no change in Elaboration or Feelings.

<table>
<thead>
<tr>
<th></th>
<th>Pre</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elaboration</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Feelings</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Terminology</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Score</strong></td>
<td>5</td>
<td>8</td>
</tr>
</tbody>
</table>

Pre

The thing that I see are a few mountains, two waterfalls, a forest, four huge boulders, a river, land, lots of grass, huge clouds, astares going up. Faces from the clouds. This work makes me feel good because if you just look at it it so soothing. The nature, the mountains, the

Post

In the background I see lots and lots of mountains. In the middle ground I see a waterfall, a face in the clouds. In the foreground there is a river, land, forest, rocks. This makes me feel very calmly, restful, happy, relaxed, graceful, and stress-free.

*Note. Art terminology on the post-assessment includes appropriate use of “background”, “middle ground”, and “foreground”. Evidence of Feelings is supported with “because...” in the pre-assessment only, while the post-assessment provides several examples of feelings with no support.*
Sample 2

Below is a sample of a student’s work that demonstrates a 3 point increase overall with a 2 point increase in Elaboration and 1 point increase in Feelings.

<table>
<thead>
<tr>
<th></th>
<th>Pre</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elaboration</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Feelings</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Terminology</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Score</strong></td>
<td>2</td>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Pre</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>I see water coming out of a cave. It makes me feel peaceful.</em></td>
<td><em>I see a waterfall, trees, mountains, clouds, grass, a lake or river, log, a person. This makes me feel calm because the water looks cool and the place looks clean.</em></td>
</tr>
</tbody>
</table>

*Note. Feelings are supported with evidence from artwork in the post-assessment.*
Sample 3

Below is a sample of a student’s work that demonstrates a 5 point increase overall with a 3 point increase in elaboration, a 3 point decrease in Feelings, and a 5 point increase in Terminology.

<table>
<thead>
<tr>
<th></th>
<th>Pre</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elaboration</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Feelings</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>Terminology</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total Score</strong></td>
<td><strong>5</strong></td>
<td><strong>10</strong></td>
</tr>
</tbody>
</table>

In this painting I see what could be a river, mountains, and a forest. This painting makes me feel interested and almost like I’m in the scene. I feel like this because I would like to know where the scene is and what would be beyond this picture.

In the foreground, I see small rocks and grass. The grass is long. I also see water that looks like a river and trees in the distance. In the middle ground the first thing I see is a waterfall. I see mountains and boulders near the water. In the background I see a cloudy sky. There is a mountain in the distance. Unlike the others it is white and much, much bigger. Most of the colors used are light but some are dark.

*Note.* Concept of Focal Point demonstrated by “The first thing I see...” in the Post-Assessment.
Sample 4

Below is a sample of a student’s work that demonstrates a 4 point increase overall with a 1 point increase in elaboration and a 3 point increase in Terminology.

<table>
<thead>
<tr>
<th></th>
<th>Pre</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elaboration</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>Feelings</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Terminology</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Score</strong></td>
<td><strong>8</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

I see trees, grass and water. It makes me feel earthly and calm. The trees and grass make me feel earthly and the water makes me calm. I also see the mountains. It makes me feel sort of scared because if I were to climb it I would feel like I’m going to fall. I also see the reflection of the mountains in the water. It makes me feel happy because if I went in the water I could climb the mountains in the reflection instead of feeling scared if I fall. I also see clouds in the sky. It makes me feel like I could touch them.

Pre

I see lush, green grass. The mountains look like they are skyscrapers in New York City. I also see a waterfall in between the peaks of two mountains. I could see the clouds that look like marshmallows in the sky. I also see a piece of sky that looks like ocean. I could clearly see a lake or a river in between the mountains and grass. I also see a patch of different kinds of trees in the middle ground. I notice some grey and brown rocks in the grass. I also notice the sun’s rays shining on the water and in between the clouds. I see the cracks and mist on the mountain. Also if I look really closely I see grass and white rocks on the mountain. This painting makes me feel peaceful.
Sample 5
Below is a sample of a student’s work that demonstrates a 2 point increase overall with a 2 point decrease in Feelings and a 4 point increase in Terminology.

<table>
<thead>
<tr>
<th></th>
<th>Pre</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elaboration</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Feelings</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Terminology</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total Score</strong></td>
<td>5</td>
<td>7</td>
</tr>
</tbody>
</table>

This painting has a lot of picture. This painting has a lot of mountains, some trees and a lot of water in it and it has some grass and a few rocks in to too. This pointing makes me feel outrageous because it looks so good. This place looks like it was taken in a forest.

In this painting I see a lot of things in the foreground. I see a lot of grass, some big rocks and a little of water. In the middle ground there are more grass and bigger rocks and I also see trees. In the background I see clouds, a mountain and a waterfall and more grass.
Sample 6

Below is a sample of a student’s work that demonstrates a 2 point increase overall with a 1 point decrease in Feelings and a 3 point increase in Terminology.

<table>
<thead>
<tr>
<th></th>
<th>Pre</th>
<th>Post</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elaboration</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Feelings</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Terminology</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Score</strong></td>
<td><strong>8</strong></td>
<td><strong>10</strong></td>
</tr>
</tbody>
</table>

There are a bunch of trees & mountains. There are flowers & grass & there is a really great view. It looks very, very dark & it also looks like a relaxing place. This painting makes me feel like I can just wake up and go to it because that’s why it is so nice & looks so, so, so, so, so, so, so relaxing. I think it makes me feel this way ‘cause the was the cloud come out and the sun just shine like a morning rise. I also think that you could hear birds tweeting & singing.

I see green and brown leaves on the trees. I also see a landscape, seascape, background, foreground, and the horizon. There are snowy mountains with rock on top of snow. This makes me feel like I’m relaxed and in a whole new world. It also makes me feel that I am in the picture and popping out like 3D.

Note. Terminology in the Post-Assessment does not show application of conceptual understanding and thus did not score more than 3 points.
Results

Students participating in the Museum on the Move program showed significant gains in their Total Writing scores as well as their Elaboration and Terminology subscores as indicated by matched dependent $t$ tests. The total mean writing score increased from 5.86 to 6.79 (Table 1). The Terminology subscore showed the greatest increase, up from .55 to 1.29, followed by Elaboration, up slightly from 2.90 to 3.11. Students’ expression of Feelings was the only subcomponent of the writing assessment that did not show a significant increase. The control group did not show a significant change in overall writing scores but surprisingly did show a significant increase in their use of art Terminology, although to a lesser extent than the treatment group. Due to the initial low scores on the Terminology component, regression to the mean may have been a contributing factor to this gain. In other words, there was nowhere to go but up. The control group did not show a significant change in any of the remaining subcomponent scores. Figure 1 provides a visual display of the results of the writing assessment comparing treatment and control students. Given the relatively short duration of the intervention (5 hours total over 4 weeks), it is surprising to see significant increases in overall writing scores. These findings support the body of current research on the benefits of visual art for students, including the transfer of art-based student outcomes to other academic domains such as literacy (Heath & Wolf, 2005), literacy gains for English language learners (Spina, 2006), and increases in 21st century thinking skills and learning goals (Luftig, 2000; Moga, Burger, Hetland, & Winner, 2000). While the correlational and causal evidence of the benefits of the arts on other academic domains has grown in recent years, many supporters of the arts would argue that art should be valued for its own sake and not by its effect on other domains (Winner & Cooper, 2000). Nevertheless, these findings suggest that this arts program may have benefited students’ elaborative writing skills as they reflected upon and described works of art.
Table 1  
*Comparison of Students’ Writing on Pre- and Post- Writing Assessments Using a Paired Samples t Test. N = 224.*

<table>
<thead>
<tr>
<th>Group</th>
<th>Mean Pre</th>
<th>Mean Post</th>
<th>Mean Difference (Post-Pre)</th>
<th>Std. Deviation</th>
<th>Lower</th>
<th>Upper</th>
<th>t</th>
<th>df</th>
<th>Sig (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Treatment (N=140)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing Total</td>
<td>5.86</td>
<td>6.79</td>
<td>.93</td>
<td>2.15</td>
<td>.57</td>
<td>1.29</td>
<td>5.11</td>
<td>139</td>
<td>.000**</td>
</tr>
<tr>
<td>Elaboration</td>
<td>2.90</td>
<td>3.11</td>
<td>.21</td>
<td>.87</td>
<td>.07</td>
<td>.36</td>
<td>2.91</td>
<td>139</td>
<td>.004*</td>
</tr>
<tr>
<td>Feelings</td>
<td>2.41</td>
<td>2.42</td>
<td>.01</td>
<td>1.06</td>
<td>-.17</td>
<td>.18</td>
<td>.08</td>
<td>139</td>
<td>.937</td>
</tr>
<tr>
<td>Terminology</td>
<td>.55</td>
<td>1.29</td>
<td>.74</td>
<td>1.38</td>
<td>.50</td>
<td>.97</td>
<td>6.30</td>
<td>139</td>
<td>.000**</td>
</tr>
<tr>
<td><strong>Control (N=84)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing Total</td>
<td>5.90</td>
<td>6.19</td>
<td>.29</td>
<td>2.17</td>
<td>-.18</td>
<td>.76</td>
<td>1.21</td>
<td>83</td>
<td>.230</td>
</tr>
<tr>
<td>Elaboration</td>
<td>2.94</td>
<td>2.94</td>
<td>.00</td>
<td>1.03</td>
<td>-.22</td>
<td>.22</td>
<td>.00</td>
<td>83</td>
<td>1.000</td>
</tr>
<tr>
<td>Feelings</td>
<td>2.44</td>
<td>2.32</td>
<td>-.12</td>
<td>1.14</td>
<td>-.37</td>
<td>.13</td>
<td>-.95</td>
<td>83</td>
<td>.343</td>
</tr>
<tr>
<td>Terminology</td>
<td>.52</td>
<td>.93</td>
<td>.40</td>
<td>.75</td>
<td>.24</td>
<td>.57</td>
<td>4.97</td>
<td>83</td>
<td>.000**</td>
</tr>
</tbody>
</table>

*p < .0125. **p < .0001.

Bonferroni Adjustment: When using multiple t tests on the same dataset, the probability level must be adjusted. Four t tests were used in the analysis; therefore, the significance level must be adjusted to .0125, instead of .05. The Treatment group showed a significant increase in Total Writing scores, Elaboration scores, and Terminology scores. The Control group only showed a significant increase in the Terminology component.
An independent samples $t$ test was performed to determine if the differences in growth scores between treatment and control groups were significantly different. The results of this test are displayed in Table 2. The results show that the treatment group growth was significantly greater than the control group in both Total Growth and Terminology Growth, as indicated by a significance level of .03 and .02 respectively. This means that there is only a 3 percent chance that a difference in total writing growth scores and a 2 percent chance that a difference in Terminology growth scores of this magnitude would be observed if
there were in fact no difference in actual growth. Again, the standard level to determine significance is .05. In addition to determining whether the scores were significantly different, an effect size (Cohen’s d) was calculated to provide an indication of the magnitude of the difference between the treatment and control growth scores (not just whether the difference could have occurred by chance). The magnitude of the differences in mean Total Growth ($d = .29$) and Terminology Growth ($d = .31$) were both large. This means that the *Museum on the Move* program had a large effect on the Total Writing growth and Terminology growth scores.

Table 2.
*Independent samples t-tests* (Treatment Growth Scores - Control Growth Scores)

<table>
<thead>
<tr>
<th></th>
<th>t</th>
<th>df</th>
<th>Sig. (2-tailed)</th>
<th>Mean Difference</th>
<th>95% Confidence Interval of the Difference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Growth</td>
<td>2.16</td>
<td>222.00</td>
<td>.03*</td>
<td>.64</td>
<td>.06 to 1.23</td>
</tr>
<tr>
<td>Elaboration Growth</td>
<td>1.66</td>
<td>222.00</td>
<td>.10</td>
<td>.21</td>
<td>-.04 to .47</td>
</tr>
<tr>
<td>Feelings Growth</td>
<td>.84</td>
<td>222.00</td>
<td>.40</td>
<td>.13</td>
<td>-.17 to .42</td>
</tr>
<tr>
<td>Terminology Growth</td>
<td>2.33</td>
<td>219.96</td>
<td>.02*</td>
<td>.33</td>
<td>.05 to .61</td>
</tr>
</tbody>
</table>

*p<.05
Recommendations

Based on the results of this assessment, the Museum on the Move program should continue to build upon the positive outcomes to support students’ ability to view artwork critically and affectively, equipping them with the tools and methodologies to think about, write about, and discuss pieces of art. More specific recommendations for future assessment and development of the program include the following:

- A discussion could be had around the possible connections of the Museum on the Move program to state and national reading standards. Many of the thinking skills supported by the Museum on the Move program may translate to thinking skills required for reading. These may include the following:
  - CMT Reading Strand A: Forming a General Understanding
    - Theme (A1)
    - Selecting and using information from text (art) to summarize events and ideas (A3)
    - Using information from text (art) to make predictions (A4)
    - Using context clues for meaning of words or figurative language (e.g. metaphor, symbolism) (A5)
  - CMT Strand B: Developing Interpretation
    - Author’s (artist’s) use of structure/organizational patterns (B1)
    - Drawing conclusions about author (artist) choice of genre and/or details (B2)
    - Using evidence to support conclusions (B3)
  - CMT Strand C: Making reader/text connections
    - Making connections to outside experiences and knowledge (C1)
    - Selecting, synthesizing, using information from text (art) to write personal response (C2)
  - CMT Strand D: Examining context and structure
- Analyzing and evaluating author’s (artist’s) craft, including literary devices and textual elements (D1)
- Selecting, synthesizing, using information from text to extend or evaluate (D2)
- Demonstrating awareness of author’s (artist’s) or character's customs or beliefs included in text (art) (D3)

- Improve the alignment of the writing assessment to the objectives of the program. Student writing samples revealed differences in mode of writing and areas of focus. For example, some students wrote objective, literal descriptions of the landscape artwork in an expository mode while other students wrote in a narrative mode, imagining what they could do or experience if they were in the landscape. The directions for the writing prompt could be revised to support a specific mode of writing.

- Another example of a difference in interpretation of the writing prompt appears to be related to the meaning of the word "feel" in the writing assessment prompt, "How does this work of art make you feel?" Some students focused on sensory details, imagining and describing what they could touch, see, and hear. For example, they would describe the temperature, the breeze, or the chirping birds. This interpretation may have been supported by the introductory classroom lesson, Art Can Make You Feel!, provided in the student workbook. Other students emphasized their emotions, such as feelings of joy, peace, or awe. The use of sensory details may be considered as part of the elaboration component of the writing rubric for future assessment. A discussion could be had around the objectives of the art and literacy program so that instruction and assessment are in alignment. Are students primarily being asked to interact emotionally with artwork or to imagine sensory details in a work of art?
• Proctors of the writing assessment may need to explain that spelling is not a factor of the writing assessment as there was evidence of this concern by a student as reported by the proctors’ general observations.

• Students could be further supported in applying art terminology in their descriptions of artwork. While there was an increase in the use of art terminology in student writing samples, many students focused on describing color. Students who scored higher on the art terminology component of the scoring rubric included more sophisticated and domain-specific terms or concepts such as “foreground” or “focal point”. Students could be supported in knowing how to apply art terminology appropriately. Some students would list art terms but did not show evidence of their meaning (e.g. “I see foreground, middle ground, background, horizon line, landscape, and seascape”).

Limitations

There were limitations to the assessment of the Evaluation Question. The evaluation team did not observe the classroom during the implementation of the Museum on the Move program or the administration of the writing assessments; however the proctors of the assessments followed a common procedure (Appendix B) and provided notes on their general observations during the assessments to the evaluation team. Teacher and school differences may have affected student performance on the assessment, however it was determined that the groups shared similar demographics and instructional time related to writing which helps support the validity of the effect of the Museum on the Move program. It should also be noted that the assessment was used in the context of a particular piece of art. Students may have responded differently in terms of the measured objectives to different types or works of art.
References


Appendix A

4th Grade Writing Prompt Scoring Rubric

Museum On The Move

4th Grade Writing Prompt Scoring Rubric

Scoring Guide:
5 = to a very great extent  2 = to a lesser extent
4 = to a greater extent    1 = to a very small extent
3 = to a moderate extent  0 = no evidence

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Score</th>
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<tbody>
<tr>
<td><strong>Elaboration</strong></td>
<td></td>
</tr>
<tr>
<td>• Writing is fully elaborated with specific details.</td>
<td></td>
</tr>
<tr>
<td>• Is fluent</td>
<td></td>
</tr>
<tr>
<td>• Exceptional use of both abstract and concrete reasoning</td>
<td></td>
</tr>
<tr>
<td>• Well supported details and opinions with facts/evidence</td>
<td></td>
</tr>
<tr>
<td>• Paints a picture for the reader</td>
<td></td>
</tr>
<tr>
<td><strong>Feelings</strong></td>
<td></td>
</tr>
<tr>
<td>• Writing includes sensory descriptions, thoughts, and feelings.</td>
<td></td>
</tr>
<tr>
<td>• Writing includes feelings supported by evidence from painting.</td>
<td></td>
</tr>
<tr>
<td>• Writing focuses more on inferential and abstract reasoning than on literal and concrete reasoning.</td>
<td></td>
</tr>
<tr>
<td><strong>Art Terminology</strong></td>
<td></td>
</tr>
<tr>
<td>• Writing shows appropriate use of art terminology and concepts. Basic terminology includes words related to lines, shapes, space, colors, and textures. More advanced terminology may include principles of design (focal point, balance, proportion, movement, repetition), perspective, overlapping, composition, horizon line, foreground, middle ground, background, landscape, seascape, abstract art, and realistic art.</td>
<td></td>
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</tbody>
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Total Score
Appendix B
Procedures for Control Groups (given to proctors)

Evaluation Overview
The University of Connecticut’s Neag Center for Gifted Education and Talent Development will be evaluating the Wadsworth Atheneum’s 4th grade art and literacy outreach program, Museum on the Move. This evaluation will measure the increase in students’ ability to write descriptively before and after the program using a landscape from the museum’s permanent collection. The procedure for doing so will be through the administration of pre/post writing prompts to participating students at Burr (99) and Moylan (90) Elementary Schools in Hartford.

Control Schools
Two schools with no prior experience with Museum on the Move will be selected by Jackie Coleman to participate in this evaluative study. As of this winter, those schools were as follows:
(1) West Middle School
(2) Clark Elementary

All students in the 4th grade must be evaluated.

Assessment Procedure
The evaluation of our two control schools will consist of two parts: “pre and post-program” writing prompts. These assessments must occur at the same time as Burr and Moylan are participating in Museum on the Move. Thus, the schedule is as follows:

Pre-program Writing Prompt: Administered to controls the week of January 9th
Post-program Writing Prompt: Administered to controls the week of January 30th

When in the classroom, the administrator of the evaluation will do the following steps:

1) Welcome and introductions
2) Goal: Write about a work of art (keep very brief) from the Wadsworth Atheneum Museum of Art in Hartford
3) Display the poster of Albert Bierstadt's *In the Mountains*, 1867 so that all students can view the artwork. Introduce the artwork by writing the title, artist, and date of this painting on a piece of chart paper or a chalk/white/SMART board.

4) Tell the students that they will now do a writing activity based on this image.

5) Distribute worksheet #1: *Introductory Classroom Lesson: Pre-program Writing Prompt*, where they will find the writing prompt and space to respond. Read the prompt out loud to students. The prompt is as follows:

Look at this painting and describe what you see. How does this work of art make you feel? What do you see that supports your feelings?

**Exactly 15 minutes must be allotted for this exercise.** Students may finish the prompt prior to the completion of the designated 15 minutes, but no student should be cut off before this time allotment. Be sure to reiterate the prompt throughout this writing period.

6) Collect students’ writing. *Make sure they write their school, teacher’s name, and their name on the worksheet.*

***For the second visit to the same classrooms, repeat the same steps above but with worksheet #2: *Closing Classroom Lesson: Post-program Writing Prompt.*

**Information to Give to Emily**

1) All students’ pre and post-writing prompts organized by school and classroom.
2) Class list for each classroom at each school.
3) Writing lesson plans from each teacher from January 9th-30th for evaluators at UCONN.
Appendix C

Prioritized Art Vocabulary List

Lesson 2 in the Museum on the Move teacher manual outlines a series of art terminology to be addressed throughout the program and, in particular, the art room. Aimed at providing students with the vocabulary needed to describe a work of art—specifically landscapes—while also promoting students’ understanding of how to create a sense of space artistically, art teachers have been asked to teach that list using various landscape paintings on display in their classroom.

To better focus your teaching, below you will find a list of prioritized art vocabulary. This list will now serve to concentrate your efforts on terms that specifically relate to the imagery shown throughout Museum on the Move. As time allows, you may supplement this list with the additional vocabulary found in your manual.

- Color
- Line
- Shape
- Foreground
- Middle Ground
- Background
- Landscape
- Seascape
- Abstract Art
- Realistic Art