Capturing Student and Teacher Creative Growth through the After-School JumpStart Theatre Program
Cincinnati, Ohio • Felicity, Ohio • Covington, Kentucky

Educational Theatre Association

Year Two Report
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*Front Cover Photo: The cast of Finneytown Middle School's 2017 production of Flat Stanley.*
*Photo Credit: Susan Doremus*
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Curtain call: The cast of Holmes Middle School's 2017 production of *School House Rock!*

Photo Credit: Susan Doremus
1. Introduction

The Educational Theatre Association (EdTA), based in Cincinnati, is a national nonprofit organization with approximately 100,000 student and professional members. EdTA’s mission is to shape lives through theatre education by honoring student achievement in theatre and enriching their theatre education experience; providing professional development for teachers, including networking opportunities, resources, and recognition; and influencing public opinion that theatre education is essential and builds life skills.

In 2015, EdTA, in collaboration with New York City-based companies, iTheatrics and Music Theatre International (MTI), created the JumpStart Theatre Program, a three-year scalable pilot program designed to build sustainable musical theatre programs where, previously, there were none. JumpStart Theatre is modeled after the successful Broadway Junior Musical Theatre Program, founded in 2005, by the Shubert Foundation, iTheatrics, and Music Theatre International, in collaboration with the New York City Department of Education. Four iTheatrics teaching artists delivered the program – Marty Johnston, Susan Fuller, Cindy Ripley and Steven Kennedy. EdTA teaching artist program mentors DeeAnne Bryll and Becca Kloha Strand contributed to the delivery of the program.

EdTA contracted with the Centers for Research on Creativity (CRoC) based in Los Angeles, California to assess the impact of the JumpStart Theatre Program on the student, teacher, and school community’s growth in creativity while participating in a middle school musical theatre program. This report describes CRoC’s evaluation findings of the second year of implementation of JumpStart in four public schools in Ohio and Kentucky. EdTA selected the schools from a competitive application process. These schools agreed to present the program at their school for three academic years (SY 2015-16 through SY 2017-18).
1.1 JumpStart Theatre Schools
Each school stated their goals in offering the JumpStart Theatre Program to their students and teachers. These goals are offset as italicized, boxed text.

**Finneytown Middle School**, Cincinnati, OH

*The goal of [JumpStart Theatre] is to provide training that inspires creative thinking, self-confidence, effective communication skills, fluid movement, and voice control. Having the JumpStart program will assist in enhancing our academic programs and provide a creative outlet for our students where none currently exists.*

Finneytown Secondary Campus, which includes both high and middle schools is located in the urban–suburban Finneytown Local School District and serves a total of 700 students. The campus includes the William R. Swartzel Performing Arts Center, a well-appointed theatre shared by both schools.

After-school activities for middle school students are: academic support, craft club, student council, athletics, community service, and marching band. Art program offerings are: band, orchestra, choir, and general arts education.

In this second year of the program, approximately 13 students participated as actors, production crew (sets, sound, props, costumes) and by promoting the show; three teachers participated as director, music director, and choreographer.

Finneytown presented *The Musical Adventures of Flat Stanley JR.* a 60-minute production that celebrates travel, adventure and making the most out of your situation through song, dance, and wit.

Parents at Finneytown sold tickets, distributed programs, helped students learn their lines and music, and promoted the show.

In addition to in-school performances, the cast performed at the JumpStart Theatre Showcase, held at the prestigious Aronoff Center for the Arts on Walnut Street, in downtown Cincinnati.
James N. Gamble Montessori High School, Cincinnati, OH

We welcome more creative arts opportunities for our students to grow socially, emotionally, and academically.

James N. Gamble Montessori High School (Gamble) embraces Montessori educational values that encourage the development of 21st century skills, including:

- Curiosity and Creativity
- Critical Thinking and Problem Solving
- Flexibility and Adaptability
- Leadership, Teaming, and Collaboration
- Independence, Initiative, and Self-Direction
- Prioritization, Productivity, and Accountability
- Personal and Social Responsibility

Located in the urban Cincinnati Public School District, the high school (9-12) and junior high school (7-8) share the campus that serves a total of 410 students.

After-school programs include cheerleading, athletics, science clubs, video game clubs, art club, student government, Key Club (Kiwanis Service), and Korean Club.

In this second year, approximately 30 students participated as actors, production crew (sets, sound, props, costumes) and by promoting the show; three teachers participated as director, music director, and choreographer).

Gamble presented Annie JR, a 60-minute musical that explores depression era themes of finding optimism, hope and a better life, in the face of unemployment and homelessness.

Parents at Gamble helped build the set, gather show materials, and choreograph the show. They also sold tickets, distributed programs, helped students learn their lines and music, and promoted the show.

In addition to in-school performances, the cast performed two songs from the play, “NYC” and “You’re Never Fully Dressed Without a Smile” at the JumpStart Theatre Showcase, with the three other participating research schools, at the Aronoff Center for the Arts in Cincinnati.
Holmes Middle School, Covington, KY

We are always looking for ways to engage students in their learning so that they make the positive connections with adults and peers necessary to be successful. The demographics of our school (91% free and reduced priced lunch) often preclude many of our students from having enriching learning experiences outside of our school walls. Our goal is to give our students all the experiences and opportunities that many of their more affluent peers have access to - helping them unlock the promise of their potential. The JumpStart Theatre program would help us give our students a chance to feel that they belong, experience success, and showcase talents that may not always be evident in the traditional classroom setting.

Holmes Middle School is part of the Covington Independent Public Schools, the largest independent school district in the state of Kentucky. Holmes Middle (6-8) shares its campus with Holmes High School (9-12) on the site of the oldest public school in Kentucky, built in 1853. Holmes Middle serves a total of 716 students.

The Community Learning Center at Holmes provides before- and after-school opportunities (academic enrichment, youth development, and family and community engagement), including Art Club, Dance Troupe, and Glee Club. JumpStart is the middle school’s first after-school drama program.

Approximately 40 students participated as actors, production crew (sets, sound, props, costumes) and by promoting the show; three teachers participated as director, music director, and choreographer).

Holmes presented School House Rock Live! JR., a 60-minute production.

Parents at Holmes made costumes, found props, and established a partnership with Twenhoefel Middle School to exchange resources. They also sold tickets, distributed programs, helped students learn their lines and music, and promoted the show.

In addition to in-school performances, the cast performed two songs from the play, “Just a Bill" and “Conjunction Junction" at the JumpStart Theatre Showcase, held at the Aronoff Center for the Arts in Cincinnati with the three other participating schools.
Felicity-Franklin Middle School, Felicity, OH

Felicity-Franklin Middle School, herein known as “Felicity,” responded to the 2016 “All Call” for applications to JumpStart Theatre. From the start, they were notably enthusiastic; the principal and three teachers attended the interviews, which was uncommon with other school applicants. JumpStart Theatre recognized the importance of administrative buy-in and added Felicity to the study in the second year of implementation.

Felicity-Franklin Middle School (grades 5-8) is located in the village of Felicity, Ohio in Southeast Clermont County, 35 miles east of Cincinnati. The population of the village is under 1,000 residents. The school serves 281 students housed in a K-12 building. The school is similar to the other schools in the study in relation to school day structure and the fact that this is its first year with middle school theatre. It is also distinctly different from the other JumpStart Theatre Program schools in that it is located in a rural setting with an entirely Caucasian student body.

Unemployment in Franklin Township is among the highest in Ohio with the principle industry being agriculture. Furthermore, Clermont County—where Felicity is located—had nearly 100 fatal drug overdoses in 2015, one of the highest rates in the state. As a result, many students in Felicity are cared for by secondary providers—grandparents, aunts, and friends of parents who have either died from, or who are struggling with, drug addiction. Despite these community hardships, there is a strong sense of community and caring for the students with a well-known principal who is native to the area.

The mission at Felicity-Franklin Middle School is to ensure:

- Success in acquiring academic skills;
- Teamwork with students, parents, school personnel, and community;
- Ambition toward achievement of academic and personal goals; and
- Respect for ourselves, family, school, and community.

The school offers extracurricular sports activities including volleyball, soccer, tennis, track, softball and baseball. It also offers choir. JumpStart Theatre is the school’s first theatre program. Approximately 50 students participated, with a majority cast in the production of Honk! JR. The students performed before a packed audience. Honk! JR. was a major event for the community and many families donated materials, painted sets, and helped make costumes.
1.2 School Selection Process
Educational Theatre Association opened applications for JumpStart Theatre in the fall of 2015. Schools were required to commit to the program for three consecutive years. Six schools applied; three were selected based on five indicators (on a scale of 1 – 4):

- Administrative Support
- Indicated Student Interest
- Confirmed Team
- Programmatic Needs
- Intangibles

Additionally, each school qualifies for Title I funds, which means that the school’s high percentage of low-income families makes it eligible for federal education funds, distributed through the states’ departments of education. For instance, at Gamble, 70% of the student population is eligible for the free or reduced priced lunch program.

Two research assistants (RAs) were recruited through University of Cincinnati and Northern Kentucky University to conduct observations and assist with Next Generation Creativity Survey administration to students. One RA continued from the first year of the study and the second was hired for the second and third year. CRoC trained both RAs (in person and via Skype) to carry out observations specific to the EdTA Evaluation Plan, developed collaboratively between CRoC and EdTA.

2. Evaluation Focus & Methods
In this second year evaluation report, the Centers for Research on Creativity (CRoC) examined the JumpStart Theatre Program’s impact on student, teacher, and school community creativity, attitudes towards theatre, and growth. More specifically, the research team aimed to gauge student self-efficacy, empathy, self-understanding, social skills, creative problem solving, and theatre knowledge, and to illuminate the ways in which teachers implemented and embodied the JumpStart Theatre Program throughout the production period.

CRoC researchers used several data generation methods, including student creativity assessments, teacher surveys, and professional development bootcamps, and rehearsal and performance observations, as tools to capture evidence of the hypothesized increase in creativity and growth. Each data generation method is detailed in the following sections.
2.1 Capturing Creativity through the Next Generation Creativity Survey (NGCS)

The research team used CRoC’s signature student creativity assessment, the Next Generation Creativity Survey (NGSC), to measure student creativity, problem solving, originality, self-efficacy, empathy, and dispositions to collaboration.

Before expanding upon the details of the NGCS’s design, it is essential to clarify CRoC’s approach to understanding human creativity. Conceptions and definitions of creativity, both stated and implied, range widely. Some scholars and authors, including Gardner (1993)\(^1\) and Csikszentmihalyi (1996)\(^2\) focus on extraordinary creativity – the production of masterworks of art, music, dance, or theater.

Others focus on inventions that impact the way we live and work on a global scale – the bread-slicing machine (1928), the hybrid car (2000), and the Swiffer mop (1996) as examples. While we may dream of producing a fresco for the front portico at New York’s Metropolitan Museum of Art, or of penning the next best-selling novel, these are not the types of invention we commonly find in school and after-school creativity programs.

The ideas that the JumpStart Theatre Program brings to creative education focus on smaller acts of invention, often known as ‘everyday creativity’ or ‘little’ or ‘mini c’ creativity, which are nonetheless skills and behaviors that fit common, general definitions, of creativity. These definitions focus on two qualities – creative *processes* that lead to ideas, or things, that (1) are *new or novel*, and (2) *have value*. Thus, a creative idea is an original or unusual idea that can be put to some use or purpose that has value to someone. Furthermore, the creative *processes*, in which learners experiment, explore, imagine, tinker, test, and take risks are often of equal or greater value than the resulting creative product.

CRoC often assesses for everyday creativity, and creative processes, behaviors and orientations using a variety of qualitative methods, like rehearsal and performance observations. To complement these qualitative process-oriented methods, CRoC employs the NGSC, a quantitative tool that captures learners’ creative orientations and problem solving abilities at a given moment in time. Thus, the survey contains questions that ask students to self-report their creative orientations and tasks that can be rated by human judges for their levels and types of creativity. The model below lists the variety of scales on the survey.

2.1.1 Next Generation Creativity Survey Model

<table>
<thead>
<tr>
<th>Self-Reported Creativity</th>
<th>Demonstrated Creativity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Fluency</td>
<td>Creative Fluency</td>
</tr>
<tr>
<td>Originality</td>
<td>Originality</td>
</tr>
<tr>
<td>Collaboration</td>
<td>Creativity in Drawing</td>
</tr>
<tr>
<td>Empathy</td>
<td></td>
</tr>
<tr>
<td>Creative Problem Solving</td>
<td></td>
</tr>
<tr>
<td>Creative Self-Efficacy</td>
<td></td>
</tr>
</tbody>
</table>

The NGCS is intended to measure creative skills and dispositions as well as supportive attitudes (e.g. collaboration and empathy) at the time when program students began their work in the JumpStart Theatre Program and then again after participating in their school’s musical production. Growth in scores between the pre- and post- administrations provides indications of the effects of programs on their participants.

With the NGCS, students have the opportunity to display creative thinking and creative behavior through tasks required by the survey. These tasks include speculating on what life would be like if a novel condition(s) prevailed, inferring what a character in a drawing might be thinking, and bringing evidence from the drawing to bear on that inference. Students are invited to make multiple speculations. The number they create can be thought of as creative fluency. Their tendency to be original contributes to their creativity scores.

Following Amabile's (1996) Consensual Assessment Model\(^3\), we gather expert educators, including teaching artists, to make judgments about the creativity of student responses to these tasks. We also include a set of questions eliciting student self-reports of their own creative practices and orientations. This is a common feature of available creativity tests such as the Torrance Test of Creative Thinking Skills. We also include self-report scales probing the development of student attitudes and behaviors that are believed to be important ingredients in their success. These are measures of collaboration, empathy, creative self-efficacy beliefs, critical thinking, and creative problem solving. These elements align with what is known as the social psychology of creativity.

2.1.2 NGCS Items and Scales

<table>
<thead>
<tr>
<th>Self Reported Creativity</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Fluency</td>
<td>e.g., agreement with the statement, “I find it easy to think of lots of ideas.”</td>
</tr>
<tr>
<td>Originality</td>
<td>e.g., agreement with the statement, “My ideas for solving problems are often unusual.”</td>
</tr>
<tr>
<td>Creative Problem Solving</td>
<td>Approaching problems by testing alternative solutions, without rushing to judgment and with a willingness to be wrong while speculating</td>
</tr>
<tr>
<td>Creative Self-Efficacy</td>
<td>e.g., agreement with the statement, “I can usually solve a difficult problem if given enough time.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Psychological States or Dispositions Supporting Creative Behavior</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collaboration</td>
<td>e.g., agreement with the statement, “I like listening to the ideas of other students.” or, “I like to contribute to group projects.”</td>
</tr>
<tr>
<td>Empathy</td>
<td>e.g., agreement with the statement, “I can usually tell how someone else is feeling.” or, “I care about helping others who are having difficulties.”</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Demonstrated Creativity</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Drawings</td>
<td>Students compose a self-portrait of themselves designing or inventing something. Portraits are judged for creative details and originality.</td>
</tr>
<tr>
<td>Creative Fluency</td>
<td>Students are asked to list as many ideas as possible. The greater number of ideas a student produces in an allotted period of time, the higher her creative fluency.</td>
</tr>
<tr>
<td>Critical Thinking</td>
<td>This is evidenced as students present their ideas and opinions about what the featured, fictional animal is thinking.</td>
</tr>
</tbody>
</table>

**Note:** In this section of the survey, students respond to open-ended questions and prompts by writing their analyses and conclusions and by drawing themselves doing creative activities, such as inventing, designing, and solving problems.

2.1.3 NGCS Implementation

In the first year of the study, the 2015 – 2016 academic year, the CRoC research team administered a first cohort of pre/post-test NGCS to 150 students in the three original schools, Finneytown, Gamble and Holmes. Approximately half of the surveyed students participated in the JumpStart Theater Program and approximately half of the surveyed students served as a control group.

Treatment students were those involved in play productions at the three schools. Control students were surveyed from among non-participants at the three schools. The general
analytical design of the work was to compare post-scores to pre-scores and to report on gains that students made of various elements or dimensions of creativity.

In the 2016 – 2017 academic year, CRoC administered a second cohort of pre/post-test NGCS to students in the original three schools and to Felicity-Franklin Middle, the fourth school that joined in the second year of the study (SY2016-17). In this second year of study, a total of 152 surveys were “usable.” A usable survey is one that has both pre- and post-surveys completed, such that pre- and post-survey data align for each student. Seventy-five surveyed students participated in the JumpStart Theater Program and 77 surveyed students were in the control group.

Because students self-select to participate in the JumpStart Theater Program and some students may choose to participate in one year, but not the next, the NGCS is not tracked with students across years. Instead, each cohort serves as a snapshot of the program over the course of three years. In the final year of the study, general and recurring trends from all three cohorts’ performance on the NGCS will be reported.

2.2 Observations
To complement the quantitative data generated through the NGCS, CRoC used several types of observations as qualitative data collection methods. These methods serve as triangulation to the quantitative data and are detailed in the following sections.

2.2.1 Teacher Bootcamp Observations
Research Assistants (RAs) attended the January 2017 Bootcamp professional development training. iTheatrics and JumpStart Theatre teaching artists led the Bootcamp sessions, which successively prepared and coached teachers to create the world of the play and to present a complete production with music, sets, costumes, and props. RAs were trained to record their observations of the Bootcamp using a customized guide.

2.2.2 Rehearsal Observations
An RA attended between five and seven rehearsals at each of the schools at the beginning, middle, and end of the rehearsal process, using the guide to focus their observations. The work of Sheila Page4 was shared with each RA to deepen their understanding of the creative behaviors that they might observe.

2.2.3 Performance and Share-Out Observations
An RA attended one performance at each school, using the guide to focus their observations. Additionally, the RAs attended the group performance at the Aronoff Center for the Arts

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4 Creative Attributes Inventory, courtesy of Ms. Sheila Page, HM Inspector of Education, at Kirkcaldy, Scotland Ministry of Education)
2.3 Teacher & Teaching Artist Surveys
Finally to complement the quantitative data generated through the NGCS and the qualitative observations, CRoC used qualitative teacher and teaching artist surveys. These surveys further triangulate to the quantitative and qualitative data.

Twenty-two JumpStart Theatre teachers completed a paper pre-survey and two teaching artists completed a paper pre-survey. The surveys prompted teachers and teaching artists to reflect upon their expectations, hopes, and plans for the JumpStart experience.

Nine JumpStart Theatre teachers completed a post-survey delivered online via Survey Monkey. The survey prompted teachers to reflect upon their and their students’ learning, growth, and challenges during the JumpStart Theatre Program and musical theatre production.
3. Quantitative Evaluation Results: The NGCS

We now detail the data findings, starting with the quantitative results from the Next Generation Creativity Survey (NGCS), which shed light on student creative problem solving, empathy, collaboration, and more. First, we present the Year Two study sample size and results for all students from all four schools. Next, we present results for each of the four schools. Then, we feature a two-year overview of student performance on the NGCS in Year One and Year Two and synthesize the quantitative results.

The NGCS: Sample Size

CRoC attained a sample of 75 treatment student surveys and 77 control surveys in all, for a total of 152 completed, matched (pre-/post surveys). Treatment students were those involved in play productions at the four schools. Control students were selected from among non-participants at the four schools and given the same pre- and post-surveys as participants. The general analytical design of the work was to compare post-scores to pre-scores among students in the treatment and control group and to report on gains or losses that students made in various elements or dimensions of creativity.

<table>
<thead>
<tr>
<th># of Usable Surveys</th>
<th>Treatment Students</th>
<th>Control Students</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Felicity</td>
<td>25</td>
<td>24</td>
<td>48</td>
</tr>
<tr>
<td>Finneytown</td>
<td>14</td>
<td>15</td>
<td>29</td>
</tr>
<tr>
<td>Gamble</td>
<td>19</td>
<td>18</td>
<td>37</td>
</tr>
<tr>
<td>Holmes</td>
<td>17</td>
<td>20</td>
<td>37</td>
</tr>
<tr>
<td>All EdTA</td>
<td>75</td>
<td>77</td>
<td>152</td>
</tr>
</tbody>
</table>

The following tables include averages of pre- and post- scale scores, which were analyzed to determine if there are statistically significant differences between students’ NGCS scores on the pre- and post- creativity scales. Each self-report scale, in which students reflect on their perceived creative problem solving, collaboration, empathy, creative self-efficacy, and creative fluency skills, ranges from 1 – 4. The demonstrated creativity elements of the survey are scored by trained survey scorers, and scores range from 0 – 3. Thus, all averages presented in the following tables fall within the 0 – 4 range, depending upon whether the question assesses elements of creativity through self-report questions or demonstrated creative tasks.

The ‘Gain’ column indicates whether there is a statistically significant difference in the pre- and post-scores for each group. The final column highlights the scales in which treatment students outperformed the control students, regardless of gains or losses between pre- and post-surveys.
3.1 All Students: Year Two

Generally, in Year Two of the study, students who participated in the JumpStart Theater Program achieved higher NGCS scores than the control group students before and after participating in the program. However, JumpStart Theater students, en masse, did not show statistically significant gains in the NGCS over time. These findings are presented in Table 1.

Table 1: Comparison of EDTA Treatment and Control Students’ Performance on NGCS Scales

<table>
<thead>
<tr>
<th>SCALE OR MEASURE</th>
<th>EDTA ALL</th>
<th>Gain?</th>
<th>CONTROL ALL</th>
<th>Gain?</th>
<th>EDTA Out-performs Control Students</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Pre</td>
<td>Post</td>
<td>Pre</td>
<td>Post</td>
<td>XX</td>
</tr>
<tr>
<td>Creative Problem Solving</td>
<td>3.18</td>
<td>3.17</td>
<td>2.91</td>
<td>2.94</td>
<td>XX</td>
</tr>
<tr>
<td>Creative Efficacy</td>
<td>3.34</td>
<td>3.32</td>
<td>2.98</td>
<td>3.08</td>
<td>x</td>
</tr>
<tr>
<td>Collaboration</td>
<td>3.36</td>
<td>3.38</td>
<td>2.95</td>
<td>3.07</td>
<td>x</td>
</tr>
<tr>
<td>Empathy</td>
<td>3.34</td>
<td>3.35</td>
<td>2.96</td>
<td>2.98</td>
<td>XX</td>
</tr>
<tr>
<td>Originality</td>
<td>3.31</td>
<td>3.29</td>
<td>3.02</td>
<td>2.95</td>
<td>XX</td>
</tr>
<tr>
<td>Creative Fluency</td>
<td>3.07</td>
<td>3.14</td>
<td>2.81</td>
<td>2.78</td>
<td>XX</td>
</tr>
<tr>
<td>Creativity in Inventing*</td>
<td>1.33</td>
<td>1.33</td>
<td>1.13</td>
<td>1.19</td>
<td>XX</td>
</tr>
<tr>
<td>Critical Thinking*</td>
<td>1.48</td>
<td>1.41</td>
<td>1.19</td>
<td>1.23</td>
<td>XX</td>
</tr>
</tbody>
</table>

* = demonstrated creativity; x = statistically significant gain; o = statistically significant loss

Table 1 illustrates that JumpStart students out-performed control group students in creative problem solving, creative efficacy, collaboration, empathy, originality, creative fluency, and demonstrated creativity in inventing, even without experiencing a significant growth in these areas over time before and after the JumpStart Theater Program. Meanwhile, control students showed significant gains in creative efficacy and collaboration, yet their post-scores were still notably lower than the treatment students’ post-scores in creative efficacy and collaboration.

3.2 Students by School: Year Two

Tables 2 – 5 show score changes for all four participating schools: Holmes, Finneytown, Felicity, and Gamble. We present each table below with a brief explanation of the trends.

Holmes’ EdTA students demonstrated significant gains in creative problem solving and critical thinking, while Holmes control students demonstrated significant gains in demonstrated creativity in inventing and critical thinking. Although Holmes students in each group experienced slight significant gains, generally, the treatment EdTA students out-performed
the control students in creative problem solving, creative self-efficacy, collaboration, empathy, originality, and creative fluency.

Finneytown students in the treatment and control group performed similarly in the pre- and post-surveys. Of note, Finneytown control students experienced a significant gain in collaboration, while the EdTA students out-performed the control students in creative fluency.

<table>
<thead>
<tr>
<th>SCALE OR MEASURE</th>
<th>EDTA N = 17</th>
<th>Gain?</th>
<th>CONTROL N = 20</th>
<th>Gain?</th>
<th>EDTA Out-performs Control Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Problem Solving</td>
<td>Pre 2.99</td>
<td>Post</td>
<td>Pre 2.81</td>
<td></td>
<td>XX</td>
</tr>
<tr>
<td>Creative Efficacy</td>
<td>3.28</td>
<td>3.35</td>
<td>2.93</td>
<td>2.87</td>
<td>XX</td>
</tr>
<tr>
<td>Collaboration</td>
<td>3.22</td>
<td>3.34</td>
<td>2.8</td>
<td>2.87</td>
<td>XX</td>
</tr>
<tr>
<td>Empathy</td>
<td>3.22</td>
<td>3.39</td>
<td>2.77</td>
<td>2.96</td>
<td>XX</td>
</tr>
<tr>
<td>Originality</td>
<td>3.25</td>
<td>3.19</td>
<td>2.8</td>
<td>2.74</td>
<td>XX</td>
</tr>
<tr>
<td>Creative Fluency</td>
<td>2.88</td>
<td>2.97</td>
<td>2.69</td>
<td>2.69</td>
<td>XX</td>
</tr>
<tr>
<td>Creativity in Inventing*</td>
<td>1.27</td>
<td>1.14</td>
<td>0.97</td>
<td>1.15</td>
<td>x</td>
</tr>
<tr>
<td>Critical Thinking*</td>
<td>1</td>
<td>1.2</td>
<td>0.95</td>
<td>1.15</td>
<td>x</td>
</tr>
</tbody>
</table>

* = demonstrated creativity; x = statistically significant gain; o = statistically significant loss; XX = Program Out-performs Control Students
Despite a significant decline in empathy, Felicity EdTA treatment students out-performed the control students on all scales: creative problem solving, creative self-efficacy, collaboration, empathy, originality, creative fluency, critical thinking, and creativity in inventing.
Gamble control students showed significant gains in creative problem solving, creative self-efficacy and collaboration. However, their gains only brought them to equivalent levels of the EdTA students. Gamble EdTA treatment students outperformed the control group in collaboration, empathy, demonstrated critical thinking, and creativity in inventing.

### 3.3 All Students: Year One & Year Two

Finally, we present a two-year glimpse of the ways in which EdTA students have outperformed control students, regardless of the time in which students took the survey in Table 6.

![Table 5: Comparison of Gamble Treatment and Control Students' Performance on NGCS Scales](image)
Broadly speaking, EdTA students outperform the control students in all measures of creativity across schools and years even though they did not necessarily experience significant gains over time while participating in the JumpStart Theater Program. This result is fascinating, yet largely unsurprising. Students who opt to participate in the JumpStart Theater Program are likely to be attracted to creative expression and the arts out of personal interest. It could therefore be anticipated that those same students report more confidence in their creative self-perceptions prior to participating in JumpStart than their peers before or after the JumpStart Theatre Program. These same students may show generally higher demonstrated creativity scores, as well, because they have an interest in creative arts and/or have dedicated time to developing their creative skills through other extra-curricular activities in the arts at school, in their community or at home.

In short, students who choose to participate in the JumpStart program probably enjoy the creative arts and feel relatively confident in their own abilities, which is reflected in their NGSC self-report scores. Furthermore, these students may have sought out other creative arts opportunities in the past, which have further developed their creative abilities as demonstrated on the drawing/inventing and critical thinking portions of the NGCS.

Although the second year NGCS results do not show many significant gains for JumpStart students, in the first year of the JumpStart Theatre Schools project, treatment students outperformed control students in five of six self-reported creativity scales (all but collaboration) and in three key areas of demonstrated creativity we reported (critical thinking, and creativity in drawing/inventing). We are inclined to think that the more robust turnout of control student surveys last year brought evidence of reliable differences.
between the program and control students. However, the consistent high scores for program students this year regardless of time stand in their own merit.

We are also not surprised that in the two years of the student, JumpStart treatment students have outperformed their peers in all areas of the NGCS. The qualitative data, presented in forthcoming sections of this report, support such findings and illustrate through observations from rehearsals and performances that JumpStart students show high levels of creative problem solving, collaboration, and empathy. Although the NGCS may not detect significant gains over time in the second year of study, the consistent high scores on the NGCS are supportive of the observations and suggest that JumpStart students who choose to engage in theatrical and creative performance are also relatively confident in their creative abilities.

Felicity-Franklin students at work on “Honk JR.”
As a final note on the quantitative analyses, it is important to note that results are very likely affected by the small sample sizes, ranging from 14 – 25 students. There is also a likely ‘spillover effect,’ in which control students are exposed to some elements or experiences that the treatment students experienced in JumpStart.

For example, control students may be friends with students in the treatment group and, thus, may watch a rehearsal; or they may hear about the benefits of the program, see the school buzzing with excitement, or be in a class with a teacher who also takes part in the JumpStart program and who has integrated some of the practices into everyday learning—all of which could affect their perceptions of themselves or their demonstrated creativity as captured on the NGCS. Therefore, we cannot explain gains for control students other than to say they may have had some beneficial experiences, which influenced the scores, in addition to the general unreliability of such small samples. Nonetheless, score gains are worth noting and may illustrate a meaningful positive change over time.

4. Qualitative Evaluation Results
In this second findings section, we present our qualitative analyses that provide further insight on the JumpStart Theatre Program’s impact on student, teacher, and school community creativity, attitudes towards theatre, and growth. These qualitative findings are gleaned from observation and teacher and teaching artist survey data. More specifically, in this section we use qualitative data to understand how the JumpStart Theatre professional development Bootcamps are translated into practice in school and the extent to which students, teachers, and school communities experienced growth in creativity, problem solving, resilience, collaboration, and a ‘sense of community’.

We start by presenting the philosophies promoted during the observed Bootcamp sessions and providing evidence of how those philosophies were brought to life in the JumpStart Theatre Program on a day-to-day basis. We then provide insights on teacher and student growth and the factors that appear to have enabled such growth through the JumpStart Theatre program.
4.1 Bootcamp Approaches, Learning, Philosophies, and Tools
The JumpStart Theatre Bootcamp trainings serve as one of the primary and most intensive professional development mechanisms to support teachers in implementing the JumpStart Theatre Program. The three training sessions are scheduled over a three-month period; the first session details musical theatre basics. The second, technical theatre elements; and the third, rehearsal techniques. After attending the Bootcamp all-day workshops, teachers are provided with ongoing support from Teaching Artists and EdTA to sustain the approaches, learning, philosophies and tools that are introduced and cultivated in each Bootcamp session. The Bootcamps provide relatively new theatre directors, choreographers, set designers, and leaders in the JumpStart Theatre Program with an initial critical and concentrated foundational period for professional growth and support. A strong Bootcamp session with practical, actionable, and experiential training is what makes the JumpStart Theatre Program possible in schools.

CRoC field researchers observed the Bootcamp sessions that took place in January 2017, early in the process of each school’s musical theatre production. These observations yielded insights about the prominent themes, philosophies, and approaches emphasized and embodied during the Bootcamp, which we present below. Several of the Bootcamp philosophies identified in this second year of study were consistent with themes identified in the first year of study. Recurring themes across years are indicated with an asterisk

1. Experiential Learning *
2. Practical Problem Solving
3. Practical Tools, Tips, and Tricks for Rehearsal *
4. “Tell the Story” *
5. Empowering Teachers and Building Community through Agency, Ownership, Mutual Respect, and Support
We elaborate upon each of these themes with examples from observational data.

4.1.1 Experiential Learning
As in the first year’s Bootcamp, teachers engaged in an experiential and participatory learning journey. As one teaching artist reflected in a Bootcamp survey, they sought to “empower students to be a part of the creative process guided by the directing team.”

Thus, teachers undertook warm-ups, activities, and rehearsal techniques that could and should be used with their students. Creating an experiential learning environment showed teachers “how to teach their students about musical theatre” by first having them “perform all of the activities” themselves (CRoC Observer 3). The extent to which experiential learning appears to have been intentionally designed in the Bootcamp suggests that the EdTA Bootcamp Leaders know that when teachers experience the value of a teaching or learning approach, they tend to incorporate it into their own teaching practice. All three CRoC field researchers noted the value and prominence of this participatory method in their observation notes:

Observer 1: “The leaders of this Bootcamp were PHENOMENAL about showing how to translate the exercises taught to the students. Instead of just teaching them these methods, they had them participate. They gave the teachers a real opportunity to feel the benefits of what they would teach their students, allowing them to feel that how effective these practices are is vital to ensuring they translate back to the students and are equally as effective.”

Observer 2: “The way that the teachers were guided to transfer these activities to their students was great. They all realized how beneficial the exercises would be. For example, they learned how allowing the students to take part in the costuming process would be beneficial to them owning their character, and really feeling like they had a hand in the process.”

4.1.2 Practical Problem Solving
One facet of teachers’ experiential learning included participating in activities that would prepare them to be resourceful, clear-headed, decision-makers when the inevitable myriad of challenges emerged during rehearsals and performances. CRoC field researchers noted examples of these practical problem-solving activities:

“Another way [the Bootcamp Leader] taught them to manage or adapt their expectations was to introduce extra obstacles into their activities, making the teachers have to quickly adjust. When the teachers worked in groups to choose fabrics to represent the different characters in Seussical the Musical, [the Bootcamp Leader] told them they could use more than one fabric per character. A while into their planning process, he added that they could not use more than two fabrics per character, and all of the fabrics they pick for the different characters need to look like they all belong to the same show. Later when he asked the teachers to design their budgets for Aladdin, he told the teachers they had a budget of $3000, and as they got
further into the plans, he told them there were budget cuts so each group only got $2000.”

These activities that prompted experiential and applied practical problem solving also provided a chance for teachers to consider how they could cultivate similar practical problem solving and resourcefulness amongst their students:

“Teachers considered set designs, to see how they could be overly extravagant, but in the end, they are even able to convey the set using only people, or one overall theme representation to create a set. They discussed how this would help the kids really understand that a story is being told through their actions and that not everything has to be an overly expensive set.”

4.1.3 Practical Tools, Tips, and Tricks for Rehearsal
In addition, in an effort to “demystify tackling blocking, learning music or staging a production number” teachers were provided with practical, clear and codified planning and rehearsal tools, tips, and tricks to use as creative leaders and as teachers. For example, each teacher was given a hand-out that laid out a basic rehearsal schedule, a basic structure that had been tested repeatedly and was proven to be the most effective way to keep students’ attention while supporting them to make the greatest possible growth in one rehearsal. Several CRoC field researchers also noted that this Bootcamp was particularly practical in comparison to previous JumpStart Theatre Bootcamp professional development trainings:

“While previous Bootcamps covered the importance of warm-ups, there was an increased focus on the overall structure recommended for rehearsals. [The Bootcamp Leader] went over the hand-out he gave them about structure, encouraged note-taking, and asked them to write down all of their resources as something to take back with them to their respective schools.”

It seems that the Bootcamp Leader tried to make the Bootcamp as practically useful as possible for teachers, not only by providing hands-on materials for teachers to take with them after the Bootcamp, but also by prompting “teachers to say how and if each activity was something they could do with their students, so that any disconnect between the Bootcamp and their specific student programs could be addressed then, and so that the teachers could think about how each activity would benefit their individual students.”

More specifically, many of the Bootcamp warm-ups used with teachers often connected to a prominent theme, skill, or expertise necessary when engaging in theatrical performance. For example, teachers were led through calming, meditative exercises in which they were encouraged to “slowly peel off their negative connotations and thoughts toward themselves” and instead embrace their assets, skills, and resources individually and as a community, as a means to reduce the stress that comes with producing and/or participating in a performance. Teachers were instructed that this same activity could be used with
students to cultivate a similar sense of calmness, agency and accomplishment, during particularly stressful moments of the production process.

4.1.4 “Tell the Story”
Consistent with the most prominent theme observed in the first year’s Bootcamp sessions, one of the most resonant themes in the second year Bootcamp was the idea of when in doubt, just “tell the story.” This concept was reiterated to first- and second-year Bootcamp teachers throughout the sessions as a means to simplify and de-stress the musical theatre process:

“The Bootcamp Leader] told the teachers: “It always comes back to tell a story”, referencing an idea that he has brought up in every Bootcamp. **At the end of the day, if the story has been told, then the teachers have done their jobs.** In the first Bootcamp, this idea was used to explain that they don’t need to get complicated with their choreography or vocals, when the story can be told with levels, proximity, etc. to make the relationships and dynamics clear. The same idea was applied to showing how simple costumes and sets can convey a lot of meaning, and to show that the story can be told with just the words on the page if the sets and props they want are unavailable.”

“**[The Bootcamp Leader] was sure to stress that regardless of budget, regardless of resources, regardless of space, the most simplistic set design can convey a story. [...] The main take away was, regardless of your budget, even the most basic of sets can help convey your story, but in the end, if the kids are telling their story and loving the experience, you are doing the right thing.”**

Interestingly, in this second year Bootcamp, teachers were pushed to think beyond the initial mantra of “tell the story” to critically consider how certain theatrical elements can convey the story. One CRoC observer noted:

“**[The Bootcamp Leader] asked the teachers what function of costumes in musicals was, they answered “to tell a story”, but he made them delve further and explain how it helps tell a story, until they answered that it puts you in a time period, or expresses mood and helps create a culture.”**

It seems in this year the Bootcamp Leader wanted to make sure teachers truly internalized how they could simply and compellingly “tell the story” with limited resources and a healthy doses of thoughtfulness. The Bootcamp Leader brought the mantra to life and made it clear and useful by prompting teachers to consider how to apply and embody the mantra with their students, when making production and design decisions. This new approach to the age-old “tell the story” concept was a fresh way to explicitly transform an amorphous and over-simplified ‘theory’ and into actionable practice.
4.1.5 Empowering Teachers and Building Community through Agency, Ownership, Mutual Respect, and Support

Finally, this year’s Bootcamp training sessions had a strong emphasis on empowering teachers and building a sense of community. These two important outcomes were achieved by giving teachers a chance to develop their perceived sense of agency and ownership while cultivating mutual respect and support among Bootcamp Leaders and teachers. More practically, this was achieved through thoughtful, reflective dialogue and activities led by the Bootcamp Leader. For example:

“The Bootcamp Leader] also made sure to seldom give the teachers the answers to why they did an activity or why it was important, and instead asked teachers what they noticed or learned from it, as a way of encouraging the teachers to think critically and have ownership over what they learned.”

“The teachers were asked to list a resource for each letter of the alphabet. The teachers were forced to think through all the people or organizations they had at their disposal to aide them in their process of producing a show. Most importantly though, [the Bootcamp Leader] stressed that they themselves, the teachers, were the greatest asset they had. They work tirelessly to produce this show and ensure that the students are getting what they need out of this, and most of the time, they overlook themselves as resources, when they in fact, are the main resource the show has. It was a great morale booster, as well as an innovative way to ensure the teachers knew they were not alone.”

In practice, teachers also discovered during the Bootcamp that they are each other’s best resources. When sharing what they planned to use from the Bootcamp in their own rehearsals and production process, teachers often listed ideas that came from other schools, not from the EdTA prescribed list of suggestions or activities. The Bootcamp Leader noticed this and praised teachers for adopting each other’s practices, like making a public, community checklist tracking progress on production elements, “because that idea came from the teachers at Gamble rather than from anything [The Bootcamp leader] taught them, and showed teachers that were learning from each other.”
4.2 Carry Over from the Bootcamp

The aforementioned themes, philosophies, and approaches that emerge in the Bootcamp are important stand-alone concepts that characterize a well-executed musical professional development. However, it is important to examine the extent to which teachers were able to translate the Bootcamp philosophies into actual JumpStart Theatre Program practice. If teachers are able to implement what they learned in the Bootcamp in their everyday theatre rehearsals and practice, we can be more confident that the growth in student and teacher performance, creativity, confidence, collaboration, resilience, and sense of community experienced during the period of study can be attributed to the JumpStart Theatre program. Thus, we now briefly review evidence from the data that indicate the extent to which teachers successfully enacted the Bootcamp learnings in their musical theatre rehearsals and production processes.

In summary and in contrast to Year One of the research study, teachers used the Bootcamp philosophies, approaches, and tools in the day-to-day JumpStart Theatre program regularly and consistently. This is a notable improvement from the first year, during which schools showed signs of Bootcamp philosophies (“tell the story” and “embrace improvisation” and “there are no right or wrong answers”) but were inconsistent with daily warm-ups and debriefs, scheduling, keeping track of progress, and creating time for students to thoughtfully and creatively contribute to the show’s design and production.

In the second year of the study, teachers who participated in the program previously demonstrated improvements in their confidence, practice and preparedness, and ability to put the Bootcamp philosophies into action with their students. In short, teachers are improving their practice of orchestrating musical theatre productions. We now provide examples of data that indicates that teachers successfully brought the Bootcamp teachings to life in their JumpStart Theatre productions.

4.2.1 Agency and Ownership

In the Bootcamp, teachers engaged in tasks that fostered their agency and ownership as creative directors, producers and choreographers and in brainstorming activities that would cultivate similar agency and ownership in their students. This was explicitly addressed throughout the Bootcamp training:

“When asked how to then make the exercise realistic, one of the teachers from Gamble suggested that they do with their students what [the Bootcamp Leader] did with them - put limits on the students by giving them fewer choices. Another teacher suggests that they give the primary control over choosing a costume to the other students, and then give the individual student a choice of what to wear between three costumes the group selected for them.”

After experiencing their own agency and devising strategies to cultivate students’ agency, teachers were able to use those practices into the JumpStart Theatre rehearsals. Several
CRoC observers repeatedly noted the ways in which students had opportunities to have input in choreography, costumes, and set design:

“Students on the production team are also responsible for deciding the costumes for the show and for communicating this to the actors” [Gamble]

“When there wasn’t something specific she needed, she allowed the students to come up with their own creative interpretations” [Felicity]

CRoC observers were also clear to indicate that students’ opportunities for input were sincere and were not tokenistic. Student voices were seen as important resources to utilize during the production process. For example, tech students at one school had an entire rehearsal dedicated to brainstorming and planning design ideas with their teachers. After this session, students were supported to bring their brainstormed ideas to life in staging and set design. Because students could see their ideas being sought and valued by their teachers, and incorporated into the production, they had the chance to develop a true sense of agency and ownership. One CRoC observer noted this during a rehearsal observation at Finneytown:

“Things were not fitting into the song the way the teacher wanted them to, so they reworked the steps of the song to better fit the music. The kids were invited to give input on how to make the flow of the piece better suited to the selection. The invitation for the kids to be involved seemed to attune their focus, they felt involved therefore they were interested and invested in the outcome.”

Thus, teachers successfully integrated learning about the importance of agency and ownership into the JumpStart Theatre rehearsals and production.

4.2.2 Practical Tools, Tips, and Tricks for Rehearsal
Teachers also used many of the practical tools, tips, and tricks from the Bootcamp in day-to-day rehearsal. Unlike the first year of program, CRoC observers noted in this second year that warm-ups and breakdowns at the start and end of each rehearsal were used consistently across schools. Furthermore, these opening and closing activities often directly tied to the skills they needed in a rehearsal – such as paying close attention to one another for coordinated movements, which would be necessary in choreography rehearsals later in the day. Several schools used the “checklist” idea that Gamble shared at the Bootcamp as a means to track timelines and progress. Also, CRoC field observers noticed several technical performance techniques used throughout rehearsals like at Felicity in which students were tasked to improve their volume and diction through a targeted activity:

“Students had to repeat their lines at different volumes, speed, and articulations, trying to exemplify how the different aspects of using their voices makes a difference in the way the audience hears the story.”
This activity and technique, in addition to many warm-ups and breakdowns and other organizational tools and tips were mentioned explicitly at the Bootcamp and then clearly and consistently integrated into daily student rehearsals.

Additionally, at Finneytown, a teacher gave a couple of students the Bootcamp creative problem solving strategy, so that they could solve how to flatten Stanley in one scene and then how to transform him into a flattened character. The students built a contraption using what they could find, like wood for a frame and black cloth for a curtain. The contraption had a lever that lowered a lightweight board to flatten Stanley. Then Stanley slipped through a slit in the curtain of the contraption and miraculously reappeared as a flattened Stanley.

4.2.3 “Tell the Story”
EdTA’s “tell the story” mantra also was integrated regularly into daily JumpStart Theatre rehearsals. This philosophy is embedded into almost every decision a JumpStart Theatre teacher makes, from resourceful, low-cost set and costume design to setting a manageable rehearsal schedule leading up to the performance. However, a CRoC field observer noted an explicit example of how teachers brought the “tell the story” to life for the students in a normal rehearsal at Felicity:

“If a student was in la la land, the teachers stopped, got their attention, and ensured the student knew what was expected of them. They often tied it back to the warm-up where they asked the student to think about their situation where their character was in the scene and asked them to really portray how they would feel if they were in that specific situation.”

4.2.4 Building Community & Utilizing Community Resources
The sense of community and the notion that “we are our own best resources”, which were actively cultivated during the Bootcamp, were present and noticeable in the actual implementation of the JumpStart Theatre Program. Both CRoC observers and JumpStart Theatre teachers noted the growing sense of connection and the importance of utilizing all facets of a community to help the production succeed. As summarized by one teacher in a post-program survey:

Teacher 1: “It takes a village! Or at least a large support network.”

Through specific activities, teachers actively created opportunities for students to develop a sense of community. For example at Gamble a CRoC field observer noted:

“The rehearsals the teachers have been conducting this semester have been a great use of time. They have allowed the cast to explore […], build trust and communion as a group.”

Teachers also actively reached out to their communal resources, like parents who volunteered to create programs, costumes, and set or sell tickets, and to EdTA who provided ongoing technical and pedagogical support.
Teacher 5: “I kept in constant communication with my resources at EdTA, almost to an annoying point, I am certain! I am ever so grateful for the support and information available to use through this wonderful team of people. I will really consider this program one of the best experiences of my career.”

Some teachers expressed surprise and delight in their community’s willingness to support this endeavor, from parents, to principals, to students, to school custodians:

Teacher 4: “I was surprised by a parent who came and watched rehearsals several times which provided the students an audience.”

Teacher 5: “I was delighted by the kid’s excitement for this program. Not only the students in the cast and crew, but the student body were so enthusiastic to watch their friends perform. I was also very happy with the support from everyone in our district regarding the show. Our custodians were fantastic and worked hard to help our show be successful! I am always and forever grateful for all the hard work they put in. The students in our cast and crew were so fantastic and encouraging to each other.”

The palpable sense of community and support was also echoed in teacher surveys when they were asked about the degree to which they felt supported by the school community—including their co-JumpStart Theatre teachers, administration, parents, etc. Two-thirds of surveyed teachers expressed that they felt “somewhat to very” supported by their school communities. Several teachers elaborated upon this sentiment:

Teacher 5: “I was so happy with our community and their support. I knew they would love it, but didn’t imagine we’d have the turn out and help we received. I am so excited to continue working with this community!”

Teacher 8: “I did not have as much support from my team as I expected. They missed rehearsals and did not always follow through on things, leaving me to pick up the pieces.”

Teacher 7: “I felt like our communication about our resources (available funds, stage, rehearsal space) could have been improved. Our access to appropriate space was a major issue. I think we needed to have worked out a primary and auxiliary space prior to rehearsal beginning.”

Teacher 9: “I absolutely felt and appreciated the support from our school community and our parents. They were AMAZING!”

When asked about whether they felt supported by EdTA all of surveyed teachers expressed that they felt “somewhat to very” supported by EdTA. As summarized by one teacher:
Teacher 8: “I could not have produced the show without the training from EdTA. Our mentor was very supportive and had some really great suggestions. She also did a great job of realizing what pieces I was missing or not giving enough attention and alerting me before it was too late. For example, she suggested a costume parade sooner than I had planned which turned out to be a huge life saver.”

Finally, one teacher’s account of the JumpStart Theatre community demonstrates the impact and importance of this community on all who participate in the program, especially students.

Teacher 3: “One of our lead actor’s parents was battling cancer all year… and the parent was able to witness our opening night. Then a week later, that parent passed away. This 8th grade student never showed any signs of turmoil, was committed to the students and the production, and was a shining star throughout the performances. I know that this creative process and community was comforting to the student and an obvious outlet for dealing with all the stress of his family tragedy.”

In summary, as evidenced by the aforementioned data excerpts, JumpStart Theatre teachers consistently implemented a musical theatre production program that embodied the signature JumpStart Theatre Program philosophies and approaches. We therefore feel confident linking the observed teacher and student growth in creativity, collaboration, resilience, and community to the JumpStart Theatre program because the program was implemented according to the same philosophies and at the same quality as the Bootcamp.

4.3 Teacher Growth
We now document the teacher growth noted by JumpStart Theatre teachers in their pre- and post-program survey, followed by student growth in the subsequent section. After reviewing the qualitative data on teacher and student growth, we explore the factors that may have enabled teachers and students to experience growth in a variety of domains.

To summarize, teachers experienced a sense of growth and learning in the following ways:

1. Comfort with Creativity and Problem Solving
2. Sense of Community
3. Resilience
4. Theatre Expertise

We detail each area of growth in the following sections.
4.3.1 Comfort with Creative Limitations and Problem Solving
Teachers consistently expressed increasing comfort with the creative challenges and problem solving inherent in leading a musical theatre production with a tight budget and in a relatively inexperienced theatre community. This growth is especially of note especially because several teachers expressed anticipation and anxiety about “not knowing what to do” as a director and creative leader in an unfamiliar artistic domain.

Teacher 2 acknowledged struggling with the creative limitations (“It is a tough job. Having to completely come up with your own stuff fully can be challenging), but also said that they felt their creative instincts were most activated when they decided to “just wing it and have the kids put in their ideas.” Other teachers also felt that their creative instincts were most ignited when they had to problem-solve or act creatively within tight limitations. For example, Teacher 1 said “designing the set with what we had” ignited their creative instincts while Teacher 4 said, “being given a scene and 15 minutes to stage it was fun and good practice.”

All of these responses suggest that although teachers were regularly challenged, they were not defeated by these challenges and instead became comfortable using such challenging moments and limitations to spark their creativity. This level of comfort and openness to creative limitations and challenges appears to have increased from the first year of the study.

4.3.2 Sense of Community
Teachers also demonstrated growth when reflecting upon their sense of community and support from their community. More specifically, teachers indicated that they realized that they could and should delegate to, and depend upon, their team members because their community members were valuable and reliable sources of support:

Teacher 5: “I learned I can depend on teachers in my community to help with many things surrounding the production of a musical. [...] I know for certain I will be delegating more jobs out next year. I see that I could step-in more in other areas such as learning elements of my script in more detail and sooner than I did this year.”

4.3.3 Resilience
Several teachers demonstrated a sense of rejuvenated resilience in their teacher survey reflections as a result of participating in the JumpStart Theatre Program, as evidenced in the following excerpts:

Teacher 1: “Anything is possible through persistence, determination and a positive attitude when you and your students and colleague all want to put in the work.”

Teacher 2: “I learned that whatever is thrown at you, you still have to push through. Also my students are capable of anything!”
4.3.4 Theatre Expertise

Finally, most teachers indicated that they experienced growth in their theatre expertise, from understanding how to schedule and plan a thorough production process, to improving their story telling, musical, set-design, and creative blocking abilities. Twelve out of twenty-two teachers indicated at the Bootcamp that they hoped to improve their technical production, choreography, set design, and general theatrical performance skills. Many of them reported that they successfully grew those skills in follow-up post-surveys:

Teacher 8: “There is a LOT more to it than you realize as a performer or patron. This year I learned about digging through the script and how important that is to the final product [and] helping the students develop their characters [brought out my most creative instincts].”

Teacher 5: “I learned that I can do more with a musical than I thought I’d be able to. […] I found joy in directing the students. I have more ability in teaching students about stage interaction than I thought I would.”

Teacher 6: “Helping to create the set seemed to be my happy place. Now I know for future years. [and] I learned a lot about difference aspects of the creative process with making a play. I think I learned the most about blocking and helping students connect with their characters.”

Some teachers went so far as to use their theatre expertise in their normal classrooms:

Teacher 9: “I thought I had not dramatic talent at all, I was surprised to find during bootcamp that I wasn’t as bad as I thought. […] I learned that many of the things done to prepare actors and actresses were things that could easily be implemented into my daily classroom routine. I even used many of the warm-ups to get my kids focused and ready for instruction.”

The evidence of perceived teacher growth through the JumpStart Program can be best supplemented with information on teachers’ reported likelihood of participating in the program in the future. Sixty-six percent of surveyed teachers indicated that they are “highly likely” and twenty-two percent of surveyed teachers indicated that they are “likely: to participate next year; meanwhile only, eleven percent (one teacher) indicated that they are unsure if they will participate in the program next year.

In summary, the teacher survey data indicates that, although the JumpStart Theatre Program is designed to support student growth, creativity, and collaboration, JumpStart teachers also benefit from participating in this program. Specifically, they experienced growth in their comfort with creative challenges and problem solving, sense of community, resilience, and theatre expertise. Perhaps best summarized by a JumpStart Theatre teacher:
Teacher 9: “This was probably by far one of the best professional development experiences I have had as a teacher and I have been around for a while. My first day was filled with why am I here and my last day left me feeling like why is this over.”

4.4 Student Growth
The qualitative data collected in observations and teacher surveys complement the quantitative findings on students’ growth in creativity, collaboration and more. Every teacher reflected delight, surprise, and pride in their students’ ability to exercise their creativity, persist, adapt, and thrive in times of tight schedules, limited materials, and general stress. CRoC observers also note particular moments of student creativity, resiliency, collaboration and more. We present our analyses with excerpts from the data according to the following domains in which students demonstrated growth:

1. Confidence
2. Creativity
3. Adaptation, Improvisation, and Resiliency
4. Ownership and Agency
5. Collaboration and Sense of Community

4.4.1 Confidence
Prior to participating in the program, over half of the 22 teachers indicated on their pre-surveys that they anticipated and hoped to build students’ confidence through the JumpStart program. Throughout the program and in post-surveys teachers and CRoC field researchers noted that students actually demonstrated increasing confidence throughout their participation in the JumpStart Theatre Program. One teacher in particular reported seeing tremendous growth in students’ throughout the program and also in the classroom:

Teacher 6: “Most students started out not wanting to truly perform, just wanting to say their lines. Eventually they took everything we taught them and became the characters.”

Teacher 6: “The best thing about doing this was to get to see students grow. It was amazing to see confidence grow on the stage and even in the classroom. Even my grade level team commented about one student and how much their confidence had grown in the classroom throughout this process.”

CRoC field observers also noted many instances in which they saw students’ confidence visibly grow during a JumpStart Theatre rehearsal. For example, an observer at Felicity noted:

“There was a student who was supposed to be a goose who seemed to be very nervous to take on his role. As he entered the stage to speak his lines, you could almost see his anxiety. However, he looked at one of his friends who smiled at him and gave him the
encouragement I suppose he needed and he changed his stance, made himself look like his arms were his wings, stuck out his neck and delivered his lines flawlessly. His efforts were applauded by the teachers and you could see the pride he gained from his success. Every time after that, whenever he entered the stage to say his line, he was at ease.”

It is worth noting that students’ confidence in performing—either in the production, rehearsals or normal school classes—increased during and after participating in a musical theatre program. This is an indication that, despite the challenges and resource constraints at each JumpStart Theatre school, students were in a warm, inclusive, and creative environment conducive for building confidence. In other words, the stress of the production did not impede students’ ability to feel greater value and self worth throughout the program.

4.4.2 Creativity

Students also demonstrated growth in creativity while participating in the JumpStart Theatre program. Several teachers anticipated this growth in their pre-surveys and most teachers made note of their students’ creativity when reflecting in the post-program surveys. For example:

Teacher 3: “Just when you think you’ve seen it all the students impress and surprise you with their creativity and talent.”

Teacher 1: “[I was surprised by] how many great ideas my students had to problem solve and the fact that they had such creative vision on their own.”

CRoC field researchers also noted that students—especially the tech and set design students—were ‘given time to be creative’ and cultivate their creative abilities. At Finneytown, the tech team was very creative in the design of a dream sequence. They riffed with each other with ideas on how to add humor, draw connections to other themes in the show, etc.:

“In one scene, Stanley makes a wish. It notes in the script that the wish zooms by represented by a star to indicate the wish had gone by and was traveling to whoever it needs to in order for it to come true. There was so much variability in the students’ responses, everything from using the light and merely a cut out to using sparkly paper that would shimmer and move on a fly to more direct ideas like using a student dressed in a star costume with “Stanley’s Wish” written across their costume and running across the stage.”

Students at Gamble were also given the opportunity to flex and grow their creativity:

“In designing the nest, the kids were given cardboard, glue, and some shredded paper. They were having a lot of fun with it, filling in holes and creating the most realistic nest they could imagine. They didn’t have much direction, other than to make something worthy of the stage, and they did a good job.”
4.4.3 Ability to Adapt, Improvise, and Exercise Resilience

Teachers and CRoC observers noted that students demonstrated increased adaptation, improvisation and resiliency, too. Several teachers remarked that they were delighted by their students’ resilience and one teacher noted that students seem “far more resilient in the theatre setting than they are in the classroom.”

CRoC observers noted remarkable resilience in students, especially at Holmes where “overlapping schedules and a lack of planning space for activities is the norm.” Students and teachers at Holmes had to be adaptive, improvisational and resilient as they dealt with inconsistent rehearsal spaces (their auditorium went under emergency construction at the beginning of the theatre program). As they moved from rehearsal space to rehearsal space, “students had to get accustomed to their space, and be mindful of themselves on the stage. Some of the transitions they had rehearsed no longer worked because one side of the stage has more backstage space than the other, and they had to make adjustments.”

Once their normal rehearsal space was available, conflicting schedules often sent the students and teachers on the move again, but “without discussion or resistance, the teachers dutifully led the students outdoors while the tech crew moved the sound equipment. Once the cast reconvened on an outdoor walkway the teachers and students made the very best of their situation and managed a complete run through of the play.”

Apart from moving rehearsal spaces, students adapted to student and teacher absences, which required students to take on extra and unfamiliar roles during performances, to start and lead their own rehearsals without their director, or sing through full songs without accompaniment while sound systems malfunctioned. Regardless of the situation, students showed that they could persist, adapt, and even thrive and make progress on their production in almost any situation.

4.4.4 Ownership and Agency

Students also showed increasing ownership and agency of the musical theater production throughout the JumpStart Theatre process. Often, students demonstrated a greater sense of ownership as a result of a teacher inviting students into the creative process. For example, one teacher reflected:

Teacher 4: “I allowed the students to [freely] dance to music. I then their used moves in the dance. They were surprised and proud that it was their moves that were in the dance.”

Although teachers provided opportunities to cultivate students’ agency early in the process, soon students were exercising their agency and ownership independently. For example, at two schools:
Holmes: “The students asked to run scenes over when they didn’t get something the first time. Before the rehearsal officially started, several of the students on stage were practicing their entrances or choreography.”

Finneytown: “The kids got the opportunity to really work on their own choreography. One of the students took charge well and demonstrated how things were supposed to look and the rest of the kids followed. It was a nice interaction between the kids, they all wanted to work together because their peer was leading them.”

As highlighted in previous sections, moments that required students to be adaptive and resilient also provided opportunities for agency and ownership. At Finneytown, when teachers were unable to show up on time, students were left to own devices to start rehearsal during tech week. The students started, sang acapella until the light crew got caught up and ran through several of their scenes. As the CRoC observer noted, students “really took it upon themselves to get rehearsal going and it was great to watch them taking responsibility for their show.”

4.4.5 Collaboration and Sense of Community
Finally, students demonstrated strong collaboration skills and fostered a true sense of community within their JumpStart Theatre programs. Half of teachers expressed hope that their students would grow in this way in their pre-surveys and CRoC field observers noted examples of this collaboration and community in several schools:

Holmes: “There were a few students who came in late who didn’t understand how the warm-up worked. A few of the students immediately tried to help them, saying “we did this before, remember?” The students also helped each other follow along with the music and their scripts for those who were filling in or just didn’t know the song they were singing well. One student asked if she could be allowed to sing with another student who wasn’t as good at projecting as she was.”

Gamble: “At another point, when the teacher introduced new choreography, which she needed the students to do in unison without looking at each other. The students all turned to each other and started talking to coordinate.”

One CRoC observer spoke to two students during a rehearsal and they reflected on the JumpStart Theatre process, working with their peers, collaboration, and community:

“It’s really taught us about group work, and I think we learned a lot about helping. You have to be a team and make sure no one is left behind, sorta. This makes us see why if one of us is down, we all kind of are.”

The students’ sentiments were echoed in other moments throughout the musical theatre production, as when the students would regularly congratulate one another with a “that was great!” or clapping after finishing a scene, or when motivating their peers to persist and
improve. Two teachers’ reflections capture the students’ truly collaborative and supportive community:

Teacher 5: “One of our greatest challenges was getting our lead character to actually do the work and learn his lines [...] I was proud of the cast for encouraging and supporting him and saw on our Schoology app they wrote things to motivate him to make the effort. He pulled his act together at the last minute and actually did a great job.”

Teacher 8: “My favorite part of this whole experience this year was seeing how proud the kids were—especially when they performed for their peers. They really gave their best performance for their peers, which was a surprise and a delight. I’m always amazed at how theatre brings kids from different “groups” together and how it provides a “fit” for kids that don’t have one.”

To briefly summarize, the qualitative data reveals that students demonstrated growth in several key areas including confidence, creativity, collaboration, adaptation, improvisation, and resilience while participating in the JumpStart Theatre Program. We now aim to review the student and teacher growth and examine the factors that enabled such growth to occur.

4.5 Results Discussion: Factors that Enabled Student and Teacher Growth
To briefly review, students and teachers who participated in the second year of the JumpStart Theatre program experienced growth in:

1. Comfort with creative problem solving
2. Creativity
3. Collaboration
4. Sense of community
5. Adaptation and Improvisation
6. Resiliency
7. Theatre Expertise

While it is important to make note of these areas of growth as a measure of success, it is also worthwhile to ask why and how students and teachers experienced such growth while participating in the JumpStart Theatre Program. When analyzing the data, the CRoC research team made note of potentially influential factors that enabled student and teacher growth. We briefly present these factors below.

4.5.1 Strong and Clearly Defined Teaching Teams
When the JumpStart Theatre teaching team had a predictable and reliable working dynamic, with clear roles and responsibilities, the theater process and production appeared to run particularly well. This smooth working environment may have been a powerful mechanism for teacher growth and general success. For example, at Gamble teachers realized after the
first year that they “needed to differentiate roles.” One teacher reported that, “this has made a big difference for us. I took on the responsibilities of the producer while the other two teachers became the choreographer and director.” These clear roles allowed teachers to specialize and focus in their area of interest without duplicating efforts and running into direct conflict over competing visions.

These clear roles and strong teaching teams also may have served as a mechanism for accountability. At some schools, teachers did not carry the same type of responsibility and usually one teacher had to carry the bulk of the work. This teacher often became stressed and disorganized, which may have prevented teacher growth, stunted the production’s progress, and limited student growth.

Therefore, it may be worthwhile to investigate how to support strong teaching teams with clearly defined roles. Investing in teachers’ productive collaboration and share responsibility could yield benefits for teachers and students.

4.5.2 Integrated Rehearsals
At Gamble, the JumpStart Theatre program was integrated into the daily curriculum in addition to the normal after-school rehearsals. Although school day rehearsals were relatively short in comparison to after-school classes, this integration provided more exposure to the musical material and time for students to practice, which may have enabled students to grow in their confidence, creativity, and sense of community and teachers in their theatre expertise.

Additionally, integrating the rehearsals into the school day at Gamble may have been a sign that the school community and administration greatly valued and supported the program, and are thus more likely to sustain the program in the future, allocate more funding towards the program or pose less resistance when it comes to scheduling, reserving rehearsal spaces, etc. In other words, integrating the program into the curriculum could provide immediate benefits and increases to student and teacher growth in confidence, theatre expertise, creativity, and collaboration—as well as long-term benefits such as greater community-buy-in and support sustainability for the program’s longevity and success.

4.5.3 Constant Feedback
Many of the rehearsal observers were members of the EdTA team and were able to provide feedback to teachers and students during and after the sessions. Additional suggestions documented in observations were also circulated back to teachers. This constant feedback loop between EdTA JumpStart Theatre experts and the on-the-ground teaching team and students may have enabled greater growth for both teachers and students. Regular feedback allows teachers to improve in their theatre expertise and implementation of the program as designed throughout the process instead of waiting to grow as practitioners until the next Bootcamp training. Regular feedback to students may also improve their performance, confidence, and understanding of musical theatre and how to tell a story through performance.
4.5.4 Warm-Ups: A Tool for Cultivating Creativity and Community
The daily rehearsal warm-ups appear to have been a tool for cultivating creativity, cohesion and community. Each school used the warm-ups (and often, breakdowns at the end of rehearsals, as well) as a way to welcome students together into the same mental and physical space and to build a sense of connection and team bonding. Thus, the warm-ups may have been a critical tool to fostering sense of community and collaboration amongst students.

These warm-ups also were usually connected to a particular skill or focus required in each rehearsal, which may have enabled students and teachers to strengthen their musical theatre expertise. Also, many warm-ups had creative and fun elements, which may have provided students with the chance to develop their creativity. Finally, students were regularly encouraged to choose or lead warm-ups, which may have enabled growth in confidence and in agency and ownership.

4.5.5 Support from the Community
The support of the internal school and immediate surrounding community (parents, administration, non-JumpStart Theatre teachers and students) was likely a strong factor that enabled student and teacher growth. In schools where the community was less supportive, students and teachers appear to have struggled with regular attendance, commitment, scheduling and spaces, which probably affected the degree to which students and teachers benefited from the program. As one teacher stated in a post-program survey:

Teacher 4: “I learned that a student’s ability to meet the commitment required to be a part of a cast is dependent upon his or her parent’s priorities. What I could not fix was the disappointment of a student when the parent requires the child to watch siblings instead of participating in the play.”

That said, schools that may have had more constraints or less support might have benefited from developing greater comfort with creative problem solving and general creativity, resilience, adaptation, and improvisation.

Schools with very supportive communities, in which parents were regularly involved—attending rehearsals on a regular basis so that students would have an audience member to watch, designing practical sets, costumes, and programs, and running ticket sales—and principals allowed the program to be integrated into the curriculum, and non-JumpStart Theatre teachers and students were enthusiastic likely saw greater growth in sense of community, collaboration, and confidence among students and teachers.

It is important to note that regardless of the type or extent of community support, teachers and students benefited and grew. However, they may have grown in different ways and in different dimensions as a result of the type of community support.
4.5.6 Guided Structure with Room for Creativity
The qualitative data suggests that when teachers provided a sense of guided structure that still had plenty of room for creativity, students and teachers were able to grow alongside each other.

In the Bootcamp, teachers were often given a base level of support and structure from calm, confident Bootcamp Leaders, which let teachers feel confident in the production ideas and tools and empowered to use such tools. However, there was still enough flexibility and space for creative adaptation and interpretation through discussions of how teachers may use such tools and approaches in their own schools. This balance of guidance and structure with openness towards creative interpretation likely fostered teachers’ agency and ownership over the tools and practices and more generally.

Similarly, observation data reveal that students often needed the guidance or confidence from their teachers in order to feel confident taking risks. The only time that rehearsals became chaotic in schools was when teachers were frazzled, uncertain, and lacked direction or a calm confidence. Whereas rehearsals led by more calmly confident teachers often struck the ideal balance of structure and space for creativity. In such rehearsals, students were not limited by rigid direction from teachers; rather, students had enough guidance from teachers so that they could feel assured by their teachers’ support and general direction, while also feeling empowered, invited to contribute their creative ideas, and participate as equal and valued members of the creative learning community. The impact of teachers guiding and supporting students to feel empowered and embrace their creativity is evidenced in a few excerpts from rehearsal observations:

“In the scene they were working on one of the students portrays a know-it-all type reporter and the teachers helped him understand that he had the freedom to be loud and obnoxious, that it would really help him convey the story. Once he had some direction, the student really took off and seemed to really grasp his character.”

“The teachers let the students bring their own flair to their characters, and it was wonderful to see them guide but not demand.”

“The teacher does a good job of giving the students ownership over the show. The rehearsal could run more smoothly if she (and all of the teachers) had a clearer idea of what she wanted to give them, in regards to blocking and choreography. The energy seemed to leave the room and the students lost focus a little bit near the end of the rehearsal when the teacher hit a mental block.”

Guided structure with room for creativity seems to depend upon an assured and thoughtful teacher or leader. Such confidence and ease is also typically a result of years of experience and expertise. It therefore may be unreasonable to expect JumpStart Theatre teachers to exude this calm confidence after only participating in the program for two years or less and having minimal musical theatre experience. However, such calm confident leadership may
also come from comfort with “not knowing” and with improvisational exploration and the creative learning process. As previously discussed, the JumpStart Theatre Program may have cultivated this comfort in many teachers, thus making it easier to provide students with the ideal environment in which to cultivate their agency, ownership, confidence and creativity.

### 4.5.7 Co-creation Among Students and Teachers

Finally, cultivating an environment conducive to co-creation—equal participation in a creative and iterative process—among students and teachers may also have been an influential factor in student and teacher growth. Throughout the rehearsals, CRoC observers regularly noted moments in which students and teachers appeared to engage in a creative dialogue, in which they designed choreography, blocking, or sets together through respectful, curious, and equal conversation and experimentation. For example at Gamble:

“The teacher came across a moment in the song that didn’t have any assigned choreography and told the students to act like they were talking to or playing with friends, but that she didn’t have any direction beyond that. She further asked them to play with possibilities and use their imaginations later in the song.”

The teacher then integrated the students dance movements into the choreography. Several teachers reported taking delight in this co-creative process during and after the program:

Teacher 9: “[My most creative instinct was sparked by] just watching the kids and allowing them to ‘fill the gaps’ as needed, watching their creative juice flow enhance my thinking and made me go home thinking of things to implement in my classroom or in the play.”

“One of our students is a dance enthusiast and wants to help choreograph some so we will hopefully work with some of her ideas.” – Reflection from a teacher mid-way through the program

In these moments, the teacher sets off initially guiding or prompting the students. But then once students start participating, the creative process becomes a conversation. Teachers start to respond to students’ ideas and inputs and the outcome is truly co-creative and a result of a reciprocal dynamic between teacher and student. This respectful and reciprocal co-creation is evidenced in another example in which a teacher was choreographing with a student and half-way through the student said, “I don’t know what you want here.” The teacher responded “and that’s okay” then they talked about it and came to a compromise in which the issue was resolved collaboratively and co-creatively.

This co-creative process is one that inherently cultivates a sense of community among students and teachers, through collaboration, confidence, agency, and improvisation. Thus, this particular dynamic is likely to be a strong factor in enabling student and teacher growth in the JumpStart Theatre Program.
5. Second Year Conclusions and Recommendations

To summarize, the second-year evaluation of EdTA’s JumpStart Theatre Program reveals positive gains and growth for teachers and students who participated in the program. Specifically, veteran teachers demonstrated increased comfort with creativity and problem solving, sense of community, resilience, and theatre expertise. Students demonstrated growth in their self-beliefs about creativity and collaboration, in their ability to generate multiple creative ideas, and in their confidence, ability to adapt, improvise and exercise resiliency, in their ownership and agency in the production, and in their peer collaboration and sense of community.

The research team feels particularly heartened by the noted growth because evidence from the implementation data indicate that the JumpStart Theatre intervention was implemented at a high quality level among all participating schools; teachers used tools, techniques, and activities from the JumpStart Theatre Bootcamp training and embodied the Bootcamp philosophies of “telling the story,” experiential learning, creative problem solving, and building a cohesive, resilient, and resourceful community through a collective creative endeavor. Thus, the noted improvements are likely a true result of the JumpStart Theatre program.

Additionally, the data illuminated several potential reasons why teachers and students experienced tangible, positive gains while participating in the program. It appears that the balance of guidance and structure with openness towards creative experimentation and problem solving cultivated a learning environment in which students and teachers could co-create with and alongside of each other. Furthermore, the Bootcamp philosophies and techniques were useful tools that helped schools to adapt, persist, and improvise, especially in times of time and resource constraints, and succeed despite the odds. Perhaps the spirit of the JumpStart Theatre Program and the noted growth in the second year of the evaluation can be best captured in an observation note from Finneytown’s dress rehearsal:

“Without having the final four songs blocked, the students had tons of time to work their own thoughts into the show. It was wonderful to see them working so hard to get their pieces together and to see their own creative ideas come to life. The kids seemed to appreciate that they had such a big part in the scene. They took a rather stressful situation, stayed focused, and they made it a decently calm situation.”
We now present a brief list of ten recommendations for the future based upon the second year of evaluation:

1. **Continue to Build Upon Trained Teacher Experience.** Teachers who have participated in Bootcamp training can return as alumnae to the Bootcamp for refresher courses, advanced training also to share experiences and be a resource for new teachers.

2. **Support Strong and Clearly Defined Teaching Teams.** The JumpStart Theatre schools that had a strong teaching team with well-defined roles appear to have had the most productive collaboration and strongest rehearsal sessions. We therefore recommend that EdTA consider ways to encourage teaching teams to clearly define and delegate their roles amongst each other. Investing in teachers’ productive collaboration and share responsibility could yield benefits for teachers and students.

3. **Include Select Students in Bootcamps.** During the technical training day at the Bootcamp one student from each school who is interested in stage management could be invited to participate in the training. The teacher who is in charge of the backstage crew would then have a trained technical assistant.

4. **Require Rehearsal Spaces.** In the application process, JumpStart Theatre may want to require a rehearsal space specifically designated for JumpStart Theatre activities, in which the time slot and space reserved for JumpStart Theatre and is put on the school calendar. It may be worthwhile to require that a back up arrangement is planned for unexpected interruptions.

5. **Coordinate Ideal Scheduling.** EdTA may want to work with JumpStart Theatre schools so that the school administrator in charge of calendar and scheduling coordinates with JumpStart Theatre teachers.

6. **Continue to Provide Constant Feedback.** EdTA observers provided regular feedback to students and teachers during rehearsal observations. This immediate and constant feedback loop is a valuable resource for teachers and students and may enable ongoing growth and improvement in all domains of the performance.

7. **Cultivate an Environment Conducive to Co-Creation.** It appears that some of the greatest moments of growth among students and teachers in collaboration, creativity, and sense of community, were as a result of the co-creative approach to designing and producing a musical performance. This process is one that inherently cultivates a sense of community among students and teachers through creativity, collaboration, confidence, agency, and improvisation. Thus, this particular dynamic is likely to be a strong factor in enabling JumpStart Theatre’s student and teacher growth.
8. **Integrate into the School Curriculum.** As evidenced in Gamble this year, integrating the program’s theme into the school day curriculum is a beneficial practice for students and teachers and for building school community and pride. We therefore recommend that JumpStart Theatre teachers meet with content teachers, music, dance, band, choir, and art to establish curricular connections with subject areas and transfer skills.

9. **Include Parents.** We recommend inviting parents to be involved starting at the beginning of the year and presenting everything they need to know: rehearsals, schedules, and a list of benefits of being in a theater program for their child. Community engagement, especially from parents, appears to play an important role in students’ growth, building community, and ensuring the musical’s success.

10. **Formally Interview More Students.** CRoC will develop a strategy so that Research Assistants can interview more students during rehearsals to gather their JumpStart Theatre experience.

*The Grand Finale, EdTA showcase 2017*
End of Report