Exploring the Arts

Arts In Education Model Development and Dissemination Program

The First Three Years 2001-2003
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The photographs in this compendium were submitted by individual grantees. Photographs that appear on the page of an individual project profile were submitted by that grantee. Other photographs on the front and back cover, as well as on the Foreword page, were submitted by the following grantees:

*Artful Citizenship* — The Wolfsonian, Inc. (2002 grantee)

*Artful Thinking* — Traverse City Area Public Schools (2003 grantee)

*Artists and Teachers Together* — Greenburgh Central 7 School District (2003 grantee)

*Arts Allies in Basic Learning and Excellence (Arts ABLE)* — The Saint Paul Public Schools (2003 grantee)

*Big Thought, A Learning Partnership* — Dallas ArtsPartners (2003 grantee)

*Grove/Tanglewood Model Arts Project* — School District of Greenville County (2003 grantee)

*Keeping the Arts in Mind* — Aldine Independent School District (2001 grantee)

*Learning Without Borders* — East Bay Center for the Performing Arts (2003 grantee)

*Let’s FACE It!* — Fresno Unified School District (2003 grantee)

*Project Poetry Live!* — Litchfield Performing Arts, Inc. (2003 grantee)

*Project RAISE* — Lake Elsinore Unified School District (2001 grantee)

*Teaching In and Through the Arts: Performing Arts Workshop’s Artists-in-School Model for Arts in Education* — Performing Arts Workshop, Inc. (2003 grantee)

*Teaching Literacy Through Art* — Guggenheim Museum (2003 grantee)

*Thinking Through Art* — Isabella Stewart Gardner Museum (2003 grantee)

*Ysleta Arts in Education: An Integration of Arts, Pre-Literacy Skills, Language Arts and Reading in the Classroom for Every Child, Every Day* — Ysleta Independent School District (2003 grantee)
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Foreword

The Arts in Education Model Development and Demonstration (AEMDD) program was established by Congress to further develop models that effectively strengthen and integrate arts in elementary and middle schools’ core academic curricula. This compendium provides descriptions of projects that were funded from 2001 to 2003, and their efforts to use high-quality arts in academic instruction, including their approach to strengthen the place of arts as a core academic subject in school curricula; strengthen arts instruction; and improve students’ academic performance, together with their skills in creating, performing and responding to the arts.

Each entry describes a program’s general approach, project goals and objectives, the population served, highlights of activities, and a summary of student and faculty outcomes. All of this information is summarized in a concise format.

AEMDD grants are designed to enable local education agencies and organizations with arts expertise to further develop and create materials for the replication or adaptation of current comprehensive approaches for integrating a range of arts disciplines into elementary and middle school curricula. The extent to which an applicant chooses to engage in development, documentation, assessment or dissemination work varies. However, all funded projects are intended to increase the amount of information on effective models for arts education that is nationally available and that integrate the arts with standards-based education programs.

I hope educators nationwide find these examples as inspiring as I do, and are encouraged to use high-quality arts in the course of other academic instruction to strengthen the place of arts as a core academic subject in regular school curricula.

Morgan S. Brown
Assistant Deputy Secretary for Innovation and Improvement
U.S. Department of Education
Introduction

Purpose
This compendium contains summaries of programs that were awarded three-year funding grants in 2001 to 2003 through the Arts in Education Model Development and Dissemination (AEMDD) program, administered by the U.S. Department of Education’s (ED) Office of Innovation and Improvement. The document aims to disseminate information on the various program methods and evaluation approaches employed by the programs, as well as to summarize preliminary program results for students and teachers.

The compendium is intended for a wide audience, including school districts, educators, teaching artists and policymakers. It can serve as a resource for those who are planning new programs, as well as for evaluators of arts-integration programs.

Program Background
The AEMDD program supports the development, documentation, evaluation and dissemination of innovative, cohesive models that demonstrate effectiveness in:

- Strengthening and integrating arts into the core elementary and middle school curricula;
- Strengthening arts instruction in those grades; and
- Improving students’ core academic performance, as well as increasing skills in creating, performing and responding to the arts.

Arts integration, in this case, is both the strengthening of the use of high-quality arts in the course of other academic instruction and strengthening the place of arts as a core academic subject in the school curricula.

These arts model grants are designed to enable local education agencies and organizations with art expertise to further create and develop materials for the replication or adaptation of current comprehensive approaches for integrating a range of arts disciplines—namely, music, dance, theater and visual arts—into elementary and middle school curricula.

AEMDD funds must be used to:

- Further the development of programs designed to improve or expand the integration of arts education in elementary or middle schools’ curricula;
- Develop materials designed to help replicate or adapt arts programs;
- Document and assess the results and benefits of arts programs; and
- Develop products and services that can be used to replicate arts programs in other settings.

When proposing projects to ED, applicants outline a set of strategies for integrating the arts into core elementary and/or middle school curricula, and specify methods for implementation, expansion, documentation, evaluation and dissemination. Programs are expected
to utilize scientifically rigorous methods of program evaluation to ascertain outcomes of program participation for involved students, teachers or parents. Although, for the first two years, applicants did not receive priority points for evaluation design, by 2003, the AEMDD program had built in program priorities for evaluation designs. The experimental research design for evaluation received the highest priority—students are randomly assigned to groups that participate in project activities and whose outcomes are compared with those of a control group that does not participate in project activities. Quasi-experimental research design methods, matching participants to carefully selected non-participants with similar demographic and academic characteristics, and comparing measures for the two groups, were also deemed to be effective gauges of program outcomes in cases where random assignment was not feasible.

AEMDD programs are intended for elementary and middle schools in which at least 35 percent of the student population is classified low-income. AEMDD grantees must include local school districts, and often involve such partners as state or local non-profit or governmental arts organizations. These partnerships are essential for program success, and help build the capacity and implementation capability of AEMDD grantees.

Grantees often partner with additional organizations when implementing model programs, including:

- State educational agencies or regional educational service agencies;
- Institutions of higher education; and
- Public or private agencies, institutions or organizations, e.g., faith-based or community-based organizations.

**Strengthening Students through the Arts**

Arts integration intends to build purposeful linkages between students and their in-school experiences with art content. In successful arts integration efforts, students actively engage in their subject matter through art creation and move from passivity to activity in their learning experiences (Deasy and Stevenson, 2005). Thus, arts integration has the potential to unleash student creativity and improvisational skills—components of learning that are often regarded as less crucial to the public school experience than standard achievement outcomes.

The formation of reflective critical thinking skills is central to deep and nuanced academic understanding (National Research Council, 1999), and can be fostered through arts integrative methods. These metacognitive skills allow for a richer understanding of core academic concepts that overlap between individual disciplines. The arts integrative experience can facilitate students’ abilities to integrate knowledge from a host of academic perspectives.
Arts instruction should not and does not compete with standards-based core education. Rather, students improve academic achievement—particularly in literacy and mathematics—through the creative, verbal and visual forces within the arts. Science-based evaluation over the past 20 years has shown a particular capacity for high-risk students to excel (often for the first time in their academic lives) through arts integration (President’s Committee on the Arts and Humanities, 1998).

Arts education focuses on the cognitive reaction of students to the pieces of art they view or hear. This interaction with art works helps students reason, explore societal problems and understand metaphors (Tishman, 2007). Unlike some elements of core academic instruction, arts integration encourages the emergence of student emotions and vulnerabilities. Teachers and resident artists encourage the emergence of those emotions and creativity. For example, ArtsConnection in New York City observes high levels of curiosity and passion in the teaching styles of resident artists (Morgan, 2005).

The process of engaging with art and visually analyzing its themes can lead to student improvement in verbal capacity (Clyde, 2003). Reading literacy and verbal adroitness are essential components of future academic and professional success.

Most of the AEMDD grantees featured in this compendium established and tested program goals that explicitly linked participation in school-based arts integration programs, with both improved academic achievement and improved attitudes toward school and self. Core representative goals explored in this compendium include:

- Improving teacher capacity in arts instruction;
- Improving student creativity;
- Increasing academic achievement, particularly in the English language arts;
- Increasing student school attendance;
- Improving student engagement with the wider community; and
- Addressing the needs of at-risk students, particularly those who speak English as a second language.

Arts integration is an essential tool for reducing the achievement gap between affluent and socio-economically at-risk students. Achievement gaps in the U.S. remain too wide and require innovative interventions. At-risk communities benefit from the partnerships between community-based arts organizations and school districts featured in many of the summaries in this compendium.
Using this Compendium

This compendium provides an overview of the Arts in Education Model Development and Dissemination projects funded in 2001 through 2003. Information for the program profiles, including quotations and photographs were extracted from documents submitted by the grantees. While the program profiles summarize evaluation design and outcomes reported by the projects, the compendium is not designed as a comprehensive evaluation overview (two accompanying publication that focuses on program wide evaluation design and implementation will address challenges to assessing program outcomes). Rather, this compendium highlights the diversity of program techniques, variety of partnerships, overall goals and pedagogical methods across the rich expanse of AEMDD programs. Additional key topics covered include characteristics of students targeted and plans for sustainability. The compendium concludes with a summary section that explores lessons learned from the initial years of AEMDD funding.

Key References


President’s Committee on the Arts and Humanities. “Coming Up Taller,” as reported on http://www.cominguptaller.org/report/chapters.htm.


Grantee Information
Minneapolis Public Schools partnered with the Perpich Center for Arts Education, a state agency, and University of Minnesota’s Center for Applied Research and Educational Improvement to implement this project. Artful Teaching and Learning represents an expansion of the previously existing Arts for Academic Achievement program, which focuses on scaling learning to a whole school and a comprehensive school change model, mainly through professional development and ongoing partnerships with community arts organizations and teaching artists.

Project Goals and Objectives
Artful Teaching and Learning aims to:
- Further develop the Arts for Academic Achievement model by field testing its adaptability and full immersion effects on student learning in urban and rural kindergarten through eighth-grade school settings.
- Contribute to state and national knowledge of the arts partnership model.
- Expand and sustain both the Minneapolis Public School’s application of the model in Arts for Academic Achievement and the greater Minnesota application of the model, known as Arts and Schools as Partners, a program of the Perpich Center for Arts Education.

Description of Service Population
The project was conducted at schools in the Minneapolis Public Schools and two rural Minnesota communities. The Minneapolis School District serves a diverse student population—71 percent of its students are from non-European American families with diverse linguistic and cultural/racial backgrounds; and 20 percent speak a language other than English. Approximately 66 percent of the students live in poverty. Minneapolis is experiencing a growing immigrant population, including many children with limited English proficiency. A small city school in St. Cloud, Minnesota, and an isolated rural school in Kelliher, Minnesota, also worked to develop the model.

Description of Activities
Artful Teaching and Learning is based on the theory that through sustained and rigorous arts partnerships, teachers include more arts education and arts infusion, and student achievement will improve. The Artful model develops long-term partnerships between teachers, artists and community arts resources, aligning them with arts specialists and general classroom teachers. As professional colleagues, they work as a team to collaboratively plan, teach and assess arts-infused, interdisciplinary curricula that address each school’s improvement goals toward state and national standards. The model is based on a philosophy of clear expectations and continuous improvement.

Summary of Evaluation Plan
Evaluation activities included interviews with site coordinators and teachers. Student outcomes were assessed by comparing scores on standardized tests for students in arts integrated sites with scores for students that did not participate in the program. School data for analysis included attendance records, suspensions, and student and teacher retention rates. The evaluator also conducted and documented observations.

Results
Earlier findings from Arts for Academic Achievement showed that students in the arts integrated setting made higher gains on the NALT reading test. Additionally, in some cases, gains for students classified as disadvantaged learners were greater than for those not classified as disadvantaged learners. Significant changes in tests, measures, and student and teacher placements in the four Artful schools occurred during the model dissemination project. As a result, the Artful evaluation was not able to draw conclusions about the effectiveness of Artful Teaching and Learning for improving student achievement; data sources were insufficient.

Survey results indicated that through collaborative relationships, teachers learned new skills, saw new capacity in children and created positive learning environments for a diverse student body. Survey results also showed that teacher attitudes toward students changed positively. Evaluators found that the project adapted and developed a wider range of tools and processes that can be used to guide schools, teachers and arts partners in their efforts to improve teaching and learning, including a handbook, titled Artful Teaching and Learning. The model was also adopted by the North Dakota Council on the Arts for their Schools and Artists Learning Together program.
"We brainstormed what we needed in our lives to be positive. We looked at each list and voted on the top choices. Once we had our pieces, we drew simple shapes to represent the pieces needed to have a positive life. It took a lot of drawings to get to the final design. We broke squares of colored tiles into smaller pieces. It is hard to make the tiles fit together. We had to concentrate. We unveiled the mosaic to the school. We all sang, ‘Young and Positive.’”

Fourth-Grade Student
Integrated Instructional Model

Grantee Information
This project was implemented through a partnership with Plymouth State University, New Hampshire Department of Education and three elementary schools. The Integrated Instructional Model (IIM) was designed as an arts-rich approach to providing tools for the enhancement of teaching and learning, with an emphasis on creativity, higher-order thinking, critical life skills and the development of community.

Project Goals and Objectives
Over a three-year period, IIM aimed to:
• Help teachers meet the diverse needs, capacities and interests of their learners by infusing and integrating curriculum with the arts;
• Engage children in critical thinking and the development of multiple capacities;
• Build nurturing communities;
• Facilitate creativity and promote arts fluency; and
• Facilitate self-confidence among students as individual learners.

Description of Service Population
The students that participated in this project ranged in age from 5.5 to 12.5 years. The student population was defined as being confronted with a variety of learning, emotional and physical challenges, as well as being at risk for a variety of social problems, including substance abuse, tobacco use, sexual activity, and suicide and depression.

Description of Activities
The model was grounded in three central understandings from educational research that were reflected in three integrated components of IIM: (1) Integration of the arts and daily arts engagement; (2) Caring democratic community; and (3) A learner-centered approach to participatory instruction that was problem-based, experimental and collaborative.

The study population included 20 participating teachers at two schools and their respective students at three schools. The project consisted of intensive teacher training, including work with authentic assessment including portfolios and arts integration, all with the aim of cultivating creative artistry and confidence among teachers. Teachers then applied the skills and knowledge gained during the training to their classroom experience, providing opportunities for visual literacy, creative drama and movement. IIM supplied each classroom with the items needed to infuse the arts into the students’ experiences. The project valued the creativity in each person (teachers and students) and created communities where creativity could be explored by all.

Summary of Evaluation Plan
The evaluation design was based on action research theory, in which research observations that inform program design and program planning were dynamic. Standardized measures, including the Torrance Test of Creativity, New Hampshire Educational Improvement and Assessment Plan, and Terra Nova Achievement tests were used. These data were complemented by qualitative data collected through observation, surveys, interviews and discussion sessions. An Instructional Continuum Rubric, coordinated with the objectives of IIM, was developed and a student behavior rubric for classroom observations that addressed behaviors was utilized. A developmental scale was designed, based on scales of creative growth to measure development in the visual arts.

Results
Outcomes for the first phase of research included growth and development of teachers; development of team communities; and interpersonal relationships of care and respect within the team and schools, as well as across the broader network of local communities. During this critical phase, a shared vision and common core of educational values and goals were created. The researchers documented multiple affects on teachers and instruction in the areas of cross-grade and cross-school dialogue, peer support and mentoring, infusion of the arts as core mediation tools, and teachers becoming advocates for arts education and integration.

The research team observed multiple affects on student growth, including higher-order thinking and community skills, fluency and positive attitudes about personal creativity, enthusiasm for learning, elaboration of descriptive writing, use of visual imaging as pre-writing tools, higher levels of creative behaviors, and transfer of arts interests to the home. Maintenance of academic performance with decreased “on-task” time with discipline-specific instruction and increased integrative, arts-infused instructional time was noted as a program outcome for students.
“I thought that I wanted to retire—I was so tired from teaching. Now I feel absolutely renewed and inspired—I can’t wait to get in my classroom every Monday morning.”

Teacher

“My experience with the IIM program has been nothing less than amazing. Through the past two years, I have watched my child and her classmates evolve from thinking inside the box to having a deep compassion for their community of peers, environment (past, present and future), and logical/fair problem-solving techniques.”

Teacher
Investigating the Arts and Literacy Connection

Grantee Information
This project represents an expansion of work done previously by The ArtsConnection, Inc. to build a model of arts education for the whole school that provides sequential learning for kindergarten through the fifth grade in dance and theater. ArtsConnection partnered with four public schools in New York City to conduct this project.

Project Goals and Objectives
The specific aims of Investigating the Arts and Literacy Connection are to:
• Contribute to the literature on school change in and through the arts;
• Articulate a compelling theory of learning that encompasses areas of competency influenced by participation in authentic arts experiences in dance and theater arts; and
• Define guidelines for appropriate arts partnership evaluation, including a set of quantitative and qualitative instruments.

Description of Service Population
This project targeted academically at-risk students in four public schools in New York City. A high percentage of the students enrolled in these schools (some as high as 95%) were eligible for free or reduced-price lunch. Other issues that affected achievement within these schools included the number of students designated as English language learners (11% to 28%) and the number of students in special education classes.

Description of Activities
Students in kindergarten through fifth grade participated in sequential instruction in dance and theater over the three years of the project. ArtsConnection’s wholistic approach was designed to build artistic talent and expression, literacy, social and communication skills, and cultural understanding, as well as general learning, thinking and reasoning skills among students. Key to student learning was the partnership between teaching artists and classroom teachers. This project offered professional development for all participants through skill-building sessions, study groups and use of video in the classroom. The project used a variety of techniques to help artists and teachers examine their practice and become more effective instructors. Lesson Study, a model for professional development, was adapted by ArtsConnection for use in this project to help teaching artists and teachers co-construct and co-teach lessons. Another technique used was the Video Description Process (VDP), a protocol to observe student work on videotape at intervals throughout a residency.

ArtsConnection produced several publications during the funding period to document their process and serve as a resource to other artists and educators.

Summary of Evaluation Plan
The evaluation for this project used an extensive qualitative analysis of data collected over four years to articulate the artistic, cognitive, personal and social competencies that students learn sequentially in kindergarten through fifth grade, within domains that were previously identified in a study conducted at Teachers College, Columbia University. The qualitative data that composed the set analyzed for this process included descriptive field reports; focused behavioral observations; interviews with teachers, artists, students, principals and ArtsConnection staff; transcripts and observations of VDP sessions; and notes from curriculum articulation meetings, professional development workshops, reflection sessions, planning meetings, case study reports and ArtsConnection’s research data on effective collaboration.

This analysis resulted in the development of rating scales that were administered to participating teachers. These scales examined collaboration between teachers and artists, and areas of learning among students, including elaboration, expression of ideas or feelings, cooperative learning, new or better relationships with peers and adults, self-confidence, motivation, and ownership of learning.

Results
Based on the evaluators’ observations, as well as teachers’ ratings, the research found that students experienced improvements in several areas, including elaborative thinking (adding detail to artwork or writing), cooperative learning, relationships with peers, and self-confidence or sense of competence. Student development in these domains was more prevalent for students with teachers who were rated higher on such factors as collaboration with artists and comfort level with the arts.

Teachers were observed as becoming more adept and confident at integrating the arts. These observations were confirmed by the results of teachers’ self-ratings. Teachers became more sophisticated at working with visiting artists, articulating their needs, and coordinating their curriculum with the artists and other teachers.
Grantee Information
Keeping the Arts in Mind was implemented by Bethune Academy, a part of the Aldine Independent School District in Houston, Texas. With its partners (institutions of higher education, professional organizations and the arts community), Bethune Academy aims to increase student learning through an arts-as-core curriculum/arts-as-integration model, which it disseminated to Houston Academy—a new campus introduced to its feeder pattern—and other schools in the Houston area, as well as other locations in Texas.

Project Goals and Objectives
Keeping the Arts in Mind aims to:
• Increase art integration through learning and arts training;
• Heighten the use of the Feldman Model, Bloom’s Taxonomy and project-based learning;
• Strengthen arts as core curriculum;
• Increase collaboration with community partners;
• Develop arts-as-core/arts-integration curriculum documents;
• Disseminate the arts-as-core/arts-integration model to other school districts and agencies;
• Construct and use high-technology labs; and
• Improve student achievement.

Description of Service Population
The population served by this project included more than 2,000 third-, fourth-, fifth- and sixth-grade students at Bethune Academy and Houston Academy in Houston, Texas. Among the student population at the target schools, approximately 61 percent received free or reduced-price lunch and approximately 68 percent were at risk for academic failure. The ethnic composition of those served was approximately 46 percent African American, 39 percent Hispanic, 13 percent Caucasian and 2 percent Asian.

Description of Activities
The project design encompassed an arts-rich curriculum that permeated traditional core areas and tightly correlated with an outstanding array of arts specialty courses. This innovative core-arts and classroom-integrated arts program offered students alternatives for individual growth through opportunities to perform, create and respond to various art forms and related work. Project-based learning and the Feldman Model approach were regularly used in core content areas and core arts instruction.

Summary of Evaluation Plan
The evaluation plan employed a broad range of quantitative and qualitative research and evaluation tools that were employed over the four-year period of the grant award. The model and its dissemination were assessed through classroom observation, student interviews, work product analysis and standardized test scores. Curriculum integration was approached through models that were outlined in the literature.

Results
The achievement gap among racial groups was effectively closed for fifth-grade students in 2002-2003, which resulted in Bethune Academy’s receipt of a Just for Kids Award from the state of Texas. Fifth-grade students at Houston Academy—some of whom benefited most from the grant—exceeded the state mean in TAKS (Texas Assessment of Knowledge and Skills) science the first year the subject area was tested. Where ITBS (Iowa Test of Basic Skills) scores were concerned, students in the “at risk of school failure” cohorts among their grade level peers were no longer two-years below grade level—part of the state definition of at risk. In 2004-2005, for example, student cohorts 2, 3, 4 and 5 were at or marginally above grade level in mathematics:
• Student cohort 3 was at grade level in science;
• Student cohort 4 was at grade level in language and science; and
• Student cohort 5 showed marked improvement in social studies.

Fifth- and sixth-grade students—those who profited most from the grant and its extension year—achieved results that met in one instance, and in three other cases exceeded, the mean scores for the state of Texas. Throughout the grant period, Bethune Academy (2001-2005) and Houston Academy (2003-2005) were “recognized” campuses in the state of Texas. In 2005, Houston Academy received Gold Performance Acknowledgements in mathematics and reading from the Texas Education Agency.
The arts were regularly integrated into language arts, mathematics, science and social studies lessons. Core curriculum was also regularly integrated into arts lessons. All of the arts-integrated lessons involved collaboration between the teachers trained in LTA (Learning Through Arts) and project-based learning—at the conclusion of the grant period, all faculty at Bethune Academy and Houston Academy had LTA training. A manual and an accompanying professional development session had also been prepared for use with future faculty members. Teachers at both campuses regularly shared their schools’ arts-as-core/arts-as-integration model at conferences throughout the state and the nation. They also hosted many classroom visitors throughout the grant period, including the trustees from all the school districts in Texas, as well as representatives of a private philanthropy that donated a significant sum to the promulgation of Bethune and Houston’s arts-as-core/arts-as-integration model at four other greater Houston schools.
Opening Minds Through the Arts

Grantee Information
Opening Minds Through the Arts (OMA) is an arts in education model of innovative arts-infused programming. It is a sequential curriculum-based approach to arts in education that incorporates the art disciplines of music, dance and drama. OMA is a collaborative effort among five community partners: Tucson Unified School District (TUSD), Tucson Arts Connections, Tucson Symphony Orchestra, University of Arizona School of Music and Dance, and Arizona Opera Company.

Project Goals and Objectives
Opening Minds Through the Arts aims to:
- Strengthen the academic performance of students who are at risk by actively supporting and positively engaging them in core learning experiences that integrate the arts;
- Improve instructional effectiveness using arts-infused teaching strategies; and
- Strengthen the arts as a core instructional area.

Description of Service Population
The program was fully implemented at three K-5 schools in the TUSD from 2001 through 2004. These schools serve a predominately minority, socio-economically disadvantaged and transient student population. Across schools, 81.6 percent of students qualified for free or reduced-price lunches, while the average mobility rate was 48.5 percent. Most important, these schools were academically underperforming, with students scoring consistently below average on the Stanford 9 achievement tests.

Description of Activities
OMA involves two key components: OMA student activities and OMA professional development opportunities.

OMA student activities were designed to integrate the arts and to be aligned with state standards in core content areas. The program focused primarily on arts integration within the elementary grades, but was expanded to promote arts integration at the middle and high school levels. Key program activities were developed for specific foci at each grade level. For example, the focus in the first grade was language acquisition/literacy development. Opera and musical theater artists co-conducted weekly lessons to facilitate the development of students’ comprehension and composition skills. The program involved both teaching artists and arts integration specialists (AISs). Teaching artists worked with teachers to co-develop and co-teach arts-infused lessons; AISs served as resources to both teaching artists and classroom teachers to facilitate the development of these lessons by providing materials and leading arts-integration efforts at their schools.

OMA professional development consisted of five aligned components that served to provide a learning experience that was intensive and sustained throughout the academic year. The professional development components included the Fine Arts Summer Institute, teaching artist seminars, quarterly AIS and teaching artist meetings, collaborative meetings, and weekly school-based professional development activities.

Summary of Evaluation Plan
WestEd conducted a three-year longitudinal quasi-experimental matched comparison study to assess the effectiveness of the OMA program. The evaluation design included two conditions: (1) full OMA program implementation, and (2) a no-treatment comparison. Student achievement was assessed using standardized and/or district tests in reading, language arts/writing and mathematics for grade levels K-3. Students were tracked across all three years of the program. The statistical analysis of student achievement data relied on the ANOVA (Analysis of Variance) and ANCOVA (Analysis of Covariance) tests, permitting statistical controls for pre-test student achievement differences when these data were available. Teacher effectiveness was also assessed annually. A random sample of K-3 classrooms from OMA and comparison schools was selected for observation. The classroom observation protocol was a modified version of one WestEd used to evaluate arts-based programs. Additionally, teacher focus groups were conducted to assess the impact of OMA on strengthening the arts as a core instructional area, and principal interviews were conducted to better understand the school context.

Results
Overall, findings suggested that OMA enhanced teacher effectiveness, strengthened the arts as a core instructional area, and improved student achievement. After three years of participation in OMA, third-grade students scored significantly higher than their counterparts in comparison schools on all Stanford 9 tests in reading, language and mathematics—OMA showed a pattern of robust, positive effects. Teacher focus groups were conducted to assess the impact of OMA on strengthening the arts as a core instructional area. Key findings related to student outcomes showed that (1) strengthening arts instruction was credited with enhancing student learning and achievement; and (2) arts-infused instruction facilitated learning for special education students.

The analysis of classroom observation data suggested that teacher effectiveness was greater in K-3 classrooms in OMA schools than in comparison schools. These findings were based on classroom observations conducted across all three years of the project. OMA and comparison schools were compared on four domains of teacher effectiveness using Likert-type items: (1) the role of the teacher, (2) methods of assessment used, (3) activities related to student
learning, and (4) the overall learning environment. Across all four domains of teacher effectiveness assessed, mean ratings for teachers in OMA schools were significantly higher than for teachers in comparison schools. On an additional six domains of teacher effectiveness assessed using dichotomous ratings, OMA schools were observed to implement more effective lesson design/planning; arts-integrated instruction; and to engage in more varied student learning activities, including the use of the arts as learning resources than in comparison schools. Teacher focus groups were conducted to assess the impact of OMA on strengthening the arts as a core instructional area. Key findings related to teacher outcomes showed that (1) OMA played a significant role in the use of arts-infused strategies to teach the core concepts in state standards and performance objectives; (2) teachers involved in OMA increased their use of arts-infused instructional strategies in the classroom; and (3) OMA, as a means of integrating the arts, received a good deal of administrative support at all sites.

“Once we started integrating the arts and started working on the auditory perception with the integration of the arts, then we really started to see things like our reading scores starting to make huge leaps.”

Elementary School Principal
Grantee Information

The City of Charleston, Office of Cultural Affairs has partnered with the College of Charleston and the Charleston County School District, as well as other community arts organizations, to implement Project ARTISTIC. A nationally documented model arts program—which was implemented at the Ashley River Creative Arts Elementary School also in Charleston—was adapted for this project.

Project Goals and Objectives

Project ARTISTIC aims to:
- Increase student achievement;
- Provide students with high-quality, disciplined-based arts education (DBAE) experiences;
- Supply teachers with skills and resources necessary for effective infusion of the arts into core academic curricula; and
- Provide reliable documentation of the project, so that it may be disseminated throughout the United States.

Description of Service Population

The project is implemented in four schools in the Charleston area. The targeted schools for this project are classified as low-achieving, serving at-risk populations, with a free and reduced-price lunch rate of 72 percent. All four schools are designated Title I and have histories of low test scores. Two of the treatment schools have 100 percent minority populations and a third has a large minority population.

Description of Activities

Each participating school receives 10 one-week arts residencies each year. Students have field trips for each grade level. Music lessons are provided for younger elementary school students, and dance and drama instruction are provided in all of the targeted schools. The Ashley River Creative Arts Elementary School serves as the model school for the project—it’s nationally recognized philosophy of arts integration provides the focus for staff development at the four targeted schools.

Staff development provides teachers with strategies for integrating the arts and is provided after school, Saturdays and during a three-week retreat. Additionally, teachers visit the model school for observation and other staff development activities. Opportunities to receive graduate level credits provided by the College of Charleston are available for teachers at participating schools.

Summary of Evaluation Plan

The evaluation plan included analysis of student scores on the state achievement test. Student baselines were established and their scores were compared to earlier annual performances. Scores for students at treatment schools were also compared with those for students at non-treatment schools in the area. Other sources of evaluation data included focus groups, teacher interviews, student and teacher surveys, records of parent attendance at PTA activities, records of student disciplinary actions, and site visits by the evaluator. The evaluation plan also addressed implementation fidelity and data were collected to document services provided.

Results

Approximately 2,500 students participated in activities as a part of the project. Standardized test scores were analyzed by grade level for each of the targeted schools and for the two comparison schools. In four of the treatment schools, students at some grade levels showed gains of 5 percent or better on standard assessments of English language arts and/or mathematics. However, only one of the comparison schools showed the same trend. One of the treatment schools showed a decline in disciplinary infractions. Parent attendance at PTA activities increased more than four times at one of the targeted schools.

Teacher capacity in arts infusion grew over a three-year period. More than 100 teachers implemented the arts regularly into their teaching through integrated units.
Project Art Smart

Grantee Information
Project Art Smart is operated by the Warren County School District in partnership with Edinboro University, Smithsonian Early Enrichment Center, Erie Arts Council and Warren County Historical Society. Through faculty development and other support, the project infuses arts into the curriculum.

Project Goals and Objectives
Project Art Smart aims to:
• Show significant improvement in student performance, positive attitudes, motivation and appreciation of cultural and racial diversity;
• Improve and change the way teachers provide instruction, so that students are more effectively engaged; and
• Encourage positive practices and creativity in teaching and learning, as well as to spark new interest in learning by both teachers and students.

Description of Service Population
Warren County School District serves a Pennsylvania county with a large geographic spread of approximately 788 square miles. This is a rural area and the district draws 5,500 students into four small town attendance areas from countrysides of cleared farmlands with pockets of densely wooded acreage. Families experience problems associated with geographic isolation, a declining population and reduced employment opportunities. These factors present challenges to the district in sustaining high-quality education for its students.

Description of Activities
The precursor to this project was SMARTS, a program developed by teachers in the school district that created arts-integrated activities that used music and visual arts, with a language arts series, which began in Summer 1995. Project Art Smart expanded on this concept by including units of study on standards-based instruction, combined with professional performances in theater and music; artists in residence to work with students and teachers in the classrooms; and professional development. Professional development that focused on helping teachers to sustain the arts-infused activities in the course of their core curriculum and to model these activities for other professionals was an important component for the project—teachers actually developed units of instruction that focused on the arts-infused model.

Summary of Evaluation Plan
The evaluation design was quasi-experimental; treatment schools received a full menu of services; and comparison sites received some services, but did not have the full array of professional development and cultural arts programming.

The performance of students at the treatment and comparison sites were compared using two tests: Terra Nova Test and Torrance Test of Creativity. Student, parent and teacher surveys, as well as classroom observations, also served as data sources for the evaluation.

Results
There were no significant differences between students at treatment and comparison sites on the Terra Nova. However, examination of specific subgroups showed that students at treatment sites who were identified as socially and economically disadvantaged scored significantly higher than their counterparts at the comparison sites in reading and language arts as measured by the Terra Nova. Additionally, the gap in scores between these students and those not identified as socially and economically disadvantaged narrowed over the four years. The growth among students identified as socially and economically disadvantaged was also observed for mathematics.

Results of the Torrance Test of Creativity showed that students at the treatment sites were more willing to take creative risks than those at the comparison sites. Surveys and observations suggested the project’s ability to increase motivation among students.

Surveys indicated that the project motivated teachers to change their pedagogy to encourage positive practices in teaching and learning. Teachers emerged as leaders in modeling and sharing expertise with other teachers that did not benefit from the supplemental professional development activities—teachers also developed presentations for conferences and workshops. These activities positively impacted the school district and promoted sustainability for the arts-infused activities.
These activities positively impacted the school district and promoted sustainability for the arts-infused activities.
Project RAISE

Grantee Information
Project RAISE (Reading and Arts Integrated for Student Excellence) was implemented by the Lake Elsinore Unified School District in southern California. The school district partnered with six schools, arts organizations—including museums—and outside experts in arts integration. Visual arts and theater were integrated in the curriculum at targeted schools with a focus on language arts.

Project Goals and Objectives
Project RAISE aims to:
• Improve the quality of arts instruction in the generalist classroom and increase the capacity of the generalist teacher to teach the arts;
• Improve reading and language arts skills of students through visual arts and theater;
• Improve the quality of arts education for students, especially those at risk academically; and
• Disseminate information on curriculum and staff development modules created as a part of the project.

Description of Service Population
Project RAISE was implemented in a community 65 miles from Los Angeles, California. During the time period of the project, it was classed as a rural empowerment zone and was considered isolated—35 percent of the students from the school district were from low-income families. The project targeted six schools in this community, from kindergarten through eighth grade.

Description of Activities
The focus of arts integration included visual arts and theater. Picture writing was the initial research-based model for the visual arts component and was used during the first two years of the project. In the final year, the project switched to its own model that allowed for adaptation and adoption of identified visual arts integration instructional strategies into required grade-level content standards. The theater component was based on a previous LEUSD Readers Theatre pilot project, which provided professional development on instructional strategies, arts education issues, and standards-based instruction and assessment. The project also had a component designed to increase the capacity of generalist teachers to teach the arts. The main methodology utilized was the creation and field testing of staff development models, which included instruction in how to infuse the arts into standards-based curriculum. Finally, the project utilized artists in residence, partnerships with museums and art providers.

Summary of Evaluation Plan
During the first year, the evaluation focused on field testing the Readers Theatre and picture writing with students in kindergarten through eighth grades. For the Readers Theatre component, the second- and third-year evaluation design involved random assignment of teachers who had participated in staff development to an experimental block and an alternate block. The Readers Theatre study utilized two data sources: the first was the Oral Reading Fluency measure and grade-level text tests (Houghton Mifflin, References 2001). During the final phase of evaluation, a scaled-up version of the staff development was tested for Readers Theatre.

For the visual arts component, the project developed writing and visual arts assessments, which were administered to treatment and control students. The project also used standardized measures from the California Standards Test in English language arts.

Since the impact on teaching practice was a key component, teachers were monitored using student work, classroom observations and teaching logs.

Results
Students whose teachers used the program with high fidelity outperformed low-fidelity classrooms in writing performance, aesthetic response writing and on the California Standards Test in English language arts. Teachers reported that the program increased student motivation and improved writing.

Teachers who adapted the program to their own context maintained involvement and their students tended to outperform those taught by teachers that had not contextualized the program. The scaled-up version of the Readers Theatre staff development model had not improved the benefit of the program. In contrast, the scaled-up version of the visual arts component had demonstrated a longitudinal change in classroom practice.
“From my years as a principal, I feel the single most important thing a teacher can do is increase visual arts in the classroom. By tapping the power of visual arts as a scaffolding framework, all learners can access content and vocabulary. I think it is the combination of linguistic and non-linguistic instruction and learning that expands vocabulary, verbal skills, and the ability to write and think, which, in turn, impacts their achievement test scores. Our school has shown over a 100-point gain during the past few years. In fact, I think it is like giving a student a box with 64 crayons instead of eight—with the arts they have so many more ways to learn and communicate.”

*Principal*

“I can’t imagine ever teaching without using the arts. It is just in the culture of my classroom. My kids just can’t wait to write. Never before did I have students ask if they could write.”

*Second-Grade Teacher, Project Participant for Entire Project*
**Grantee Information**

The Rockford Arts Revival project has four community partners: Rockford Area Arts Council, Rockford Dance Company, New American Theatre and Rockford Symphony Orchestra. The project focuses on the integration of four arts disciplines—dance, drama, music and visual arts—in elementary and middle schools in the Rockford School District, exposing all students to arts integrated curricula.

**Project Goals and Objectives**

The Rockford Arts Revival project aims to:

- Integrate the arts into other academic curricula, culminating in a citywide musical;
- Increase and ensure comprehensive coverage of the arts disciplines for all students in all settings;
- Establish a multilevel participatory management structure that includes fine arts teachers, regular teachers, arts related communities and parents to oversee the integration of the arts into other academic areas; and
- Provide equity and ensure an effective systematic communication process.

**Description of Service Population**

Rockford is the second largest city in Illinois. This large school district serves more than 27,400 students in pre-kindergarten through twelfth grade. Approximately 59 percent of the students in this district are considered low income based on eligibility for free and reduced-price lunch. The dropout rate in Rockford is 7.4 percent as compared with a state rate of 5.9 percent; and the graduate rate in Rockford is 74.7 percent as compared with a state rate of 82.2 percent. The students are 51.2 percent Caucasian, 31.4 percent African American, 14.1 percent Hispanic, 3.1 percent Asian/Pacific Islander and 0.2 percent Native American.

**Description of Activities**

This project model utilized arts integration specialists from the four disciplines and the four partners. Over the four years, artists worked within the schools in second- and fifth-grade classrooms and eighth-grade English classes. Therefore, at the end of the four-year period, students who attended the 47 schools where the program was available were exposed to arts integration activities. The specialists presented content to teachers specifically aligned with the grade-level curriculum. These artists also closely linked the content, so that one artist built on the previous artist’s work. At the end of each year, an “All City Musical” was performed for the Rockford Community. This activity involved all 53 schools in the district—students used all four disciplines to produce the event.

**Summary of Evaluation Plan**

The evaluation design utilized a pre-/post-test model for comparing students before and after the intervention at the targeted grade levels. The primary measure was Stanford-9 reading scores. Additionally, the project monitored the number of students that participated in art activity, the number of contact hours for students, the number of teacher-developed arts units that included the integration of other subjects, and the level of ethnic diversity among students that participated in the “All City Musicals.” Finally, the level of teacher involvement in professional development was monitored.

**Results**

The pre-/post-test results indicated improvement in all three targeted grade levels for the Stanford-9 scores for reading. There was an increase in the number of art activity opportunities for which students had to participate in, as well as increased arts-related contact hours for students. The “All City Musicals” resulted in greater family and community involvement. They also showed that participating students were diverse in terms of race and ethnicity. Finally, they showed student proficiency in the four art disciplines.

Teachers increased efforts to integrate the arts into their classroom activities, including technology modules. Additionally, teachers developed more arts units.
Exploring the Arts © 2001 Grantees
Grantee Information
This project was developed through a partnership with the Fitton Center for Creative Arts, University of Miami, and three elementary schools in southwestern Ohio. The program was designed to integrate visual arts, music, dance and drama at the participating school as a comprehensive approach to improve academic achievement among students.

Project Goals and Objectives
The SPECTRA+ project aims to:
• Raise the level of arts experiences, opportunities and instruction at the three treatment schools;
• Impact student achievement in the arts and core academic content; and
• Impact students’ attitudes, behaviors and self-esteem.

Description of Service Population
This program was implemented in three elementary schools in southwestern Ohio. Two schools received special services (using two different program models) and the third school received no extra services. The students from all three schools were enrolled in the third through fifth grades. All three schools were designated as at-risk in terms of academic failure and socioeconomic level. The majority of students in the schools received free or reduced-price lunch, and Title I academic assistance. The students were 20 percent African American, 5 percent Hispanic and 75 percent Caucasian.

Description of Activities
The students at the two schools with special services received different programs. One school received the SPECTRA+ program, a comprehensive, integrated arts-infusion program. In this program, teachers and artists in residence incorporated arts into all areas of the curriculum, but particularly in the areas of reading and mathematics. Students actually learned their core content through arts methods and activities. The second school received the Success for All program, which emphasized the use of cooperative learning, family team support, and staff support teams in the areas of reading, language arts and mathematics—this program used tutors, teaming, cooperative learning and parent involvement.

Summary of Evaluation Plan
This quasi-experimental design featured three comparison conditions. Two offered different educational models: SPECTRA+ (the treatment under study) and Success for All. The third school did not offer any special programming. Students were assessed by standard measures of reading and mathematics achievement, self-esteem, and art appreciation, including:
• The Ohio Reading Proficiency Tests (including four subscales);
• The Ohio Math Proficiency Tests (including 11 subscales);
• A modified version of the Culture-Free Self-Esteem Inventory;
• The Torrance Test of Creative Thinking; and
• Lutfig’s Arts Appreciation Scale (including four subscales).
Additionally, parents were administered scales that measured parental involvement.

Results
Over a two-year period, students in the SPECTRA+ group scored better than students in the comparison groups in the areas of mathematics, reading, self-esteem, creativity and arts appreciation, even after adjustments for cognitive differences were made. The evaluation team expressed caution about the interpretation of the results on the reading scores, because there was only one comparison group for this section of the study.

Additionally, parent involvement scores were higher at the SPECTRA+ school. Again, the evaluation team expressed caution because of the small sample size.

An unanticipated outcome of the study was the embracing of the portfolio process by teachers. This process was introduced as a professional development activity and initiated into the classroom at the SPECTRA+ school. Teachers reported having a better picture of the quality of their students’ work. They also reported enjoying the critical analysis the students completed after each art activity.
“Another student—who was shy—loved working with our Native-American storyteller. When it came time for the final performance, he was chosen to be chief. He got to wear buffalo horns at the final ceremony. It changed his self-image and how the other students looked at him. He became one of the most admired students in the sixth grade.”

Teacher

“I was president of the PTA over a three-year period when the program started. Everyone was excited about it.”

Parent

“SPECTRA+ was good for the students, the school and the community. Even though we no longer have an active program, there are still many remnants of its impact throughout the district.”

School Superintendent
Whole Schools Initiative

Grantee Information
The Whole Schools Initiative was launched in 1991 by the Mississippi Arts Commission (MAC). Through this project, MAC uses a grants process to fund local schools in their school improvement efforts that focus on student achievement, arts infusion into the basic curriculum, and parent and community involvement. This funding program, the Whole Schools Initiative (WSI), emphasizes locally defined plans and procedures for addressing goals.

Project Goals and Objectives
The Whole Schools Initiative aims to:
• Improve student academic achievement through the infusion of the arts into the basic curriculum;
• Enrich the lives of students by increasing their skills and knowledge in all arts disciplines;
• Assist the professional and personal growth of teachers and administrators;
• Use the arts to increase parental and community involvement in schools; and
• Assist schools in building a sustainable system for supporting arts infusion.

Description of Service Population
WSI serves a state in which 68 percent of the schools are designated Title I, and 65 percent of the schools are eligible for free or reduced-price lunch. Over the three-year funding period, WSI has supported 27 schools.

Description of Activities
Involvement with WSI began with the granting process. A local school submitted a grant proposal to MAC, which was reviewed by a panel—each funded school entered into a six-year relationship with MAC. The school developed a strategic plan and a “Change Journey Map” that documented the progress of work. MAC provided technical assistance and consultation around various aspects of arts infusion and arts standards. Another component of this initiative was the hosting of institutes and retreats for representatives of funded schools. These events brought nationally known arts consultants who provided arts education training to the attendees. MAC also hosted a website for WSI sites. This site featured resources for schools in the areas of arts integration.

Summary of Evaluation Plan
The evaluation plan included site visits to funded schools to identify actions that schools took to further integrate arts and increase arts instruction. Site visits included interviews with school staff, district representatives, partners, students, parents and local school project directors, as well as observations of events. Additionally, surveys were conducted among parents, students and teachers. The evaluation reviewed the Change Journey Map at each local school visited. Student achievement data in the area of literacy were also analyzed by the evaluation team, and compared with statewide scores and results from a set of matched comparison schools.

Results
Students who participated in WSI schools achieved proficiency in literacy, as well as, if not better than, both the state average for all Mississippi schools and averages for the matched comparison schools. Additionally, adults and students identified a host of academic, social and personal benefits that students experienced as a consequence of the arts integration. They also reported increased motivation among the students.

Teacher collaboration, which demonstrated concrete ways of adapting arts integration in upper grades and creating an ongoing documentation process to track progress, was noted by the evaluation team.

“This retreat was just a little taste for me. Now I am excited and want more!”
Teacher/Summer Institute Participant

Jackson, MS

Mississippi Arts Commission
“I will definitely take back the use of visual imagery and music integration.”

*Teacher/Summer Institute Participant*

“I will use the ideas to integrate the arts into my class.”

*Teacher/Summer Institute Participant*

“The retreat left me feeling rejuvenated.”

*Teacher/Summer Institute Participant*
Grantee Information
The Appalachian Arts in Education Partnership (AAEP) is a collaboration between Appalachian State University, 10 public schools and arts councils in northwestern North Carolina, and the North Carolina A+ Schools Program. AAEP develops an arts-rich and arts-supportive learning environment for participating schools. The partnership increases the presence of the arts and provides more balance to the curriculum, while holistically developing the student—the arts act as a catalyst for learning in AAEP classrooms.

Project Goals and Objectives
AAEP aims to:
- Introduce and sustain an arts-enriched learning environment that incorporates elements of the A+ philosophy;
- Capitalize on cultural and artistic resources to forge stronger links among schools, community and the university;
- Increase the presence and impact of arts professionals in the schools by assisting teachers with two-way integration of the arts into the curriculum; and
- Develop an Appalachian State University arts-supportive philosophy that fosters links to project schools.

Description of Service Population
AAEP was implemented in 10 project schools in northwestern North Carolina—4,312 elementary and middle school students were involved in the program, as well as 320 teachers. The ages of students ranged from 6 to 14. The percentages of students in the various schools that received free or reduced-price lunches varied from 15 to 51 percent.

Description of Activities
AAEP facilitated and implemented week-long arts residencies to introduce students to art forms not typically found in their standard curriculum. The arts content of residencies included storytelling, puppetry, photography and a variety of graphic arts. Participating teachers in the A+ Schools Program received professional development training in arts integration, multiple intelligences and experiential learning. Local arts councils helped to facilitate student attendance at arts performances, including symphony orchestras and community theater. Those project schools that did not participate in the A+ Schools Program allocated AAEP funds for a series of artist residencies and performance opportunities for their middle school students.

Summary of Evaluation Plan
The evaluation employed both qualitative and quantitative methods to assess impact of participation in the AAEP program on both students and teachers. Both teachers and students were surveyed about engagement with learning, behavior at school and attitudes toward attending school. Achievement data—particularly those test scores required by the North Carolina No Child Left Behind standards—were examined for project schools as compared with the rest of the state. An in-depth qualitative study was undertaken for a sample of participating low socio-economic status (SES) students from project schools.

Results
Most (76%) students surveyed self-reported that participating in arts activities helped them learn other academic subjects and increased their affinity for attending school. Analysis of statewide achievement data from North Carolina showed that 8 out of the 10 AAEP schools reached adequate yearly progress by No Child Left Behind standards in 2005, and all but 1 of the 10 schools achieved 90 percent of students at or above grade level. Three years prior to that, only five of the schools were making adequate yearly progress and had 90 percent of students at or above grade level. Qualitative data collection with participating students from low SES backgrounds suggested such positive program impacts as an increased likelihood to be vocal in the classroom and greater confidence in communication capabilities.

Most teachers (70%) self-reported using arts integration as a catalyst for teaching and learning in their classrooms. Teachers self-reported (81%) that the AAEP program positively influenced student engagement with learning, student behavior at school and academic achievement.
Grantee Information
Artful Citizenship is an elementary school arts-integrated social studies curriculum that emphasizes student-centered learning and developmentally appropriate content to increase academic achievement and visual literacy skills for at-risk students, while developing student character and an understanding of active citizenship. Wolfsonian, Inc., an art and design museum in Miami Beach, developed the Artful Citizenship curriculum in partnership with the Miami-Dade County Public Schools and researchers from Visual Understanding in Education. A three-year longitudinal study was conducted by Curva and Associates.

Project Goals and Objectives
Artful Citizenship aims to:

• Engage art and social studies educators and students in developing, testing and using an arts-integrated social studies curriculum that teaches fundamental visual literacy skills and increases critical thinking;

• Increase student knowledge of local, Florida, U.S. and world history, civics and geography by increasing their understanding of the role played by art and design; as well as increase student awareness of the visual language that conveys the content;

• Promote creative thinking, tolerance, active citizenship and positive character through the production of artworks; and

• Develop a professional development component to provide elementary school teachers with the skills to integrate visual material into class curricula.

Description of Service Population
Artful Citizenship was implemented in seven public elementary schools in Miami-Dade and Volusia Counties from 2002 to 2006 to over 2,025 students (third through fifth grades) and 90 teachers. The three treatment schools that participated in the three-year study had high percentages of students from deprived socio-economic backgrounds and who were at risk of academic failure. For instance, at Miami Gardens Elementary School, 90 percent of students qualified for free or reduced-price lunch (a measure of socio-economic level).

Description of Activities
Artful Citizenship utilized artworks in The Wolfsonian collection (mainly historical illustrations, paintings and maps) to help students improve their understanding of the role of images and their messages in modern society. The curriculum lessons guided teachers in integrating the analysis of images and objects into social studies and language arts instruction. Classroom teachers utilized facilitated discussion to help students acquire “visual literacy” as they observed and “read” images. Art teachers worked with students to create artistic responses to the social studies content, while modeling artistic research and problem-solving methodology. Artful Citizenship disseminated research-based new definitions of literacy at state and national art and language arts education conferences, as well as at a Wolfsonian-hosted symposium that addressed multiple literacies and through a project website. The symposium further examined questions of the evolving definitions of literacy and its impact on practice and research—Podcasts of symposium presentations are posted on the website.

Summary of Evaluation Plan
The evaluation employed qualitative and quantitative research methods in the three-year study. The quasi-experimental research design matched three treatment schools with one demographically similar comparison school. At the starting point of the study, there were no statistically significant achievement differences between treatment and comparison students. Annual pre- and post-tests measured differences and changes in visual literacy, as well as scaled psychosocial measures that included art self-concept, art enjoyment, school/social orientation and academic self-concept. Change in academic achievement was measured by computing visual literacy growth rates for each student and then analyzing them against academic variables in the Florida Comprehensive Achievement Test over the three-year project period. Qualitative assessment by independent evaluators occurred through program observations of teacher training workshops, site visits to participating schools, interviews of principals and teachers, and teacher focus groups over the three years.
Results
The Artful Citizenship curriculum showed effectiveness in developing visual literacy skills. While comparison students showed no growth in visual literacy assessment, treatment students gained close to a full point (on a 10-point scale) on visual literacy measures over the project period. There was strong correlation (range from .35 and .40) between growth in visual literacy and student achievement in the Florida Comprehensive Achievement Test scores in reading and mathematics. This correlation did not occur in the comparison school.

Qualitative assessment determined that treatment students demonstrated critical thinking skills and improved evidential reasoning (the ability to provide logical and factual support to statements) in arts integration lessons. Participating teachers reported to independent evaluators that Artful Citizenship affected critical thinking skills not only in social studies but also in other areas of the curriculum, including language arts, mathematics and writing. Teachers found the Artful Citizenship curriculum effective, easy to use and developmentally appropriate for their students. The program offered sufficient flexibility for teachers to meet existing student needs in social studies and visual art curriculum goals.
Arts Impact

Grantee Information
Since 1999, Arts Impact has implemented two-year training cycles to prepare kindergarten through sixth-grade educators to teach dance, theater and visual arts. The project empowers classroom teachers with the competence and confidence to teach foundational arts concepts and skills to all students, including those at risk educationally and those most in need economically. The program was developed in response to a survey conducted in 1997, the analysis of which indicated that only 21 percent of Pierce County teachers felt qualified to teach the arts.

Project Goals and Objectives
Arts Impact aims to:
- Increase teacher and student understanding of foundational art concepts, skills and processes;
- Increase teacher autonomy in concept-based arts instruction;
- Successfully transfer knowledge from teaching artist to teacher to student; and
- Increase student academic achievement through arts-infused learning.

Description of Service Population
Arts Impact was implemented in 29 schools from eight school districts in Pierce County, Washington—1,675 elementary school students (second to fourth grades) participated in the program. The project schools had an average poverty rate of 39 percent (ranging from 12 to 80%).

Description of Activities
Participating teachers received hands-on training in foundational skills and concepts in visual art, theater and dance through an intensive (30 hours) Summer Institute. Supplemental workshops were held during the school year, and each teacher was matched with an artist mentor in a one-on-one mentorship in either visual art or theater during the academic year.

Six classrooms (second to fourth grades) received arts-infused instruction during summer school in selected math, reading and writing concepts, in which validly shared concepts between an arts discipline and math, reading or writing were taught through the arts. Summer school classes were taught by Arts Impact-trained classroom teachers and were supported by artist mentors.

Summary of Evaluation Plan
Research methods used in this quasi-experimental evaluation included:
- Performance-based assessments that measured teacher knowledge in arts concepts and skills;
- Pre- and post-surveys that measured teacher perception of knowledge and skills;
- Analytic rubrics that measured levels of teacher performance in planning, teaching and assessing;
- Progress reports that measured student autonomy in expressing shared arts/academic and stand-alone concepts in the arts;
- Pre- and post-tests that measured student mathematics achievement; and
- Performance-based assessments that measured student learning of lessons taught during the school year.

Pre- and post-test scores in mathematics for participating students were compared with scores of comparison group classes.

Results
In performance-based assessments that measured learning of arts concepts, participating students scored above 84 percent on all three grade levels and in all three arts disciplines. In progress reports that measured student demonstration of shared concepts through artistic processes, participating students exceeded the target of 80 percent achievement in all areas except for two—third-grade math concepts (at 79%) and fourth-grade writing concepts (at 78%). Analysis of pre- and post-test math scores showed Arts Impact students outperformed comparison group students in the second and third grades (but not in the fourth grade).

By the second year of project implementation, participating teachers’ knowledge in arts concepts and skills increased. In 2004, 99 percent of trained teachers demonstrated use of dance and theater concepts, while 96 percent demonstrated use of visual arts concepts. Teachers experienced substantial growth in both the practical and pedagogical aspects of arts instruction during two years of participation. Over 70 percent of the teachers self-reported using new teaching strategies following the 2004 Institute in comparison with just over 20 percent after the 2003 Institute.

By 2005, nearly 100 percent of trained teachers reported valuing Arts Impact training and 66 percent reported seeing themselves as school-wide arts advocates (as compared with less than 10 percent in 2003).
“The mentor was flexible and supportive, willing to give me leeway, assistance or direction as needed, with a sure instinct for when to step in and when to let go. Because of our working relationship, I felt comfortable with the risk of trying, and became increasingly confident in my ability to teach the targeted concepts and skills. I trusted the mentor as an expert in her field, as an instructional role model, and as a sensitive, stimulating professional partner.”

*Participating Teacher*
Grantee Information
The Classroom Arts Project (CAP) is a collaborative effort between the Berwick Area School District—a small, rural school in eastern Pennsylvania—and Partners in Distance Learning (PDL). Census and school data show that the district serves a high percentage of economically disadvantaged students. The PDL, a non-profit agency formed in 1993, consists of 250 member schools nationwide that are committed to strengthening learning through technology.

Project Goals and Objectives
The project’s goal is to prove that technology-driven strategies can help schools, irrespective of wealth, to provide arts-rich learning experiences by engaging students in creating, performing and responding to the arts; and through these activities, to achieve greater academic success. To realize this goal, CAP created a series of online products and supportive services that attempt to replicate, at approximately one-tenth the cost, the traditional-type approaches available to more affluent schools for supporting arts education. The key objectives of CAP are to create the (1) Teachers’ Art and Students’ Art Network, an advanced web communication and arts information center; (2) Virtual Resident Artist Program, which pairs educators with virtual artists in developing integrated learning units over a full academic year; (3) Renaissance Series, an exceptional cyber-based arts integrated course; (4) Artists’ Eye Drawing Program; (5) Young Student Composition Project; and (6) Stage I and Gallery, an online exhibition site for displaying student art. Supportive services include traditional and online training, teacher/student performance incentives, and providing digital items (cameras and scanners) for classroom teachers.

Description of Service Population
Data show that nationwide, more than 80,000 of educators and/or students visited the project’s Art Networks in September and October 2006—CAP involves 103 educators in over 50 different school systems from mostly rural Pennsylvania. Furthermore, these teachers influenced the involvement of an additional 250 educators in their school buildings—project teachers have a potential impact on more than 30,000 students. Nearly all project schools served high numbers of disadvantaged students—the average school low-income population was 42.6 percent. Typically, schools that participated in this project had low expectations (or diminished capacities due to limited resources) in providing arts-rich learning experiences.

Description of Activities
CAP provided the opportunity for visual artists (via the Internet) to bond with teachers in planning and developing integrated art lessons in all academic areas. More than 1,500 teachers and administrators received training or information related to project products and services. Data showed that nearly one-third of project teachers devoted 2.5 hours each week in delivering arts-integrated lessons, and nearly two-thirds of project teachers indicated they communicated multiple times each week with their virtual artist. Through this project, teachers were able to schedule visiting artists and host virtual arts-related field trips; engage nearly 900 students in a music composition competition; expand subject areas in which they integrated art learning; create courses and mini-units based on the arts; highlight student art work in public online arenas; and help students to gain and/or increase their technical skills and competencies.

Summary of Evaluation Plan
The evaluation design used a mixed-method approach to measure program efficacy, which included a review of project cyber products, participation records, baseline and follow-up survey data, open-ended inquiries, focus groups, and on-site classroom observation. However, as a technology-based project, since all interactions among participants occurred in cyberspace, web monitoring captured and quantified usage data. Academic achievement was analyzed using the Pennsylvania State System of Assessment for achievement in reading and mathematics.

Results
An analysis of student performance showed that small Pennsylvania schools (25) involved in CAP—when compared with 25 randomly selected non-project schools, but matched on the percentage of disadvantaged populations—performed on average 7.3 percent higher in reading proficiency and 6.9 percent higher in math proficiency. Four schools that performed exceptionally in incorporating project strategies were compared with all Pennsylvania schools on reading and mathematics proficiencies in the third through eighth grades. In this study, the selected CAP schools had 13.5 percent less monies available for student expenditures than the state average. Data showed that at every grade level, for both reading and mathematics, CAP schools performed significantly higher than the state average. In reading and math at the third-grade level, CAP schools scored 5.25 percent higher. However, based on the grade assignments of project teachers, CAP resources were more directed toward students in the fourth
through eighth grades. The average gain of CAP schools over non-CAP schools in reading for the fourth through sixth grades was 13.6 percent; and in the seventh and eighth grades, the advantage was 10.5 percent. In mathematics, for the fourth through sixth grades, the CAP advantage was 16.6 percent, and in the seventh and eighth grades, 14.6 percent.

Based on an analysis of data and observations, independent evaluators concluded that, “The program seemed to help the self-motivated and persistent individuals who continued to partner with an artist over each year of the project. Clearly, teachers were successful in creating and implementing art-integrated units that they would not have otherwise done in the absence of CAP. The program was not able to be successful in reaching and sustaining the participation of all teachers identified as participants. Often, the most active participants generally had more time and flexibility than other classroom teachers to develop art-integrated lessons.”
Different Ways of Knowing

Grantee Information
The Galef Institute’s school reform model, Different Ways of Knowing (DWoK), focuses on improvements in the classroom to develop student literacy. DWoK is a multi-year professional development program for K-8 teachers, administrators and other stakeholders, and provides an integrated approach to curriculum, instruction, assessment and reporting. Recognizing that every child has talent and that children learn by doing, the DWoK approach provides clear and flexible guidelines for learner-centered classroom practice that develops literacy through children’s multiple intelligences. Interdisciplinary teaching strategies are used to link social studies and history themes with mathematics, science, and the literary, visual, performing and media arts. The Galef Institute has developed instruction and assessment tools for teachers, including curriculum planning guides, a classroom resource library of student literature and reference books, study prints and transparencies, video and audio tapes, software, and assessment resources.

Project Goals and Objectives
DWoK aims to:
- Increase the knowledge, understanding and/or expertise of classroom teachers in the arts disciplines;
- Improve students’ academic performance, including their skills in creating, performing and responding to the arts;
- Alleviate curriculum deficiencies that arise from the general lack of full-time arts specialists in each art discipline at the elementary and middle school level; and
- Enhance the position of the arts at all levels in comparison to traditional reading, writing and mathematics tested each year using standard test formats.

Description of Service Population
DWoK’s activities occurred in partnership with schools in Los Angeles, New York City, Arizona and Kentucky—the majority of students in these schools were Title I-eligible, and both rural and inner-city sites were included in the study. All participating schools had enrollments with at least 35 percent of students classified as low socio-economic status.

Description of Activities
DWoK utilized professional development opportunities to build relationships between teachers, communities, existing school arts specialists and the national faculty of artist/educator coaches. Participants in the project received arts integration curriculum materials and web-based coaching opportunities. Professional artist/educator coaches, skilled as arts and arts-integration specialists, delivered in-service professional development for teachers in the DWoK model. Artist/educator coaches received in-service arts education instruction in national and regional institutes. Participating schools implemented arts integration by holding school-based arts celebrations and inviting family leaders to arts-based workshops to strengthen family connections to the schools. Participating students in arts-integrated classrooms gave oral presentations, drew pictures, created flow charts and diagrams, enacted significant episodes from literature, danced a story, and performed role-plays from historical events during core curriculum lessons.

Summary of Evaluation Plan
DWoK’s evaluation provided assessment of the effectiveness of the training design and implementation of the artists/educator coaching model. Qualitative research methods, including interviews and program observations, were combined with baseline surveys to examine the effects of participation on both coaches and teachers. The quasi-experimental study measured changes and improvements in student academic performance, including their skills in creating, performing and responding to the arts, as well as improvements in attitudes toward school, social achievement and motivation. Both student achievement motivation and performance on state-required standardized tests was tracked over time. The impact of the program on schools was measured using surveys and interviews, and its evaluation sought to understand how the philosophy, curriculum, teaching and learning of arts integration transformed non-participating teachers and overall school culture.

Results
There were no reported evaluation findings for this project, because the organization discontinued prior to reporting any analysis results to the ED.
**Education Arts Technology**

**Grantee Information**

Education Arts Technology (EAT) is a program designed to bring arts-integrated learning into the classroom using digital media technology and theater skills. EAT grew out of the education/outreach department of MHz Networks, an independent, international public television broadcast company in Washington, D.C. The program utilizes the tools and strategies of theater, scriptwriting, project planning and digital media to enhance student learning and teacher understanding. Through workshops, an interactive website and the annual MHz Shortz Student Film Festival, EAT supports project-based multimedia learning with hands-on tools, real-world skills, along with teaching and learning strategies.

**Project Goals and Objectives**

Education Arts Technology aims to:
- Assess student understanding of the elements of a story—the skills needed to translate a story into images and words, as well as aspects of film production;
- Hire and train teaching artists in theater and film;
- Work with classroom and instructional technology teachers, so they can learn and implement the EAT curriculum in their schools;
- Hold an annual student film festival open to students across the country; and
- Create and disseminate information about the project through a media toolkit, including the EAT website, arts/media curriculum and instructional DVD.

**Description of Service Population**

In its third program year, EAT worked with 133 elementary students and 15 teachers in Washington, D.C., and Alexandria, Virginia. Additionally, 381 students and 435 teachers participated in integrating theater and filmmaking through EAT models. More than 2,000 students and teachers created films that were entered into the MHz Shortz Student Film Festival. The majority of students involved had no immediate access (either at home or in school) to digital cameras or editing equipment. At participating schools, between 50 and 75 percent of the students received free or reduced-price lunches.

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**Description of Activities**

EAT activities were focused in four main areas: (1) in-class, 15-week student workshops; (2) classroom teacher trainings; (3) the MHz Shortz Student Film Festival; and (4) educational media, including an interactive website and instructional DVD. The launching of the EAT interactive website in 2005 aided the dissemination of information about the film festival nationally, and helped to increase submission levels and community interest in the event. Partnerships with public television stations facilitated the availability of the arts-integration instructional DVD, *Creative Learning in the Classroom*, and its accompanying curriculum/teaching guide to interested teachers nationwide.

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**Summary of Evaluation Plan**

Evaluation of the EAT program used a quasi-experimental design that allowed a comparison between student populations who had and had not been exposed to the program. In a carefully matched comparison group design, results on a performance task for students in the program were compared with results for students who did not participate in the program. Comparison schools were matched with the participating schools on the basis of school district, demographics, standardized test scores and percentage of students who received free lunch.

**Results**

Participating students learned skills for story creation and filmmaking. Evaluation findings showed statistically significant differences in how participating and non-participating students completed the Performance Assessment Task (PAT). The PAT measured the use of evidence to support award rankings of films and ratings for the quality and dimensions of a film. By the third year of the program, participating students’ mean levels of support given to their award placement was significantly higher than non-participating students. Evaluation findings helped the project team develop a concise classroom-based rubric to gauge the progress of this arts and media implementation.
“I learned:
- the actor’s tools
- the way to respect people around you
- never look in the camera
- how to cooperate with your teammates
- what’s a wide shot
- what’s a close up
- if you don’t listen, the movie won’t be very good, you won’t know where to go or what to do
- not to be shy, give ideas, share.”

From Student Talk-Backs

“After the EAT program, I started making up some stories on my own. I plan on making some books one day. They did help me express my imagination. I wasn’t a very imaginative person before the EAT program.”

Fifth-Grade Student, Alexandria, Virginia

“I saw students who had little interest in academics now become interested in other phases which then brought in the academics. I saw students were getting to school on time, their attendance improved because they knew something special was going to happen. I think the EAT experience has broadened their horizons, particularly in the area of careers for the future. It gave them a variety of experiences that you may not think about at this age.”

Teacher, Macfarland Middle School

“I have seen a dramatic change in them. It wasn’t so much evolution as it was a very dramatic change. It was from ‘I’m not so sure this will work’ to ‘This is wonderful.”

Principal, Tucker Elementary School
**Read & Rock**

**Grantee Information**
A Cultural Exchange’s Read & Rock program focuses on multicultural literacy and music through an arts-enriched curriculum. The program provides authentic learning experiences that are designed to increase student knowledge of the links between music, culture and reading.

**Project Goals and Objectives**
Read & Rock aims to:
- Design, evaluate and pilot an integrated arts project as part of the core curriculum for sixth-, seventh- and eighth-grade students;
- Increase achievement in student reading and language arts;
- Increase the amount of time students spend reading for pleasure;
- Provide training for teachers on innovative strategies for integrating the arts into the core curriculum;
- Improve student attainment under the national standards for arts education; and
- Improve students’ attitudes toward reading.

**Description of Service Population**
A Cultural Exchange targeted sixth-, seventh- and eighth-grade students in schools with at least 80 percent economically disadvantaged students in East Cleveland and Cleveland Municipal schools. According to the Ohio Department of Education’s 2005-2006 School Year Report Card, children at the Cleveland Municipal School, Riverside, were 20 percent African American, 10 percent Hispanic, 65 percent Caucasian, 5 percent multiracial and 100 percent economically disadvantaged. Children at the East Cleveland City School, Chambers, were 99.6 percent African American and 99.8 percent economically disadvantaged.

**Description of Activities**
This project provides teacher professional development activities through institutes on African-American contributions to American music.

**Summary of Evaluation Plan**
A Cultural Exchange collected both qualitative and quantitative data. Quantitative data included achievement scores; grade averages; scores on pre- and post-tests on relevant and standards-based content; and attitude surveys. Qualitative data included classroom observations, teacher and student evaluations, and focus groups. An increase in student achievement was determined by the results of pre- and post-tests, as well as grades. Surveys and focus groups will be used to measure increased interest.

**Results**
Evaluation results were not reported to ED prior to completion of this compendium.
Grantee Information
Traverse City Area Public Schools (TCAPS), in partnership with Project Zero at the Harvard Graduate School of Education, developed an arts-infused curriculum based on the arts as a catalyst for the development of deeper thinking and learning skills by students. The Artful Thinking program utilizes high-level thinking dispositions in and through the arts in the classroom setting.

Project Goals and Objectives
Artful Thinking aims to:
- Provide professional development to improve instructional practice of teaching that emphasizes infusion of the arts into core curricular areas as a means for improving reading, writing and general academic achievement;
- Integrate the arts into the core elementary and middle school curricula as a means for improving reading, writing and general academic achievement; and
- Increase the quality and scope of student engagement in arts studies, as well as enrichment experiences, both within and beyond the classroom.

Description of Service Population
The Artful Thinking project includes 35 to 40 teachers and more than 800 students at implementation schools—Long Lake Elementary Schools (grades K-6) and West Junior High (grades 7-8). These treatment schools serve significant economically disadvantaged populations. Comparison schools are selected to closely match treatment schools in key demographic characteristics that are known to affect academic performance, including the percentage of students who receive free and reduced-price lunches, qualify for special education, and have limited English proficiency.

Description of Activities
In Artful Thinking, the arts serve as an entry point for students to acquire and refine higher-order thinking skills, and are used as a vehicle to help students apply those skills to develop a deeper understanding of academic subject matter. The project utilizes an “Artful Thinking Palette” to provide a framework for analyzing works of art through six different kinds of thinking—the palette holds six thinking dispositions that are both instrumental for understanding artistic creations and for deepening subject matter understanding in core curriculum instruction. The six thinking dispositions are reasoning, questioning and investigating, observing and describing, exploring viewpoints, comparing and connecting, and finding complexity. Participating teachers introduce and reinforce the thinking dispositions through the use of thinking routines. Each thinking routine is short and easy to learn, and is integrated into the routine of everyday classroom life.

Summary of Evaluation Plan
The evaluation employed a quasi-experimental design with a matched comparison group to assess the effect of Artful Thinking intervention on student academic achievement. Triangulation of data was stressed through an emphasis on collection of data through multiple data sources. Research methodologies included teacher interviews, classroom observations, professional development session observations, faculty and principal interviews, teacher surveys, and analysis of student achievement data using the Michigan Educational Assessment Program (MEAP) state achievement test results; Degrees of Reading Power (DRP) assessment; and TCAPS Curriculum Alignment and Assessment Project (CAAP) student achievement testing in reading, writing and social studies.

Results
One-hundred percent of participating teachers who were interviewed noticed positive student change through Artful Thinking routines in at least one of the categories of student engagement, class participation, use of thinking routines in student discussions, application of thinking routines in student academic work, or social behaviors and attitudes. Eighty-eight percent of teachers surveyed reported that 70 percent of the thinking routine strategies they employed in the classroom were arts-integrated.

Through teacher surveys and interviews, treatment elementary school teachers reported that the Artful Thinking project promoted a positive school culture through engaging all teachers in a common initiative. Junior high school teachers self-reported an increase in the quality of student expression, self-esteem and respect for fellow classmates through the program.

In the state of Michigan, the MEAP testing time was changed in 2005 to require testing of all students in grades three through eight. The 2006 MEAP results (as a final project measure) provided a true year-to-year comparison that enabled the project to measure MEAP student achievement for all grades. Prior to 2005, students were only tested in the fourth, sixth and eighth grades for math and ELA, and in the fifth and seventh grades for science and social studies. Results for the 2005 MEAP test indicated that Long Lake Elementary students outperformed their counterparts in the district and the state—special education students demonstrated particular improvement.

In reading achievement, both treatment and control students performed 4.5 points lower on the DRP assessment in 2004-2005 than they did in 2003-2004. In writing achievement, perfor-
mance in the CAAP writing assessment test varied across treatment and control schools by grade level. For example, third-grade students in the control group made greater gains in writing achievement than did third-grade students in the treatment group. However, fifth- and sixth-grade classes had a higher percentage of correct scores in 2004-2005 than they did in 2003-2004, with the largest gain made by fifth-grade students in the treatment school.

In social studies CAAP achievement testing, treatment students in the second, fourth, fifth and sixth grades scored better than control students in the same grades. However, first- and third-grade control school students scored better than treatment students in the same grade.

“They ponder more, try harder and take more time. They understand their responses have to be thoughtful.”

_Junior High School Teacher (on utilizing thinking routines in classroom discussions)_

“Kids are more enthusiastic and engaged.”

_Elementary School Teacher_
Artists and Teachers Together

Grantee Information
The Greenburgh Central 7 School District and the Westchester Arts Council, partners in implementing arts education programs for nearly 20 years, expanded a tested model of collaborative residency-based programs to offer the Artists and Teachers Together program to students at the Highview School. This program enabled artists from various disciplines to become full participants on grade-level planning teams, and collaborate with teachers in conceptualizing and implementing the social studies curriculum.

Project Goals and Objectives
Artists and Teachers Together aims to:
• Enhance and expand the scope of the present program of arts education and arts integration in second and third grades at the Highview School;
• Improve student achievement in language arts and social studies through arts integration;
• Develop a model for teacher and arts specialist collaboration and team planning; and
• Increase parent and community participation in the educational process.

Description of Service Population
All participating students are second- and third-grade students from Highview Elementary School in the Greenburgh Central 7 School District. At the time the grant was written, based on data from April 2003, 56 percent of the students who attend Greenburgh Central 7 schools were African American and 21 percent were Hispanic. Approximately 8 percent of the students were English language learners, with a total of 9 percent being new immigrants (the largest concentration coming from Mexico and Peru). The total enrollment for Highview was 293 students, including more than a dozen special education inclusion students, and a group of eight severely and/or multiple-handicapped students in the life skills class. Forty-three percent of the students at Highview were eligible for free or reduced-price lunch.

Current demographic information is available on the New York State School Report Card Comprehensive Information Report.

Description of Activities
Each participating classroom teacher collaborated with an artist for each of the four New York state-prescribed social studies units. The artist worked with students in the classroom two mornings a week, alongside of the teachers. Together, artists and teachers delivered integrated social studies lessons and supplemented classroom learning with outside field trips. Teachers and artists received professional development training throughout the year, aimed at facilitating the collaborative process.

Summary of Evaluation Plan
This evaluation employed an experimental design that randomly assigned teachers to treatment or control groups. Comparisons were made between arts-integrated and non-arts-integrated classrooms within Highview Elementary School. Program impact was gauged through an analysis of Terra Nova achievement test scores in reading and language arts, and the Torrance Test of Creative Thinking for second- and third-grade students. The qualitative methods utilized included classroom observations of arts-integrated teaching, and comparative analyses of frequencies and trends between the arts-integrated and non-arts-integrated classrooms. In 2004-2005, students completed a self-reflective instrument that gauged perceptions of the arts as integral to the learning process. Additional sources of data for project impact included attendance records and a rubric for use with student work to evaluate mastery of arts skills.

Results
Qualitative research indicated a deepening of teachers’ understanding and interest in the arts the longer they participated in the program—going from a perspective of the arts as enhancement of student interest or “analog” to the learning that occurred in the lessons to a view that sees the arts as structurally extending students’ understanding of concepts or ideas. Perhaps equally important, the teachers described a sense of changing roles in relation to the artist and to their students, as more of a “knowledge facilitator” or “learner,” as they continued in the project. Teachers spoke with enthusiasm about how the arts-integrated units got students involved as they became “risk-takers” in their learning, talking in class and asking questions.

A number of measurable outcomes were systematically evaluated over the two years of the grant. These included student attendance rates, grades, reading and language scores on the Terra Nova, and the Torrance Test of Creativity. There were increases in all of these measures over the two years. However, these increases occurred regardless of whether the students were in the arts-integrated or non-arts-integrated classrooms.
Grantee Information
The National Museum of Women in the Arts (NMWA) brings recognition to the achievements of women artists of all periods and nationalities by exhibiting, preserving, acquiring and researching art by women, as well as teaching the public about their accomplishments.

Art, Books and Creativity (ABC) is a curriculum-model development project that aims to integrate the visual arts into a core curriculum, while maintaining a specific focus on the contributions of women to our shared cultural history.

Project Goals and Objectives
The primary goals of ABC are to:
- Promote the acquisition of basic skills in creating and responding to the visual arts;
- Further an interdisciplinary method of learning through the arts;
- Expand the creativity, critical thinking and communication skills of students;
- Develop a model curriculum that includes information on women artists; and
- Create a curriculum that can be widely replicated.

Description of Service Population
ABC was developed in partnership with public schools in Albuquerque, New Mexico, and Arlington, Virginia. Over two years, ABC was implemented in 63 fourth-grade classrooms from 25 schools, with 46 teachers having participated in the program.

In the Albuquerque Public School District, 45 percent of all elementary school students were enrolled in English-as-a-Second-Language (ESL) courses. In the Arlington Public School District, students come from more than 120 countries and speak over 90 different languages—45 percent of the students are non-native English speakers and 31 percent of elementary school students receive ESOL/HILT services.

Both the Albuquerque and Arlington Public School Districts have high rates of impoverished students, with more than 35 percent of students from low-income families, as determined by Title I poverty criteria.

Description of Activities
Art, Books and Creativity promotes visual literacy by developing students’ skills in observation, creation and reflection. The year-long curriculum integrates visual art and writing through the creation of artists’ books, an art form especially suited to linking imagery and text.

The first phase of ABC introduces students to works of art from NMWA’s permanent collection, as well as to basic art vocabulary and concepts using the museum’s Exploring Art publication. Students then visit a local art museum, where they apply what they learned in classroom lessons to discussions of original works of art. Students, led by teachers, then begin the process of developing text, imagery and structures for their artists’ books. Professional women writers and artists give guidance and instruction to students and teachers in 90-minute workshops in all participating classrooms—each class hosts four visiting artists. Both the Albuquerque Museum of Art and the Arlington Arts Center hold public exhibitions of the students’ work as a culmination of the program.

Professional development workshops for teachers focus on providing content knowledge in visual arts processes and strategies for implementing the curriculum. Teachers receive curriculum notebooks, transparencies and digital images, as well as Exploring Art books and unlined sketchbooks/journals for each student; art materials for the curriculum lessons and for artists’ books created by students; and transportation costs and entrance fees for class trips to a local museum.

Summary of Evaluation Plan
The evaluation employed a quasi-experimental design that integrated qualitative and quantitative data collection methodologies—50 fourth-grade classes served as the control group. Quantitative data (using pre- and post-test survey data) assessed achievement gains in arts literacy and written expression, while interviews and focus groups with teachers qualitatively assessed the impact of ABC on student reflective written expression and artistic self-confidence. Additionally, a teacher survey was employed to further assess faculty views on the utility of the ABC curriculum, the quality of teacher training, and the impact of the project on students’ sense of artistic self-concept and self-confidence.

Project evaluators designed a visual arts concept instrument specifically for ABC. Analyses of national, state or local achievement test scores were not included in the evaluation design of this project.

Results
Over the two-year period, visual arts concepts and vocabulary learning gains, gains in written expression, and the composite gains of both of these assessed components of ABC participants were overall significantly greater than those of the non-participating control group.

Visual Arts Concepts and Vocabulary: Multiple-Choice Component
The average ABC participant score gain on the multiple-choice component of the assessment was significantly higher than the average control group score gain. The average ABC participant score gain on the multiple-choice test was 3.07 raw score points (there was a maximum of 20 points on the test), and the average control group score gain was .96 raw score points.
Written Expression/Reflective Writing: Essay Component

The average ABC participant score gain on the essay component of the assessment was significantly higher than the average control group score gain over the two years that the program was implemented. However, in Year 1 alone, the gains in the written expression component were not significantly greater for participants, and it was surmised that encouraging fuller use of the writing component would remedy this. During Year 2 of the program, the writing component was more fully implemented than during Year 1, and the quantitative analysis of Year 2 data indicated that written gains were significantly greater for the participants.

In addition, the program effect during Year 2, when the writing component was more fully implemented, was greater for students in lower socioeconomic status schools (schools with higher rates of students receiving FARMS). The average ABC participant score gain on the essay item was .61 raw score points (there was a maximum of four points on the essay), and the control group score gain was .37 raw score points.

Overall Achievement Gains: Composite Score

The average ABC participant score gain on the composite score (composite of essay and multiple-choice components) was significantly higher than the average of the control group score gain over the two years that the program was implemented. The average ABC participant score gain on the composite was 3.7 raw score points (there was a maximum of 24 total raw score points), and the control group score gain on the composite was 1.3 raw score points.

In both Albuquerque and Arlington, teachers observed that ABC supported their art education and language arts objectives. In the Albuquerque focus groups, teachers stressed that the main strength of the program was its potential for integrating art and language arts objectives. In particular, teachers reported that the program provided students with more general knowledge, which they felt students lacked. They emphasized that ABC motivated the students to write because the students enjoyed the activities they were doing. In terms of language arts and writing skills, the students took the time to do a “really good job” because they cared about their work. In Arlington focus groups, teachers said that ABC aligned well and supported the district’s fourth-grade curriculum.

In both Albuquerque and Arlington, teachers held a positive opinion of the professional development workshop.

“I have not wanted to do art like I did when I was younger. But you have inspired me.”

Student, Albuquerque, New Mexico

“Thank you for putting our city and school in your program. My favorite thing about your program was to make books, and you put them in the museum. Thank you for paying for our field trips. Also my favorite kind of art is abstract.”

Student, Albuquerque, New Mexico

“This year we learned so much about art. Portrait, narrative, still life, abstract, all wonderful types of art that some of us have never heard of before! All the effort, time, and money really paid off!”

Student, Albuquerque, New Mexico

“I really liked going to the art museums, looking at art, finding what it’s all about.”

Student, Albuquerque, New Mexico

“The thing I liked the most was making my own book. I learned a lot.”

Student, Albuquerque, New Mexico

“I can’t wait, our class is going outside so we can draw the Sandia mountains in our journals. You can see them from our playground.”

Student, Albuquerque, New Mexico
Arts-Based Learning Leads to Literacy and Arts Skills Development Project

Grantee Information
The Arts-Based Learning Leads to Literacy (ALLL) and Arts Skills Development Project uses drama, visual arts, music, creative movement and storytelling to improve young and emerging readers’ decoding skills, vocabulary, language fluency, reading comprehension and writing skills. The project is a collaboration of the New York City Department of Education and LEAP, a non-profit organization committed to improving the quality of public education through a hands-on, arts-based approach to learning.

Project Goals and Objectives
ALLL and Arts Skills Development aims to:
• Provide arts-based instruction that allows participating students to show statistically significant higher levels of improvement in English language arts and arts achievement levels than non-participating students; and
• Incorporate and train treatment parents to help their children show statistically significant higher levels of improvement in English language arts and arts achievement levels than non-participating students.

Description of Service Population
There were nine participating elementary schools in the project, with 24 target classrooms and 24 control classrooms. More than 80 percent of involved students were from low-income socio-economic backgrounds or attended Title I in Need of Improvement schools. All participating students were enrolled in kindergarten through the second grade—94 percent of participating students were born in the U.S., although ethnically, five different populations were represented.

Description of Activities
All treatment teachers and LEAP artists received 18 hours of professional development training through the ALLL and Arts Skills Development initiative. Training topics included artist/teacher strategies, art projects tied to museum visits, and sharing of best practices in arts integration. All treatment parents received the same 18 hours of training; training topics included book making, puppet making, and collaborative summer art projects for children and parents.

Treatment teachers taught arts-integrative subjects and projects both with LEAP in-classroom artist mentors and without. Treatment students received a 20-week, five hours per week arts-integration intervention during their participation in the project.

Summary of Evaluation Plan
This experimental research design assigned half of all participating students to a treatment group and half to a control group. Students within each grade level were randomly assigned to either the treatment or control group.

Quantitative analysis of the impact of program participation on language arts facility utilized pre- and post-program scores from the Early Childhood Arts Assessment System (ECLAS), which measured early childhood development related to arts standards.

Results
Preliminary outcomes on program participation looked very promising; first- and second-grade treatment students at PS 28 in the Bronx significantly outscored all other comparison classes in a mid-year literacy test.

Analysis of standardized achievement testing by grade level indicated a significant overall effect of participation in ALLL, although the extent of interaction varied across grade levels. LEAP participation effects were statistically significant for all aggregate grade levels in 18 of the 23 measured skills, including rhyme generation, alphabet recognition, oral expression and listening comprehension. Overall, assuming that LEAP and non-arts integrative teaching methods were equally effective, evaluation findings showed 23 percent to 32 percent gains in achievement (depending on grade level) due to participation in LEAP.

Six full-day staff development workshops were conducted for participating faculty, with in-depth training in such topics as literacy standards, brain development, learning theory and learning styles, integration of the arts, curriculum strategies, and assessment and evaluation. During qualitative assessment, most teachers reported that “LEAP was an excellent or wonderful program and they and their students had a rewarding and successful experience.” All faculty participants indicated that “the LEAP experience made them better able to integrate arts into various subject areas to enhance literacy development.”
“The LEAP experience made us better able to integrate arts into various subject areas to enhance literacy development.”

*Participating Teacher*

“As you can see, most of my students scored in the 20s and 30s at the beginning of the year, which is below grade level. Now look at this! Almost all of my students are testing above 90 and some are up to 137. This child went from 30 to 137 in one year! From way below grade level to way above grade level. I have never had results like this and I owe it all to the ALLL program.”

*Participating Teacher, PS 28, Bronx*
Grantee Information
The Sacramento County Office of Education’s A.R.T. Project supports the expansion of the Crocker Art Museum’s ArtPower Lab program in three county school districts: Pierce Unified, Sacramento City Unified and Elk Grove Unified. Third- through fifth-grade students are given opportunities to create, perform and respond to works of art in both a lab and classroom setting.

The ArtPower Labs are designed and constructed with the same sensibility as an interactive museum discovery center. Art lab activity stations allow students to explore various skill-based concepts in imaginative, experimental settings that connect to one or more of the art disciplines. Through the art lab stations, students have opportunities to explore art processes, gain experience with art materials and become aware of artistic concepts. In addition, the arts are used as an entry point to improve reading comprehension, vocabulary development, literacy response, and analysis and oral communication skills.

The A.R.T. Project expands on the ArtPower Lab model and provides developed curriculum units that integrate the four visual and performing arts disciplines of dance, music, theater and visual arts, with the themes of the Open Court Reading Literature Series. This engagement in the arts provides multiple ways for students to approach the concepts in the stories, increase their comprehension skills, and retain their gained knowledge through first-hand learning experiences.

Project Goals and Objectives
The A.R.T. Project aims to:
- Increase teachers’ confidence in their arts-related abilities;
- Increase teachers’ ability to effectively integrate the arts into standards-based reading and language arts instruction;
- Increase students’ interest and achievement in the arts; and
- Increase students’ interest and academic achievement in the language arts.

Description of Service Population
The A.R.T. Project was implemented in seven different schools across three different school districts. The seven schools served by the A.R.T. Project were highly diverse in terms of geography, ethnicity, population and socio-economic status. They represented urban, suburban and rural areas, with school enrollments that ranged from 300 at Jedediah Smith in urban Sacramento to 544 in rural Arbuckle to 857 in suburban Elk Grove. Their diversity was reflective of the state in terms of the percentage of students from minority backgrounds (see Table 1). The percentages of English learners in these schools reflected the linguistic diversity that exists in California. These schools also represented diversity in terms of socio-economic status, as reflected by the percentage of students on free and reduced-price lunch, with percentages that ranged from 14 percent at C.W. Dillard to 100 percent at Jedediah Smith.

Description of Activities
The Art and Reading Project curriculum was provided through two different delivery models. The ArtPower Labs provided students with an arts-rich environment in which to experience the integrated curriculum, and provided a training ground conducive to conducting professional development training for teachers as they learned to implement the lessons. The A.R.T. Carts provided the necessary materials and curriculum needed for implementing the lessons within the regular classroom setting. The A.R.T. Curriculum Design Cadre, composed of art discipline specialists and classroom teachers, created and refined the new Open Court written integrated lessons using the California Arts Project lesson format, which were then taught to participating generalist teachers through a series of full-day training workshops. Each substantive investigative unit contained four arts standards-based lessons in dance, music, theater and visual arts, and were published and disseminated to teachers through the professional development training workshops.

Summary of Evaluation Plan
The evaluation design for the A.R.T. Project implemented a quasi-experimental evaluation with a group of program schools and a group of carefully matched comparison schools to compare similar data from teachers and students. The outcomes measured were organized into three categories: implementation outcomes, teacher outcomes and student outcomes.

Results
Participating students who completed the Student Art Assessment survey demonstrated improved interest in participating in and learning about the arts. The majority of participating students demonstrated increased achievement in arts-based knowledge and skills through the Student Art Assessment. Students of teachers in their second year of implementation reported increased interest and achievement in each of the outcome areas.

Each Open Court unit contained End-of-Unit tests that measured language arts achievement in such areas as comprehension, vocabulary and language grammar. Results from the End-of-Unit tests for treatment students showed students scored higher than the comparison school mean with more definite increases shown on their End-of-Story Assessments.

Site visits were conducted at three A.R.T. Project schools, one from each of the three participating districts. Throughout each visit, several A.R.T. Project lessons were observed in the classroom. During this time, interviews were
conducted with participating teachers, students and administrators to enrich the understanding of classroom implementation of the art lessons, and probe more deeply into findings that emerged from the quantitative data collection activities. In addition, observations of lesson implementation helped determine how well teachers maintained fidelity to the integrative lesson plans. Key findings from the site visits included the following:

- Most teachers reported using project lessons and materials on a regular basis. Teachers typically used the project lessons and materials a couple of times a week for about 20 to 30 minutes at a time.

- Teachers consistently reported that the project had a positive effect on students’ interest in the arts. Through these lessons, students gained a great appreciation for and knowledge of the arts. They loved to do the hands-on activities, especially in the visual arts and theater.

- Many teachers reported that the project had a positive effect on students’ academic achievement in English-language arts. Because the students were exposed to different cultures and periods of history through the art lessons, by using a more hands-on approach, many teachers believed the lessons helped them relate more strongly to the content.

Teachers self-reported in the Teacher Log and Feedback Form a considerably higher comfort level and willingness to teach the arts lessons. Teachers surveyed demonstrated improved confidence in their arts-related skills and abilities, and gains in overall arts-related knowledge and skills as determined from Teacher Art Assessment survey responses. Overall, participating teachers demonstrated improvement in their ability to effectively integrate the arts into standards-based reading and language arts instruction.

“Learning dance vocabulary was very helpful in showing many terms that are difficult for students to learn. But with dance movement, it makes you very motivated and brings the vocabulary alive for the student.”

Participating Teacher

### Table 1. Student Ethnicity in the Seven A.R.T. Project Schools 2005-2006

<table>
<thead>
<tr>
<th>Ethnicity</th>
<th>Arbuckle</th>
<th>Dillard</th>
<th>Jackson</th>
<th>Leimback</th>
<th>Phillips</th>
<th>Reith</th>
<th>Smith</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Indian/Alaska Native</td>
<td>0.6%</td>
<td>1.2%</td>
<td>0.7%</td>
<td>0.7%</td>
<td>0.8%</td>
<td>1.9%</td>
<td>2.0%</td>
</tr>
<tr>
<td>Asian</td>
<td>0.2%</td>
<td>4.4%</td>
<td>24.3%</td>
<td>12.0%</td>
<td>14.8%</td>
<td>16.2%</td>
<td>12.7%</td>
</tr>
<tr>
<td>Pacific Islander</td>
<td>0.4%</td>
<td>1.4%</td>
<td>2.0%</td>
<td>2.1%</td>
<td>0.8%</td>
<td>3.4%</td>
<td>1.7%</td>
</tr>
<tr>
<td>Filipino</td>
<td>0.0%</td>
<td>1.6%</td>
<td>6.7%</td>
<td>4.6%</td>
<td>0.8%</td>
<td>3.6%</td>
<td>0.3%</td>
</tr>
<tr>
<td>Hispanic or Latino</td>
<td>67.6%</td>
<td>13.4%</td>
<td>24.9%</td>
<td>37.1%</td>
<td>62.3%</td>
<td>29.1%</td>
<td>20.0%</td>
</tr>
<tr>
<td>African American</td>
<td>1.8%</td>
<td>2.3%</td>
<td>24.0%</td>
<td>35.8%</td>
<td>12.6%</td>
<td>34.6%</td>
<td>53.7%</td>
</tr>
<tr>
<td>Caucasian (not Hispanic)</td>
<td>29.4%</td>
<td>75.5%</td>
<td>16.6%</td>
<td>6.9%</td>
<td>6.4%</td>
<td>10.4%</td>
<td>7.7%</td>
</tr>
<tr>
<td>Multiple/No Response</td>
<td>0.0%</td>
<td>0.2%</td>
<td>0.7%</td>
<td>0.8%</td>
<td>1.4%</td>
<td>0.8%</td>
<td>2.0%</td>
</tr>
</tbody>
</table>

Source of Data: California Basic Educational Data System.

Percentages may not sum to 100 due to rounding.
Grantee Information
The Mt. Diablo Unified School District’s (MDUSD) 2003-2004 ArtReach is a drama-based program that incorporates three diverse art forms—visual arts, music and drama—around a dramatic problem to be solved by students during the course of 10-week art residencies. The program targets many students at risk of educational failure, and builds on a previously existing collaboration between MDUSD and Civic Arts Education (CAE). CAE is an experienced facilitator of resident artist programs in a number of schools within Contra Costa County.

Project Goals and Objectives
ArtReach aims to:
• Provide students with direct arts-based instruction, connected to the California Visual and Performing Arts content standards, that will support their language arts learning;
• Increase student achievement levels in language arts through the integration of visual and performing arts into language arts instruction;
• Present teachers and teaching artists with tools to assist in the integration of arts into language arts instruction and increase their knowledge about arts-based teaching methods; and
• Increase teachers’ awareness of arts education and arts integration techniques, in general.

Description of Service Population
Five schools participated in the research project, which incorporated approximately 785 students in 28 fourth- and fifth-grade classrooms. Fifteen classrooms were randomly assigned as treatment groups, while the remaining 13 classrooms were designated as control groups. All schools are characterized as being in the urban fringes of a large city. Demographics of the participating schools are listed in Table 1.

Description of Activities
The program model provides both coaching and resident artist approaches to help teachers learn to effectively plan, create and teach the arts integrated with grade-appropriate standards. Three lead teaching artists conduct drama-based lessons, while music and visual arts lessons are taught by six supporting teaching artists. Each residency consists of five drama-based lessons, while the remaining lessons cover music and the visual arts. In addition, participating artists conduct 10, one-hour, after-school coaching sessions with each participating teacher to review classroom lessons and activities.

Summary of Evaluation Plan
This evaluation employed an experimental design that randomly assigned teachers to treatment or control groups. Since MDUSD worked to distribute students in classrooms evenly across pre-defined variables (e.g., behavioral issues), classrooms were relatively balanced and random selection of classrooms was methodologically sound.

The evaluation focused on student outcomes in the language arts and examined academic achievement scores in language, reading and math from the standardized California Achievement Test (CAT6) in 2003-2004. By 2004-2005, California no longer used the CAT6 test to measure achievement and instead adopted the California Standards Test (CST). Additional data collection methods included the provision of the Artists in Schools Feedback Survey to measure both teachers’ and teaching artists’ experiences during the artist residencies and classroom observations of language arts instruction.

Results
Analysis of the Artists in Schools Feedback Survey revealed that both teachers and artists generally agreed that artist preparation and rapport was “good” throughout the program. Both groups self-reported high levels of student engagement throughout the residencies and a thorough integration of arts activities with classroom core curricula.

Analysis of CAT6 achievement scores in 2003-2004 suggests promising results for the ArtReach program. Prior to intervention, students from the control and treatment groups scored similarly on all CAT6 sub-tests that were examined. After one year of participation in the program, treatment students improved their reading scores more than non-participating students.* Treatment students improved their language arts scores significantly more than control students (at p<.05).

Due to methodological limitations for comparisons with the implementation of the CST instead of the CAT6, only post-test scale scores for the treatment and control groups were compared in 2004-2005. Using ANOVA testing, no statistically significant differences in reading or language arts scores were found between the treatment and control groups at either the fourth or fifth grade levels.

* However, this difference was not statistically significant.
### Table 1. Demographics of Participating Schools

<table>
<thead>
<tr>
<th></th>
<th>Bel Air</th>
<th>Delta View</th>
<th>Holbrook</th>
<th>Monte Gardens</th>
<th>Rio Vista</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Student Enrollment</td>
<td>515</td>
<td>409</td>
<td>493</td>
<td>579</td>
<td>397</td>
</tr>
<tr>
<td>Free/Reduced-Price Lunch</td>
<td>79.4%</td>
<td>53.0%</td>
<td>59.0%</td>
<td>10.4%</td>
<td>74.6%</td>
</tr>
<tr>
<td>English Language Learners</td>
<td>44.9%</td>
<td>30.0%</td>
<td>30.0%</td>
<td>4.8%</td>
<td>43.3%</td>
</tr>
</tbody>
</table>
Grantee Information
Arts Allies in Basic Learning and Excellence (Arts ABLE) is a locally initiated and research-based program that utilizes arts instruction and integration to meet the instructional needs of students at risk of academic failure in the Saint Paul Public School District. The model for Arts ABLE develops sustainable arts education through increased knowledge, skills and comfort in teaching the arts for staff, arts specialists and classroom teachers.

Project Goals and Objectives
Arts ABLE intends to:
• Improve at-risk and other students' achievement on standardized tests and in the arts at five replication sites;
• Replicate 10 strategic elements of action, identified as necessary to effectively integrate the arts into a school's curriculum; and
• Expand, produce and disseminate model program information, materials and tools based on the results and processes developed by Arts ABLE schools.

Description of Service Population
Arts ABLE has been implemented in five elementary schools (kindergarten through sixth grade) in the Saint Paul Public School District—Frost Lake Magnet School of Technology and Global Studies, Galtier Science/Math/Technology Magnet, Hancock-Hamline University Collaborative Magnet, Highwood Hills Elementary, and John A. Johnson Achievement Plus Elementary. All five replication sites possess common characteristics, including a high number of at-risk, academically underperforming youth; faculty commitment to increase students' learning in and through the arts; and variety in the curriculum design at the schools.

Description of Activities
The Arts ABLE program has 10 elements of instruction and activity. Key activities include:
• Vision-Making. Staff, arts partners, artists, families and community members collaborate to create a collective vision regarding arts integration into the curriculum and its importance and impact on students. The replication schools create their visions in a variety of ways: through strategic planning, curriculum mapping processes, or during their school arts committee planning meetings.
• School-Wide Assessment. Arts ABLE schools, with expert input, inventories its arts strengths and weaknesses in terms of research-based indicators of high performance in the arts and the general curriculum.
• Relationship with Community Arts Organizations. Arts ABLE schools develop a strong relationship with a community arts organization (called an arts partner), that has the knowledge and authority to commit the organization’s resources—expertise and funds—to the school’s efforts. Arts partners are ArtStart, COMPAS, East Side Arts Council and Perpich Center for Arts Education.
• Build Infrastructure. A school arts committee is established to include broad representation and “champions of arts change.” Often, these representatives are school administrators, arts-interested teachers or community artists—an Arts ABLE in-school liaison is designated.
• Arts Educator Consultation and Professional Development Plan. At least one on-staff arts educator participates on the arts committee, and observes classes, meets with teachers, participates in curriculum mapping and imparts technical expertise to classroom generalists.
• Effective Staff Development in the Arts. Arts ABLE educators become more familiar with arts standards, arts infused concepts and language, reviewing student work for evidence of learning, and on-site follow-up with mentors and coaches. Professional development activities include a summer week-long “Arts Infused Teaching and Learning Institute” and individual sessions in Arts ABLE schools.
• Curriculum Mapping. Curriculum goals are set and classroom/grade levels identified where arts-infused curriculum inserts will be initiated and annually expanded.

Summary of Evaluation Plan
This evaluation analyzed student achievement data from two standardized academic achievement tests: Minnesota Comprehensive Achievement Test (MCA) and Stanford Achievement Test, 10th Edition (SAT10). The MCA, which is required by No Child Left Behind legislation, measures academic progress in reading and mathematics for the third and fifth grades. The SAT10 measures student achievement in reading and mathematics for the second through sixth grades. Student achievement test scores from the replication sites will be analyzed against a comparison group of five Saint Paul Public Schools that applied to participate in the Arts ABLE project, but were not chosen in the final round.

Additionally, selected variables from the five treatment schools were analyzed against a second comparison group that represented two elementary schools with an already well-established arts integration model (based on the A+ South Carolina model).
Additional data collection methods employed include teacher observation, systematic reviews of student work, documenting student engagement and attendance, and site visits to the treatment schools by independent evaluators.

Results
All treatment students (fourth through fifth grades) fulfilled the “create and perform” strand of the Minnesota standards in dance, music, theater and/or visual arts, while 100 percent of treatment sixth graders fulfilled the “analyze and interpret” strand of the Minnesota arts standards.

Overall, some of the treatment schools outperformed the comparison schools in reading and mathematics scores for the MCA and the SAT10. For instance, in SAT10 reading scores, two treatment schools (Galtier and Frost Lake) had fewer students who scored “below average” than the comparison schools. Frost Lake also had fewer students who scored “below average” in the mathematics section of the SAT10 than the comparison schools. On the MCA third-grade reading assessment, one treatment school (Galtier) had more students who scored “proficient” than the comparison schools. On the MCA fifth-grade mathematics assessment, two treatment schools (Frost Lake and Highwood Hills) had more students who scored “proficient” than the comparison schools.

Overall, however, students in the control schools performed at higher levels than those in the treatment schools. Just over half (52%) of treatment students scored “basic or above” on MCA reading compared with 65 percent of students in control schools. Similarly, 56 percent of treatment students scored basic or above on MCA mathematics compared with 69 percent of students in the control schools.

The Arts ABLE grant was a three-year program during which professional development strategies were woven throughout. Professional development opportunities were offered based on individual schools, as well as for the purpose of advancing the goals of the grant project.

Professional development occurred at two levels: (1) on a school-by-school basis (seven schools are part of Arts ABLE), or (2) on a large-group basis, where all schools and arts partners participate together. Arts partners, artists, cultural and community organization members and district educators led these professional development opportunities. In general, professional development was offered in the form of on- and off-site workshops, or at conferences.

During the 2004-2005 school year, professional development occurred in various ways:
1. Teaching artists trained on-site at schools with individual teachers, grade level teams and/or with the whole school.
2. Teaching artists mentored in classrooms with teachers.
3. School staff visited off-site locations to participate in art making and professional development.
4. Arts organization staff trained with a focus on teaching specific arts basic skills.
5. Arts organization staff trained focusing on discipline-based arts education curriculum.
6. The District Center for Academic Excellence provided arts integration training and the A+ Gathering model.
7. The 4th Annual District Arts for All Conference was offered to all Arts ABLE schools.
8. The Perpich Center for Arts Education provided a five-day Arts Infused Summer Institute and on-site training at Arts ABLE schools.

The number of hours of professional development varied from year to year and from school to school. During the 2004-2005 school year, a minimum of 14 hours was offered in one school compared with a total of 150 hours offered at another school. Two hundred forty-three arts specialists, classroom teachers, school staff and administrators received professional development instruction in 2004-2005; each school offered an average of 45 professional development hours.

Two of the five treatment schools increased professional development hours in 2004-2005, while three out of the five treatment schools decreased professional development hours.
**Grantee Information**

The ARTS FIRST Windward Research Project (ARTS FIRST) is a comprehensive effort to implement the ARTS FIRST Essential Arts Toolkit for K-5 Classroom Teachers (designed by Hawaii Alliance for Arts Education in 2003). The toolkit defines essential arts content for each grade level through the fifth grade, and is aligned with content and performance standards, benchmarks and achievement indicators set by the Hawaii Department of Education (HDOE). The toolkit offers suggested classroom assessment tasks and proposed instruction strategies for teaching the arts.

**Project Goals and Objectives**

ARTS FIRST aims to:

- Show significant improvements in student academic performance (particularly reading comprehension) and positive attitudes toward school;
- Improve the way teachers provide instruction by engaging students more effectively; and
- Encourage positive practices and creativity in teaching and learning, as well as to observe and document evidence of changes in teaching pedagogy.

**Description of Service Population**

ARTS FIRST has been implemented in three treatment schools within the HDOE’s Windward District—Keolu, La‘ie and Benjamin Parker Elementary Schools. These three treatment schools were matched with three comparison schools—Ka‘a‘awa, Kahuku and He‘eia Elementary Schools. Third-, fourth- and fifth-grade students and teachers participated in the project. Forty-four to 66 percent of students in the project control schools received free or reduced-price lunch.

**Description of Activities**

ARTS FIRST scheduled and facilitated a series of group professional development institutes for teachers and in-class residency/mentoring sessions that were conducted by professional resident artists for treatment schools. In 2004-2005, six full-day professional development sessions were held, featuring a discussion of various strategies for integrating the arts into the general class curriculum. In-class residency/mentoring sessions provided teachers an opportunity to observe arts integration modeling and to implement elements of arts instruction (covered in the full-day professional development sessions) in classrooms under the guidance of the resident artists/mentors.

**Summary of Evaluation Plan**

This evaluation used a quasi-experimental design to address the extent to which students showed improvements in reading and mathematics achievement, as well as attitudes toward school and the arts. Evaluation methodology included analyzing participating student scores on the HSA (Hawaii Standardized Achievement tests administered state-wide) and through a quantitative analysis of the administered School Attitude Survey and the Student Interest in the Arts Questionnaire.

All participating teachers completed an Attitudes Toward Teaching with the Arts Survey, while treatment teachers participated in one-on-one interviews and focus groups to glean in-depth qualitative data about their experience in professional development sessions and their overall opinions about the program.

Additional data collection methods included a Professional Development Quality Survey, focus groups with participating students, and one-on-one interviews with treatment and comparison school principals.

**Results**

Fifth-grade students in all three project schools had higher average achievement scores than fifth-grade students in the comparison schools, even after taking baseline scores into account (Year 1 achievement). Fifth-graders in two of the three project schools had higher attitude (attitudes toward learning and school attendance) scores than their counterparts in the comparison schools, even after taking baseline scores into account.

Student focus group comments suggested a high level of satisfaction with the use of the arts in their classrooms and individual enjoyment during arts integration.

Comparison and treatment faculty responses (for all 26 treatment and comparison teachers who had been involved in one or both years of the project) to the Attitudes Toward Teaching with the Arts Survey showed no statistically significant differences between the groups. However, the project group did show a higher mean score than their counterparts. In focus groups that discussed the impact and assessment of professional development training, faculty comments suggested an overall positive experience with the program.

Teachers viewed the main benefits of ARTS FIRST as:

- Engaging students in classroom activities;
- Helping to identify which students understood the concepts being taught;
- Increasing student confidence; and
- Providing students with a secure understanding of the concepts being taught.
“For my kids, it’s kind of brought reading alive to them. They’re sitting so long in their seats, and it’s actually getting them engaged in the reading.”

*Participating Teacher*
Grantee Information
The Beacon Street Gallery is an artist-run arts organization and art space that showcases contemporary, ethnic and folk art in Chicago. The Arts Impacting Achievement (AIA) program builds on the research base that has been created over the past decade to demonstrate that using the arts as a catalyst in the classroom significantly affects student achievement across the curriculum, while at the same time providing arts education. The program is an Illinois partnership led by Beacon Street Gallery and the Chicago Teachers’ Center at Northeastern Illinois University. AIA also collaborates with Steppenwolf Theatre, Zephyr Dance Ensemble, Hamilton Wings, Illinois Alliance for Arts Education, Arts for Learning Chicago, and Lakeview Education and Arts Partnership (LEAP) network.

Project Goals and Objectives
AIA intends to:
- Develop teacher capacity to integrate the arts across the core curriculum;
- Utilize the AIA model arts integration program to increase performance of students in the core curriculum; and
- Document and disseminate the AIA model.

Description of Service Population
AIA has been implemented in three Elgin Public Schools (Coleman Elementary, Garfield Elementary and Sheridan Elementary) and three Chicago Public Schools (Chase Elementary, Chopin Elementary and Von Humboldt Elementary)—K-6 teachers from Elgin and Chicago school districts volunteered for the AIA project. Demographics of project schools are listed in Table 1.

Description of Activities
Treatment teachers received professional development training in 2004-2005 and implemented team-taught units (integrated curricular lessons) in October 2005. Team teaching involved professional artists working in classrooms, teaching alongside classroom teachers. Veteran teachers from the LEAP network (demonstration site schools) were involved in professional development throughout the program, creating materials and presenting to teachers on best practices and lessons learned in demonstration schools. Professional development topics included an introduction to inquiry-based learning and teaching strategies; assessing and exploring classroom roles; making curricular connections; an overview and exploration of arts techniques/strategies; and instruction in how arts integration techniques/strategies can be used to analyze and organize information.

Summary of Evaluation Plan
Teachers from each district were randomly selected and designated as either treatment or control. The numbers of treatment and control teachers were equally divided in each school (plus or minus one teacher in either category as a function of the random selection process). The evaluation design employed quantitative and qualitative methods to understand the role of the AIA professional development model in supporting and enhancing teacher practice, and those strategies and mechanisms by which the AIA model components were translated into teaching practice and the instructional environment. Professional Development Surveys were administered to treatment teachers (post-only) immediately following completion of the first and second professional development workshop series. Participating teachers also participated in facilitated discussions that employed focus group techniques to learn more about the professional development experience.

Teacher Surveys were administered at pre- and post-test to both treatment and control teachers. The survey examined knowledge and attitudes toward AIA objectives, including critical thinking/problem solving, engagement and discipline.

Additional qualitative methods included classroom observations with a guided observational tool that assessed AIA pedagogical goals, and focus groups with treatment and control teachers.

For student outcomes, student achievement data from the Iowa Tests of Basic Skills (ITBS) were analyzed in reading and mathematics for the treatment and control students.

Results
Statistical analysis of percentile gains by treatment students in ITBS scores in reading and mathematics (as compared with 2004 baseline scores) showed statistically significant gains—in reading, 48 percent of the students in the treatment group made gains, while 47 percent of the students in the mathematics group made gains. However, the control group of students performed as well or better in the percentile gains as the treatment group. In reading, 57 percent of the students in the control group made gains. In mathematics, 48 percent of the students in the control group made gains—these gains were also statistically significant. These analyses were conducted over grade levels K-6 for treatment and control students who were tested for two consecutive years.

T-test statistical analyses for treatment and control responses to the Teacher Survey showed no statistically significant differences between the two groups for any of the survey items in terms of pre-test (2004), which indicated “no significant difference between the two groups.” In 2005, analysis of individual survey item means on the pre-test/post-test for treatment and
control teachers found that three item means for the treatment group significantly exceeded the corresponding item means for the control groups. These items assessed comfort in incorporating the dance standards, experience in developing arts integrated curriculum and teaching characterized by much use of themes.

Analyses of the open-ended responses to the Teacher Survey indicated a greater understanding by treatment teachers of arts integration as more than adding an art activity to classroom activities and strategies.

“It honestly felt more like fun time. My experience was that there was not a lot of transfer over from the art project to the science. It always appeared that the artist has time to paint and have fun. But now that I look back and I see how much they learned, in retrospect, they were learning.”

Participating Teacher

Table 1. Demographics of Project Schools

<table>
<thead>
<tr>
<th></th>
<th>Chase (Chicago)</th>
<th>Chopin (Chicago)</th>
<th>Von Humboldt (Chicago)</th>
<th>Coleman (Elgin)</th>
<th>Sheridan (Elgin)</th>
<th>Garfield (Elgin)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low Income</td>
<td>96.1</td>
<td>96%</td>
<td>90.1</td>
<td>50.5</td>
<td>90.3</td>
<td>92.7</td>
</tr>
<tr>
<td>Limited English Proficiency</td>
<td>32.1</td>
<td>23.2%</td>
<td>6.8</td>
<td>35</td>
<td>41.9</td>
<td>49.9</td>
</tr>
<tr>
<td>Mobility</td>
<td>17%</td>
<td>21.2</td>
<td>29.4</td>
<td>19.1</td>
<td>23.2</td>
<td>23.8</td>
</tr>
<tr>
<td>All subjects meet and exceed state standards of the ISAT in 2005</td>
<td>49.1%</td>
<td>53.2</td>
<td>30.6</td>
<td>69.8</td>
<td>60.1</td>
<td>59.6</td>
</tr>
</tbody>
</table>


Table 2. Percentage of Students Meeting or Exceeding State Standards

<table>
<thead>
<tr>
<th></th>
<th>Chase (Chicago)</th>
<th>Chopin (Chicago)</th>
<th>Von Humboldt (Chicago)</th>
<th>Coleman (Elgin)</th>
<th>Sheridan (Elgin)</th>
<th>Garfield (Elgin)</th>
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<tr>
<td>2003 – reading Gr3</td>
<td>47.1</td>
<td>32.4</td>
<td>22.8</td>
<td>74.4</td>
<td>51.7</td>
<td>69.0</td>
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<tr>
<td>2005 – reading Gr3</td>
<td>51.4</td>
<td>73.7</td>
<td>30.0</td>
<td>65.4</td>
<td>63.9</td>
<td>44.8</td>
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<td>2003 – math Gr3</td>
<td>58.8</td>
<td>25.6</td>
<td>31.8</td>
<td>91.1</td>
<td>67.9</td>
<td>79.3</td>
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<tr>
<td>2005 – math Gr3</td>
<td>74.3</td>
<td>82.0</td>
<td>41.5</td>
<td>90.4</td>
<td>66.7</td>
<td>75.9</td>
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<tr>
<td>2003 – reading Gr5</td>
<td>24.7</td>
<td>25.6</td>
<td>24.1</td>
<td>54.6</td>
<td>45.1</td>
<td>39.4</td>
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<tr>
<td>2005 – reading Gr5</td>
<td>61.4</td>
<td>55.0</td>
<td>33.8</td>
<td>56.5</td>
<td>61.0</td>
<td>37.8</td>
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<tr>
<td>2003 – math Gr5</td>
<td>31.3</td>
<td>41.0</td>
<td>28.4</td>
<td>70.4</td>
<td>68.3</td>
<td>49.3</td>
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<tr>
<td>2005 – math Gr5</td>
<td>56.8</td>
<td>65.0</td>
<td>30.8</td>
<td>76.0</td>
<td>88.1</td>
<td>71.1</td>
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Grantee Information
The Arts in the Classroom Professional Development Program provides high-quality professional development in the arts to K-6 public school teachers in Santa Clara County through a Consortium of three partner organizations: Santa Clara County Office of Education (SCCOE), Cultural Initiatives Silicon Valley, and the Bay Area California Arts Project (BayCAP).

Project Goals and Objectives
The Arts in the Classroom Professional Development Program engages elementary classroom teachers in:
- Developing a working knowledge of California Visual and Performing Arts Content Standards, including skills, techniques, and an understanding of arts elements in dance, music, theater and/or visual arts;
- Developing the capacity to design and implement standards-based arts instruction using a backward design approach;
- Valuing the arts on personal and professional levels, and in student development; and
- Increasing student cognitive, affective, social and physical development related to the resulting arts instruction provided by their teachers.

Description of Service Population
During the 2004-2005 school year, 36 K-6 public school teachers in Santa Clara County successfully completed a comprehensive professional development series (Arts Intensive Series)—25 schools and 9 school districts within Santa Clara County were represented. The deferred treatment group consisted of 46 teachers from 34 schools and 14 school districts within Santa Clara County—27 high-priority schools in Santa Clara (with an Academic Performance Index below 600 and a Statewide Decile Ranking of 5 or lower on a 10-point scale) were represented through the overall program. In these schools, on average, 70 percent of the students are from low-income families and 68 percent speak English as a second language.

Description of Activities
During participation in the Arts in the Classroom Professional Development Program, teachers have the opportunity to design and implement standards-based interdisciplinary arts units, benefit from individualized coaching and peer mentorship, and disseminate findings to peers. The Arts Intensive Series professional development approach is composed of three segments: a five-day Summer Arts Intensive, three Saturday follow-up sessions, and individualized coaching clinics. The ratio of faculty participants to professional development staff average 6:1, and thus provides participants with a high level of individualized support and small-group interaction.

Summary of Evaluation Plan
The evaluation of this project stressed teacher outcomes, which were directly related to professional development training, and student outcomes, which were directly related to the content of the lesson units participating teachers designed and implemented as a result of the program. Data collection techniques employed included a pre-participation survey to assess teaching experience knowledge and skills, as well as attitudes toward arts integration; training, coaching and classroom observations; and ongoing staff and participant interviews.

The Arts in the Classroom Professional Development Program was designed to reach 100 K-6 classroom teachers. The teachers were split into two groups of equal size (Group 1 in 2004-2005 and Group 2 in 2005-2006, both with 46 teachers)—Group 2 was intended to serve as a matched comparison group to Group 1.

Results
In the pre-participation survey, only 20 percent of teacher participants reported having a working knowledge of the California Arts Content Standards; post-participation, 71 percent reported having at least a working knowledge of the standards. Eighty-eight percent of teachers entered the program feeling that they had the skills necessary to incorporate the arts into their classrooms—that figure rose to 96 percent amongst teachers who completed the program.

The evaluation of this project does not include student standardized test scores, since it would be methodologically unsound to assume that professional development for teachers would impact the overall test scores of students in language arts and mathematics.

The vast majority of participating teachers (96%) self-reported moderate to significant improvements in their students’ arts knowledge related to the lesson unit; and 87 percent of teachers self-reported moderate or significant improvement in students’ creative thinking skills (i.e., discovering additional ways to solve problems or developing original ideas for various arts projects). All teachers observed improvement in their students’ self-confidence in the arts, with 88 percent reporting moderate or significant improvement in student cooperation and collaboration with both peers (92%) and teachers (90%).
“I knew I enjoyed the arts, but I didn’t have the ideas or ability—at least I thought I didn’t—to create interdisciplinary lessons in the arts. With time, practice and support from the amazing experts leading this institute, I have grown in so many ways.”

Participating Teacher

“Remember the experience of risk taking, of experimentation, of not feeling successful… imagine how children may feel that way.”

Participating Teacher

“Participation in the Summer Arts Intensive has created a bridge; I can teach art and relate it to other areas in the curriculum.”

Participating Teacher

“The journey has taken me from an insecure arts teacher to a place of more confidence. I feel like I stretched my potential to teach in the different arts disciplines.”

Participating Teacher

“I have had several students open up in front of the group more after the arts activities.”

Participating Teacher
ArtsSmart to the Maximum Project

Texarkana Regional Arts and Humanities Council, Inc.

Grantee Information
ArtsSmart to the Maximum (AMAX) Project partners with the Texarkana Regional Arts and Humanities Council, Inc. (TRAHC), with 19 primary, elementary, middle and junior high schools in northeast Texas and southwest Arkansas. TRAHC’s ArtsSmart Institute for Learning, established in 1992, researches best practices for integrating arts education with curricular instruction to improve student academic outcomes. The institute advocates for an increased presence of the arts on individual campuses to meet individual campus needs, including student behavior, academics, enrollment, attendance and/or parental involvement.

Project Goals and Objectives
The AMAX Project aims to:
- Increase the value of arts integration efforts relative to the level of AMAX participation;
- Increase the teacher value of integration efforts and activities relative to the level of AMAX participation;
- Increase participant school and community stakeholder value of integration effort and activities;
- Increase student achievement in participating schools relative to the level of AMAX participation;
- Increase collaboration among school personnel in arts integration efforts and activities; and
- Improve student skills in creating, performing and responding to the arts relative to the level of AMAX participation.

Description of Service Population
The AMAX Project serves 19 primary, elementary, middle and junior high schools in three school districts in northeast Texas and southwest Arkansas: Texarkana Arkansas School District, Liberty-Eylau Independent School District and Texas Independent School District. Students served range in grade level from kindergarten to eighth grade. AMAX directly impacts 12,500 students and 775 educators—more than 50 percent of the students served are economically disadvantaged.

Description of Activities
AMAX activities are characterized in nature as advocacy/dissemination, leadership training, arts integration/skills training, performance and exhibit training, and performance and exhibit endeavors. Advocacy and dissemination efforts include an annual Best Practices Forum and leadership training activities, including an Artist Symposium dedicated to providing meaningful dialogue and skills growth among ArtsSmart artists. Teaching artists bring their expertise to the classrooms in cartooning, slam poetry, performance of historical figures, storytelling, African drumming, printmaking, papermaking, dance and sculpting. The ArtsSmart implementation model relies on the artist working with students to model the techniques of integrating his or her artistic discipline into the academic curriculum, while the classroom teacher, in partnership with the artist, practices integrating the artist's discipline into a classroom lesson. Participating students perform their newly learned skills in school-wide performances and a community-wide performance called Jump, Jive and Jam Fest. Additionally, ArtsSmart staff provide after-school and in-school workshops for school educators on such arts integration topics as action research and the arts, and moving a campus forward in the arts.

Summary of Evaluation Plan
Project evaluators utilized qualitative techniques, including interviews and site visits to assess program progress. Fifty-one school teachers, artists, principals and project staff were interviewed, and data were systematically analyzed using NVIVO software. Teachers assessed their own efficacy at arts integration through self-efficacy pre- and post-tests.

Results
The percentage of elementary students who passed the state competency test remained constant from the 2004-2005 school year to the 2005-2006 school year in reading and increased slightly in mathematics. However, the percentage of students who passed these tests increased for middle school students in both Texas and Arkansas. The increases were particularly strong in the Texas schools that participated in the program—the percentage of students who passed the reading portion of the TAKS (Texas Assessment of Knowledge and Skills) increased by 18.7 percentage points and by 19.2 percentage points for the mathematics portion of the test.

Evaluators found positive changes in teacher attitudes in several areas, including being more open to change, learning to take more chances in teaching, seeking to improve practice and valuing arts as an avenue for learning. These positive attitude changes were associated with changes in classroom instruction reflected in such things as increased instruction in arts integration, increased confidence in performing, teaching and discussing the arts, and improved ability to perceive students’ development in the arts.

As one elementary school teacher stated, “I’ve learned that art and music stimulate the students’ creativity, whether in another subject area, or in just finding themselves!” An elementary school principal said, “Since working with ArtsSmart, our enrollment and attendance has increased, our parent involvement has tripled and our behavior problems have decreased by half.”
The analysis identified findings and patterns within the processes necessary to develop quality arts partnerships. Six areas were found to be valuable for supporting the process and quality of the partnerships:
1. Creating effective dialogue amongst project participants.
2. Identifying and addressing individual needs of school partners.
3. Individualizing processes for schools and teachers.
4. Sustained involvement of artists at each school.
5. Working with artists to help them meet the needs of the schools' curricula.
6. Providing professional development and opportunities to apply new skills and knowledge.

“[The artist] came in and there was not one second that was wasted. I mean, he had it all together. They learned more in that one week than I probably could have ever taught in a year of poetry.”

Elementary School Teacher

“[The artist] held a captive audience. [She] made a real connection with one of my students [with special needs], who is usually a non-participant. The student not only volunteered to participate but also led an activity and made the connection to the concept!”

Middle School Teacher

“ArtsSmart is excellent at checking what our school needs. [Our ArtsSmart Liaison] is serving as part of our leadership team this year. She’s in on all of our planning.”

Elementary School Principal

“What’s happening with [ArtsSmart] is that we’re beginning to come back and say, ‘You know, when we took the fun out of teaching, we also lost some good instructional opportunities.’ And now, with using the arts, we’re giving teachers back this skill set [that we took away], so that they can use that as a vehicle for teaching.”

Elementary School Principal
Grantee Information
Dallas ArtsPartners is an alliance between the City of Dallas Office of Cultural Affairs, Dallas Independent School District, Big Thought and more than 50 arts and cultural organizations in Dallas. The alliance, initiated in 1995, provides funding for students to experience quality educational programs from the arts and cultural institutions, and trains up to 6,000 elementary school teachers in arts integration methods. ArtsPartners advocates for the ability of all Dallas elementary school students—regardless of socio-economic status—to access what the city’s arts and cultural resources have to offer. The partnership also aspires to increase the impact of these cultural programs on teaching and learning through professional development of both teachers and cultural providers.

Project Goals and Objectives
Dallas ArtsPartners addresses four priorities:
• Increase the impact of arts-in-education programs on student learning and achievement;
• Provide students equal access to arts and cultural programs by coordinating existing services;
• Provide teachers and principals with technical assistance and professional development training to help them effectively integrate arts and cultural programming into their curricula; and
• Leverage city, district and private funding needed for schools to access these programs.

Dallas ArtsPartners believes that arts and cultural experiences integrated into the curriculum enrich students’ lives and their learning in many ways, including motivation, social connections, critical thinking skills and learning content in new ways.

Description of Service Population
Dallas ArtsPartners provides funding and support to all 156 elementary schools in the Dallas Independent School District and up to 6,000 teachers that teach in those schools. Dallas ArtsPartners provides direct services to each school through specialized professional development workshops led by part-time staff. The arts and cultural organizations provide more than 425,000 student contact hours of educational experiences to over 98,000 elementary students each year.

Summary of Evaluation Plan
To facilitate reliable and valid statistical analyses, four comparison groups were created by organizing gathered data into one longitudinally designed database. The groups designated for comparison were: (a) Focus Students, (b) Focus Class, (c) Focus Grade, (d) Control Grade and (e) Other Categories. All students who were enrolled in one of the eight study schools (four treatment and four control) at any time during the four data collection years of the study (2001-2002, 2002-2003, 2003-2004 and 2004-2005) were coded by year into one of these groups.

One final designation assigned to every student was Grade 1 Cohort (enrolled in first grade at outset of study) or Grade 4 Cohort (enrolled in fourth grade at outset of study). Thus, data collected each year was analyzed separately for each cohort.

Evaluators selected and designed a diverse set of measures in order to gather both qualitative and quantitative evidence regarding the effects of the program on students’ literacy achievement, learner behaviors, and attitudes toward arts and cultural activities. Table 1 summarizes these measures.

Table 1. Evaluation Design Measures

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Quantitative Measures</th>
<th>Qualitative Measures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Literacy Achievement</td>
<td>1. Iowa Test of Basic Skills Scores</td>
<td>4. Student interview data</td>
</tr>
<tr>
<td></td>
<td>2. State Assessment Test Scores: TAAS and TAKS</td>
<td>5. Classroom observation data</td>
</tr>
<tr>
<td></td>
<td>3. Collected Writing Samples: Scored on 6 Traits of Writing Development</td>
<td></td>
</tr>
<tr>
<td>Student Learning Behaviors</td>
<td>1. Classroom Observations: Coded for Frequency and Depth of Behaviors</td>
<td>2. Student interview data</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Classroom observation data</td>
</tr>
</tbody>
</table>
**Results**

The effect of participation in ArtsPartners programming on state standardized test scores is easiest to see in the Grade 4 Cohort, since these students have four consecutive years of test results. Within this cohort, the results are more informative when African-American and Latino students are considered as individual groups.

African-American and Latino students who participated in ArtsPartners as Focus Students outperformed their peers on the state standardized reading test during each year of the program. Their strong performance continued in seventh grade, even when they were no longer engaged in the ArtsPartners program. Table 2 summarizes reading scores of African-American and Latino students.

Dallas ArtsPartners curricula have focused closely on strengthening students’ writing skills. To evaluate the effectiveness of the curricula in this regard, each semester, evaluators collect two writing assignments produced in the same format (e.g., three-paragraph persuasive essay) within a two-week time span. The first writing assignment (Classroom) is created during a typical classroom lesson. The second writing assignment (Classroom +AP) is created during an ArtsPartners Integrated Lesson Cycle led by the classroom teacher partnering with one or more ArtsPartners providers.

Researchers selected the Northwest Regional Educational Laboratory’s *Six Trait Writing Assessment* as the tool to examine the effects of the ArtsPartners program on student writing. Differences were found when the writing samples were analyzed. Three of the six traits were consistently stronger in the Classroom+ArtsPartners writing samples—Ideas/Content, Word Choice, and Voice.

The writing mean scores for Grade 4 Cohort from Fall 2003 illustrate this point. Ideas/Content, Voice and Word Choice showed statistically significant results. In addition, the mean scores on Classroom+ArtsPartners writing samples were higher than on the Classroom samples.

ArtsPartners created and disseminated the 2004-2005 *ArtsPartners Educators’ Guide*, which compiled knowledge and promising practices gained from participating Dallas Independent School District teachers. Independent evaluation showed that 21 percent of Dallas Independent School District campuses advanced one (and, in a few cases, two) points further along the ArtsPartners Integration Continuum. A smaller percentage of participating schools (14%) declined along the continuum—largely as a result of leadership changes and a steady influx of new teachers. The program anticipated further gains as staff in schools grew more experienced with arts integration practices.

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**Table 2. African-American and Latino Students’ Reading Scores**

<table>
<thead>
<tr>
<th>Grade 4 TAAS</th>
<th>Grade 5 TAAS</th>
<th>Grade 6 TAAS</th>
<th>Grade 7 TAAS</th>
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</thead>
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<tr>
<td><strong>ArtsPartners in Grades 4-6</strong></td>
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<tr>
<td><strong>No ArtsPartners in Grades 7</strong></td>
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</table>

*This tool is a continuous scale that can be applied to a range of different types of writing. The assessment generates scores for six traits of a student’s writing achievement: Ideas, Organization, Voice, Word Choice, Sentence Fluency, and Command of Conventions of Standard Written English. The instrument also yields a total writing score.*
Grantee Information
This project partners the rural Jefferson County School District, Florida State University, and local arts institutes to provide a rich and diverse arts curriculum to both economically and culturally under-resourced students. Many of the teaching artists participating in the program were raised under similar socio-economic circumstances as the students they serve.

Project Goals and Objectives
Cultivating Arts in a Rural Setting aims to:
• Increase student competencies in theater arts, dance and visual arts;
• Increase student competencies in language arts;
• Serve all seventh-grade students at Howard Middle School; and
• Incorporate arts education into the language arts classes of seventh-grade students.

Description of Service Population
All seventh-grade students at Howard Middle School in Jefferson County, Florida, were selected for intervention. Most students were from low socio-economic backgrounds and largely African American. Howard Middle School began its implementation of the Cultivating Arts in a Rural Setting project because the school scored well below average overall in statewide reading assessments.

Description of Activities
The project emphasized individual writing, collaborative writing and performance of students’ writing as a means to both remediate student academic deficiencies in reading and writing, as well as to improve their higher-level creative and thinking skills.

Students received arts instruction twice a week and additional instruction during one of their elective periods. Classroom activities included African dance techniques, mural crafting, recorded oral performances, and the production and presentation of original student works. All students developed their own personal narratives (mostly in poetry form) and conceptualized the production of those pieces.

Summary of Evaluation Plan
The evaluation used a quasi-experimental design, in which student outcomes from Howard Middle School were compared with those from the comparison school, Madison Central School. Qualitative evaluation methods included focus group discussions with students and classroom observations. Quantitative analysis was conducted on attendance data, actionable disciplinary offenses, out-of-school suspensions, Florida Comprehension Assessment Test (FCAT) scores in reading and mathematics, and promotion status.

Results
Statistically significant increases were observed for fifth- through seventh-grade reading and mathematics scores on the FCAT, and for reading and mathematics percentile ranks for students at Howard Middle School.
Grantee Information
The Chicago Public Schools, in partnership with the Chicago Arts Partnership in Education (CAPE), created the DELTA (Developing Early Literacies Through the Arts) Project. DELTA serves three case study schools with professional development training, artist residencies, technical assistance, and research on the relationship between arts integration and early literacy development. The project also serves another 23 Chicago public schools with professional development opportunities. DELTA utilizes the CAPE model of enhancing schools through arts integration, teacher professional development, and teaching artist collaborations to support the Improving Academic Achievement Through the Arts (IAAA) initiative of the Chicago Public Schools.

Project Goals and Objectives
The DELTA Project aims to:
- Further the development of a promising comprehensive model for integrating the arts into the school curriculum.
- Provide more communities with solid information regarding innovative research-based models for effectively strengthening arts instruction;
- Improve students’ skills in creating, performing and responding to works of art;
- Increase student achievement in other academic subjects; and
- Enable LEAs and organizations with arts expertise to further develop and create materials for the replication or adaptation of current comprehensive approaches for integrating a range of arts disciplines.

Description of Service Population
The DELTA Project has been implemented in three case study elementary schools: Emmet, Sumner and Miles Davis Academies. Students served range from first to third grade.

Sumner Academy is located on the west side of Chicago in a predominantly African-American neighborhood. Forty percent of the pre-K-8 students come from the area and much of the school’s population receives public assistance. As of 2005, there were 604 students enrolled at Sumner—3.1 percent of students have limited English proficiency and 95.7 percent are low income. The daily attendance rate is 91.7 percent, mobility rate is 30.0 percent and truancy rate is 4.8 percent. Sumner is a math and science academy and places a strong emphasis on experiential learning. The academy is currently working toward gaining more parent involvement in the school community.

Emmet is also located on the west side of Chicago. As of 2005, there were 688 students enrolled—96.9 percent of students are low income. The daily attendance rate is 90.1 percent, mobility rate is 37.4 percent and truancy rate is 0.8 percent. The student population is 100 percent African American and 71 percent are from the local neighborhood. Emmet reports a current rate of 60 percent for parent involvement and places emphasis on working with external partner organizations for the betterment of their school population.

Miles Davis Academy, a math/science Magnet Cluster School, is located on the southwest side of Chicago and serves grades pre-K-3. As of 2005, there were 365 students enrolled—97.8 percent of students are low income. The daily attendance rate is 92.5 percent, mobility rate is 49.2 percent and truancy rate is 5.8 percent. The student population is 99.7 percent African American and 0.3 percent Native American, with 54 percent of the students being drawn from the local community. Miles Davis has a fine arts program, with an emphasis in music learning.

Description of Activities
The DELTA Project provides professional development opportunities for teachers, teaching artists and literacy specialists, including cross-site meetings that cover such arts integration topics as arts integration, working within an arts partnership, aligning arts and literacy curricula, assessment of student learning in the arts, and literacy and curriculum documentation.

Over three years, teachers and teaching artists in the three project focus schools collaborated to create arts and literacy integrated curricula, including visual arts, theater, dance and music. The concepts and ideas incorporated into classroom projects include:

- **Theater, Visual Art and Literacy**: Story analysis and structure, sequence, character development, illustration, bookmaking, image, and word relationships
- **Visual Arts and Literacy**: Community engagement in mural making, student invention, and creativity expressed through visual art drawing techniques.
- **Dance and Literacy**: Dance as an expression of cultural identity, including African dance and Tai Chi; and physical centering and focus via dance, verbal/written interpretation of physical movement.
- **Music and Literacy**: Note and music reading as another form of literacy, fluency in note reading, intonation and rhythm in word reading, and music reading.
In addition, professional development opportunities took place for the IAAA network of the Chicago Public Schools from 2003 to 2006. Substantive topics covered included inquiry-based arts integration, high-quality arts partnerships, arts integrated curriculum and assessment design, digital documentation of classroom work, and effective advocacy for school-based arts programs. The work of the 26 schools in this network is documented in a book of curriculum units.

Summary of Evaluation Plan
The evaluation employed a quasi-experimental research design to understand the impact of intensive professional development in literacy, arts integration and school planning methodologies, as well as its effect on standards-based arts integration. The study methodology included collecting standardized test score data, classroom observations of teachers and teaching artists, teacher interviews, and an experimental arts learning assessment developed for use in this study.

Instruments used include Artist Assessment Rubrics; Teacher Artist, Classroom Teacher, Reading Specialist Surveys; Snapshots of Early Arts Literacy Skills System (SEALS) Test; and student standardized test scores from the Dynamic Indicators of Basic Early Literacy Skills (DIBEL), MISCUE Analysis, and Iowa Test of Basic Skills (ITBS).

Results
Data suggested that the majority of classroom teachers were most comfortable working within the subject areas of visual arts and drama than when attempting arts integration. Most teachers, when surveyed, strongly agreed that quality arts integration could improve overall academic achievement, including literacy, and could be useful as a means of assessing learning in other content fields.

Furthermore, in a reflective writing exercise, teachers consistently demonstrated growth in terms of their understanding of how their students learn and what ways that they as teachers could facilitate their diverse learning styles. In the same exercise, teachers reported their students using skills learned through the arts, such as finding context clues or creative strategies to get to an answer. The teachers recognized this as a valuable lesson for their students, and have stated that they will employ strategies used in arts integrated classroom units for years to come.

In this past program year, the design and piloting of the innovative SEALS assessment was completed. By the final program year, DELTA will hold a comprehensive dataset of students from three treatment schools, including scores from pre- and post-SEALS arts process tasks, pre- and post-reflective understanding interviews, and standardized tests of academic achievement in language literacy.

To date, profile analysis by grade level suggests an association between grade level and level of sophistication of reflective understanding of artistic processes to the SEALS questions—overall, higher grade levels have more sophisticated responses. A review of academic performance in all DELTA schools to date reveals substantially different academic achievement mean scores with evidence of emerging and consistent levels of reflective awareness of artistic understanding across all the schools. By the end of the final year of the program and the implementation of a standard SEALS interview, evaluators will be able to assess whether common levels of artistic understanding can predict language literacy skill development.

Current data suggest a significant association between class rank in literacy and ranking in the SEALS Assessment of Arts Understanding as rated in the SEALS Interview Process.
Grantee Information
The School District of Greenville County implemented the Grove/Tanglewood Model Arts Project to bolster student achievement and personal growth for potentially at-risk students. Organizations that offer artistic expertise and support to the schools include the Metropolitan Arts Council, Greenville Symphony, Carolina Ballet Theatre, Warehouse Theatre, Peace Center, Greenville County Museum of Art and Greenville Little Theatre. In participating schools, existing arts programs have been strengthened through the expansion of arts classes on a daily basis, special training for arts specialists, creation of after-school arts programs, and increased residency and performance attendance.

Project Goals and Objectives
The Grove/Tanglewood Model Arts Project aims to:
- Raise academic achievement for participating students, as measured by the Palmetto Achievement Challenge Test (PACT), by 5 percent annually;
- Increase average daily attendance for participating students by 2 percent annually;
- Increase positive character development and responsibility in participating students; and
- Create a model program that uses research-based evaluation methods, which can easily be replicated at other schools.

Description of Service Population
Grove Elementary School implemented arts integrated units in all third- and fourth-grade classes. Tanglewood Middle School implemented arts integrated units in all sixth- through eighth-grade classes. Prior to program participation, participating students faced significant barriers to learning. At Grove Elementary, 42 percent of students scored below standard basic levels on the state mathematics achievement test; while at Tanglewood Middle School, 65 percent of students scored below standard basic levels on the same achievement test.

Description of Activities
Participating teachers and artists attended multiple professional development training sessions throughout 2004 and 2005. Arts integration methods were introduced and practiced. Teachers and professional artists were paired together to plan and team-teach integrated arts units twice in the fall and once again during the spring semester. Both model schools implemented arts integrated units in all of their eligible grade-level classes (from third to eighth grades). The curriculum-infused units were centered on national and state standards, and required eight contact hours by the artist. An after-school performing arts program, which focused on collaboration, drumming and teamwork, complemented the arts integration units for students at Grove Elementary. Numerous public performances by Tanglewood and Grove students were facilitated for the broader community in 2004 and 2005.

Summary of Evaluation Plan
Academic achievement for participating students was analyzed using various measures. Student scores (third through eighth grades) on the Palmetto Achievement Challenge Tests (PACT) in reading/English language arts, mathematics, science and social studies were measured for participating students. School district files on student attendance, student referrals and student suspensions were analyzed and incorporated into the evaluation design. Qualitative data collection methods included program observations using video, teacher surveys querying the use of arts integration as a tool for learning, and teacher reflection through individual journals. All students at Grove Elementary and Tanglewood Middle School participated in the program, so no sampling was utilized within the schools. However, students from Monaview Elementary School and Lakeview Middle School, who did not have in-school exposure to the model arts program, formed a comparison group for the evaluation.
Results
Analyses of PACT data showed that students in the two treatment schools performed better in both language arts and mathematics than students in the comparison schools. Overall, 59 percent of treatment students scored at or above basic levels in language arts as compared with 49 percent of students in the comparison schools. Similarly, 57 percent of students in the treatment schools scored at or above basic in mathematics as compared with 46 percent of students in the two comparison schools.

Analyses of teacher survey results showed a majority of teachers (73.7%) as very satisfied with the quality of the information presented in professional development trainings—68.4 percent of teachers found the information presented very useful for integrating the arts into their instruction. The vast majority (78.9%) also reported a considerable increase in their knowledge about integrating the arts into the classroom. Close to half (52.6%) of teachers reported a considerable increase in their comfort level with integrating the arts into their classroom.

I Am From
I am from leaves, laughter, and love.  
I am from my Grandma’s cornbread.  
I am from macaroni, meatloaf, and mashed potatoes.  
I am from ‘hold on, don’t let go.’  
I am from peppermint, pipe tobacco, and persimmon.  
Under my bed, I keep my private box, pocket books, and pictures.  
My family is a pecan tree.

Grove Elementary Fourth-Grade Student
Grantee Information

Hands-On Math Through Art (HOMTA) is a classroom-based program aimed at improving students’ mathematics and art skills. HOMTA is a result of a partnership between the Long Beach Unified School District (LBUSD) and the nonprofit organization, Dramatic Results. Students learn mathematics skills through basket-making and participating classroom culture adapts by more fully integrating art into core academic instruction.

Project Goals and Objectives

HOMTA aims to:
• Integrate basketry into the core academic curriculum at the fourth and fifth grades;
• Strengthen arts instruction in the fourth and fifth grades; and
• Improve students’ academic performance, including skills at creating, exhibiting and responding to basketry.

Description of Service Population

HOMTA has been implemented by Dramatic Results in two elementary schools (McKinley and Sutter) in the Long Beach Unified School District. Between the two schools, there are 680 participating fourth- and fifth-grade students and 29 teachers. The majority of participating students are Hispanic (65%), with 55 percent speaking Spanish as their home language.

Description of Activities

HOMTA’s project implementation involved sending a team of four facilitators and a cultural artist into each classroom for one 60-minute period each week over 28 weeks to instruct students in basket-making. Program activities included an initial public exhibition of baskets made by teachers; the development of an arts-integration lesson plan by teachers; and an initial school-based and/or public exhibition of baskets made by students.

Summary of Evaluation Plan

The evaluation design employed a quasi-experimental research design that matched the two treatment elementary schools with two control elementary schools that had comparable demographics and performance levels. Evaluation techniques used included an instrument for observations of arts-integrated lessons in mathematics in both treatment and control schools; a teacher pre- and post-survey to collect information on faculty views on the program, as well as faculty knowledge and attitudes about arts integration; student pre- and post-quiz on mathematics and art skills; student focus groups; and academic performance measures reflected by the annual standardized California Standards Test.

Results

Participating students, both in the treatment and control groups, completed HOMTA-developed quizzes that measured knowledge and attitudes toward artistic concepts and mathematics skills at the start and conclusion of the program. The Long Beach Unified School District reviewed the instrument to ensure that quiz content reflected overall school district curriculum priorities. Treatment students showed statistically significant differences in both knowledge of artistic concepts and mathematics skills. Most important, treatment students had more than double the mathematics improvement (+.36) over the control group (+.15).

During student focus groups, treatment students generally agreed that the basket-making project taught them about mathematical concepts, like square units, volume and perimeter in a “fun and refreshing” way.

In 2005, treatment students scored better than control students in the mathematics section of the California Standards Test—48 percent of the treatment students scored at or above “proficient” in mathematics (355 on the mean score scale), while 40 percent of the control students scored at or above “proficient” (335 on the mean score scale).

For participating teachers, comfort with teaching mathematics increased through exposure to the HOMTA program from a mean of 4.2 (on a 5-point scale) to 4.4. For control group teachers, comfort with teaching mathematics actually decreased (from 4.4 to 4.3) in the same time-frame. Treatment group teachers, as shown in HOMTA-developed pre- and post-teacher surveys, demonstrated increased knowledge about California art standards, and had more extensively incorporated art integration in the classroom.
Grantee Information
The Alliance for a Media Literate America (AMLA), in conjunction with the Michael Cohen Group, are partnering to provide instruction and guidance in integrating media literacy and education into core academic curricula through the Just Think program. This program assists teachers in integrating media literacy and media production with a standards-based educational approach. Teachers receive professional development training in forming different and innovative curricula, but ultimately increase responsibility for developing their own integrated curricula. The need for new and increasingly technology-based literacies for success in the twenty-first century undergirds this project.

Project Goals and Objectives
Just Think aims to:
1. Increase students’ academic performance in the language arts (reading, writing and grammar);
2. Increase students’ critical thinking skills;
3. Improve students’ mastery of technology; and
4. Improve students’ self-esteem and attitudes toward school.

Description of Service Population
Just Think was implemented in four San Francisco middle schools—two schools acted as treatment sites and two as comparison sites. Approximately 250 sixth-grade students received the intervention. Both treatment schools served primarily Asian-American, low-income students. Close to two-thirds of all students were eligible for free or reduced-price lunch.

Description of Activities
Just Think utilized the Project Based Learning model for teaching students how to acquire new knowledge and skills in the course of designing, planning and producing a performance. Students produced and shared original performance work as a tool for self-discovery and increased self-esteem.

Teachers received extensive professional development (including a four-day workshop in August 2004) in integrated media literacy. Selected workshop topics included defining media literacy, techniques in digital and still photography, and producing youth-made media projects. Teachers then designed and implemented media arts-based curricula for the classroom. Eight participating teachers implemented these new curricula in their classrooms in 2004-2005.

Summary of Evaluation Plan
This quasi-experimental evaluation design employed a variety of quantitative and qualitative research methods to assess whether participation in the Just Think media arts program impacted general academic performance (particularly in language expression), creative thinking, media literacy skills, self-esteem and enthusiasm for school. Key methods for data collection and analysis included GPA (grades from school); CAT 6 achievement tests; tests of written language; Torrance Test of Creative Thinking; classroom observations by an independent evaluator; project-specific surveys on technological literacy and self-esteem; and informant interviews with participating teachers.

Impact results were compared for different classes in two different treatment schools and two different comparison schools. Schools were matched based on similarities in size, average baseline CAT 6 scores and ethnic diversity of the student body.

Results
In 2004-2005, students in treatment classes showed significantly greater gains in creative thinking abilities, as measured by the Torrance Test of Creative Thinking, than did students in comparison classes. Achievement results in writing were less significant and did not show a marked increase for students in treatment classes.
“I really loved this program. It was effective in implementing the curriculum, all the kids loved it and I had 100 percent buy-in from them. I also loved it for making me competent (at least to some extent) with all of this different technology and software. I really had a phobia with this sort of thing up to the start of this program.”

*Participating Social Studies Teacher*

“Math is dry, and can be very boring. [Media arts curriculum] helped motivate kids. They saw how math is connected to everyday life, how it’s important, how it gets you further ahead in terms of a career.”

*Participating Math Teacher*
Grantee Information
Learning Without Borders (LWOB) integrates art and cultural activities into the curriculum and daily lives of four Title I elementary schools. The program was conceived by the East Bay Center for the Performing Arts in collaboration with the West Contra Costa Unified School District (WCCUSD), and seeks to increase academic achievement and self-awareness in at-risk youth through the integration of performing arts and new media arts.

Project Goals and Objectives
LWOB intends to:
- Develop and implement a full LWOB curriculum package that integrates four distinct art forms—new media, Mexican music and dance, theater, and African music and dance—with core academic curriculum, and focuses on the three themes of identity, culture and values for use by artists with teachers in fourth-grade treatment classrooms;
- Demonstrate higher academic achievement for those students participating in LWOB than for those in control schools;
- Improve youth development and arts/cultural context learning scales;
- Train teachers and artists to integrate the LWOB curriculum and other methods of arts integration with core academics;
- Increase community and school awareness in the performing arts;
- Disseminate curriculum and project outcomes to similar, mid-sized, smaller multicultural arts organizations to ensure replication; and
- Document the impact of LWOB on participating students, teachers, schools and school communities through a formal evaluation study.

Description of Service Population
LWOB was implemented in four Title I elementary schools in the WCCUSD, with 1,341 students receiving more than 2,200 hours of artist instruction in the classroom. All treatment schools have large percentages of high-poverty students and ethnic populations of African-American (28.1% on average) and Hispanic (59.3% on average) students.

Description of Activities
Trained artists provided integrated art activities to all fourth-grade classrooms at each treatment school once a week (during two 10-week modules) for two hours. Four distinct arts curriculum modules were utilized in the integrated program, and they focused on media literacy, Mexican music and dance, African music and dance, and theater. Teachers participated in five professional development workshops with resident artists, which were intended to enhance teacher’s and artist’s knowledge of the California standards for visual and performing arts (VAPA), as well as to further encourage collaboration between teachers and artists.

Each project year, 12 student performances—including dances, plays and video productions—were held at treatment school sites. An additional seven performance events were open to the public and held in community venues. Over the course of the project, more than 11,106 audience members attended these community- or school-based events.

Summary of Evaluation Plan
The evaluation design employed both qualitative and quantitative methods to measure the impact of the LWOB program. Student academic achievement data (through the California Achievement Test 6 and the California Standards Tests for Language Arts) were collected and analyzed for the first and second year of the program. All students in the treatment and comparison classrooms completed a baseline and post-survey that assessed their skills and attitudes, and included measures that indicated youth development on a four-point Likert scale. Attendance data for all schools were compiled and analyzed. Additional qualitative techniques that were utilized included case study student interviewing, teacher interviewing and program observations.

Teachers in treatment schools completed several surveys (Teacher Assessment of Student Social Skills Survey Classroom, EBCPA Learning Without Borders Activity Survey, and Student Cultural Awareness Survey) to assess the social skills of case study students, their satisfaction with the grant program, and cultural awareness of both themselves and their students.

Results
Both treatment and control students completed an end-of-the-year assessment (using a 4-point agree/disagree scale) that measured students’ attitudes about school, and their feelings about friends, teachers and family. Mean scores (with T-test analysis) in the treatment schools were higher than in the comparison schools for the following measures:
- My teacher cares about my schoolwork;
- I try my best at school;
- I am a good friend;
- I can talk to my teacher when I am worried or scared;
- I am able to share my thoughts and feelings through writing; and
- I am comfortable speaking in front of a group of people.

Analysis of the relationship between LWOB participation and students’ California Achievement Test 6 scores revealed no effect. Analysis of the California Standards Test for Language Arts determined that participation in the LWOB program had no impact on language arts test scores. However, the last two measures in the end-of-the-year assessment did indicate an increase in basic language arts skills (public speaking, writing of thoughts and feelings).
The total number of unexcused absences for students in treatment schools in 2004-2005 was significantly lower (3,855) than similar unexcused absences in comparison schools (5,208). This indicates that students are more interested in attending school when art is integrated into their academic experience.

Data from a faculty survey that measured the impact of the LWOB program on skills, knowledge and attitudes of teachers indicate that the LWOB program has increased faculty knowledge on how art influences student learning and strategies for effectively integrating art into instructional practice.
**Let’s FACE It!**

Let’s FACE It! is a standards-based arts educational approach that seeks to improve academic achievement for elementary school students in high-poverty areas by integrating the arts with language arts. Three elementary school sites continued participation in the Let’s FACE It! project throughout 2003-2006—all three schools are four-track, year-round schools with one-fourth of students and staff on vacation at any given time.

The project design has three major components: (1) community arts specialists (dance, theater, visual art and music) who model arts content in project classrooms; (2) staff development training in the State Visual and Performing Arts Framework, discipline-based art education, and Picturing Writing, a writing program that uses students’ art work as the basis for content; and (3) writing of arts integrated lesson plans to partner with the lessons in the adopted reading series—arts integrated lessons are developed for grades K-6 in one art discipline:

- Kindergarten—Dance/Reading Integrated Lessons
- First Grade—Music/Reading Integrated Lessons
- Second Grade—Theater/Reading Integrated Lessons
- Third Grade—Visual Art/Reading Integrated Lessons
- Fourth Grade—Music/Reading Integrated Lessons
- Fifth Grade—Theater/Reading Integrated Lessons
- Sixth Grade—Visual Art/Reading Integrated Lessons

The art disciplines are assigned to the same grade level each year, as three cohorts of teachers (one each year) participate in the project. The students at the project schools receive three years of experience with the arts:

- **Year One**: One-third of teachers are trained in discipline-based art education, picturing writing and arts integration. Community arts specialists begin modeling arts lessons in classrooms.
- **Year Two**: One-third of teachers are trained in discipline-based art education, picturing writing and arts integration. The community arts specialists model arts lessons in the new teacher cohorts’ classrooms.
- **Year Three**: The remaining one-third of teachers are trained in the California Visual and Performing Arts Framework, as well as arts standards, picturing writing, discipline-based art education and arts integration. The arts specialists model arts lessons in the new cohorts’ classrooms. Teachers write art/language arts grade-level integrated lesson plans. The community arts specialists model the arts-standards lessons for teachers, so they can learn the art content and see how the lessons are integrated into the teaching of the Language Arts State Content Standards. The premise for this project is based on the theory that students’ achievement in language arts, as shown on standardized tests, will show improvement when given integrated arts instruction. This theory is predicated on the idea of multiple intelligences and preferred learning styles of students who do not do well with traditional learning methods, and also on the theory that English learners will acquire academic English more efficiently when involved in the arts.

**Project Goals and Objectives**
Let’s FACE It! aims to:

- Provide relevant professional development opportunities for teachers at the three grant schools;
- Fully implement visual and performing arts standards; and
- Improve standards-based arts education for all participants.

**Description of Service Population**
The three participating elementary schools are located in high-poverty areas in the Fresno Unified School District. All three schools are designated school-wide Title I with 90 percent, 86 percent and 97 percent, respectively, of students at the three schools eligible for free lunch. These schools also have sizeable English learner (EL) enrollments with 49 percent, 43 percent and 20 percent, respectively, of the student population so designated. The major EL groups for all three schools are Hispanic and Southeast Asian. The breakdown for enrollment data is:

- African-American population of all three schools accounts for 10 percent total of grant schools’ enrollment;
- Hispanic population of all three schools accounts for 61 percent total enrollment;
- Southeast Asian population of all three schools accounts for 18 percent total enrollment;
- Caucasian population of all three schools accounts for 8 percent of total enrollment; and
- Other groups account for 3 percent of total enrollment.

In the three years of arts-integration programming, 2,943 students have participated in arts-integrative lessons.

**Description of Activities**
Professional development training for 86 elementary school teachers was provided throughout the grant period in eight intensive full-day training sessions that covered discipline-based art education, arts integration, picturing writing, and the California Visual and Performing Arts Standards. Arts specialists were assigned to the classrooms of project teachers to provide specialized arts instruction in visual arts, music, dance and theater.
Summary of Evaluation Plan
Qualitative evaluation methods included the reflection responses on each professional development training session, which incorporated the IAEG (Intellectual, Affective, Educational and General) model. Arts discipline content standards check-sheets were developed for use in the observation of classroom arts integrated lessons.

An independent evaluator compiled standardized test data for participating students to help understand the impact of participation in Let’s FACE It! As one of the indicators of success of the program, results from a variety of standardized assessments were compared with a carefully constructed comparison group. The standardized achievement data came from two sources: the California State Standardized Testing and Reporting Program (STAR), a yearly achievement test based on state content standards; and the Fresno Unified School District Grade-Level Assessment of Skills (GLAS), a standards-based test given three times a year for all district students in grades one through six. Analysis of achievement data that reflects the language arts standards were the focus of outcomes for Let’s FACE It!

Results
Two years of data have been collected and analyzed. The first year of data analysis showed no significant difference between the treatment and control group. The data analysis for the second year revealed that out of a total number of comparative measures, the second year’s data revealed that students who participated in the Let’s FACE It! project did better than their peers in the comparison group in 11 of the 37 standards-based measures. Overall, the treatment group did better than the comparison group on the vocabulary and language convention standardized subtests.

- Professional development in the Visual and Performing Arts Standards and discipline-based art education was provided from July 2005 through February 2006.
- Two refresher-day training days were offered for past participants in 2003-2005—19 past participants attended the refresher-day trainings.
- Picturing writing two-day trainings continued for six teachers who did not receive prior training. These teachers were new to the school site and/or were assigned to a classroom from a non-classroom job. Nine teachers elected to take the training again as a refresher. This resulted in a total of 17 teachers who participated in picturing writing training in 2005-2006.
- Participating teachers received seven days of training in the last year of the grant (down from 10 training days in the first two years of the grant due to Reading First and other district initiative demands for mandatory training days). Two days of picturing writing training were offered with release time or stipends.
- The Let’s FACE It! grant funded the purchase of supplies needed for the implementation of lessons and for picturing writing in all 2005-2006 grant classrooms, K-6.
- IEAG reflection responses after each training session were collected and compiled in order to revise staff development.
Music for the Very Young: Music, Movement and Literacy

Project Goals and Objectives
The MVY project aims to:
- Build music education into the fabric of Trenton preschool classrooms;
- Help preschool students realize the full potential of their musical intelligence;
- Train preschool teachers to be independent, confident leaders of developmentally appropriate music and movement activities, as well as to integrate these activities into their daily routines;
- Demonstrate ways parents can participate in their children’s musical learning; and
- Evaluate the effects of a comprehensive music program on the development of music and literacy skills in preschool children.

Description of Service Population
The project serves four- and five-year-olds in Trenton’s public schools, two-thirds of whom are eligible for free or reduced-price lunch. Students are 68 percent African American, 26 percent Hispanic and 6 percent other. The program is implemented in 25 preschool classes in 14 district elementary schools, serving 375 children and their families. A licensed preschool teacher and a paraprofessional serve each classroom.

Description of Activities
MVY utilized the research-based Music Together® curriculum. Prior to participation, classroom teachers and paraprofessionals attended two half-day, professional training sessions on the pedagogy and philosophy of Music Together®, for which they received continuing education credits. Each week of the 15-week sessions, a Music Together specialist led a 30-minute music and movement class for both students and teachers. During these classes, participants engaged in singing, moving and playing rhythm instruments. The music materials were multi-cultural, exposing the children and teachers to a rich variety of musical styles, modes and meters. In addition, Music Together® songbooks were used to help develop associations between children’s music making and their books. The attractive wood-block illustrations served as story-telling vehicles and other pre-reading activities. As teachers became more familiar and comfortable with the materials, they began to share in the leading of activities. With the support of the specialist, classroom teachers learned to integrate challenging, developmentally appropriate music and movement activities into their daily routines.

To involve parents in their children’s early music education, each child took home a copy of the Music Together® CD and songbooks used in the classroom. Each semester, a Family Music Party was conducted, at which parents and other family members were engaged in the active music making practiced in the classroom.

Summary of Evaluation Plan
The main foci of the evaluation were student and teacher outcomes. Assessments measured the effects of MVY on music skills and early literacy achievement of pre-K students. Observations and interviews recorded classroom teachers’ developing skills and level of implementation in integrating music and movement into daily routines.

Student achievement and aptitude in music were measured with the Rote Song Singing Scale (RSSS) and the Primary Measures of Music Audiation (PMMA). Student early literacy achievement was measured using the Brigance Preschool Screen in the fall and the Brigance K&1 Screen in the spring. As an additional measure of literacy achievement, first-graders’ Terra Nova scores were collected, using Spring 2005 scores as baseline data for students who were in pre-K classes in those schools in 2003-2004, the first year of the project.

The evaluation had an evolving comparison group plan. A set of 10 pre-K classrooms comprised the treatment group in 2003-2004, the first year of the project, and eight pre-K classrooms in other schools were in the comparison group. The number of treatment classes increased by 8 to 18 in 2004-2005—these had been comparison classes the prior year. Seven other pre-K classes were in the comparison group that year. By 2005-2006, all pre-K classes were participating in the program. This met the project’s goal of introducing MVY to all pre-K classrooms in Trenton by the end of the grant period. (Because pre-K classes in two schools were closed in Summer 2005, the final count was 23, not 25.) Comparisons continued to be made on a pre/post basis or longitudinal basis with other student outcomes measures.

Results
The RSSS was conducted with pre-K students in both treatment and comparison schools twice a year: January and May 2004, November 2004 and May 2005, and October 2005 and May 2006. In all cases, except for comparison students in Year 1, scores on the RSSS increased between the pre- and post-tests.

The PMMA was administered mid-year in kindergarten classes in the treatment schools to capture any carryover effect of participation in MVY in pre-K to the kindergarten year. Using the
January 2004 test scores as baseline, scores on the January 2005 administration were higher for students identified as having been in the school’s pre-K classes the year before.

Between Fall 2004 and Spring 2005 Brigance assessments, pre-K students in treatment schools improved by 11.5 points compared with pre-K students in comparison schools, who improved by 2.0 points. The average Fall 2005 score for all pre-K students was 86.2 and the average Spring 2006 score was 88.6—this represents a 2.4 percent improvement.

In 2004-2005, teachers were using music in half to three-quarters of the classrooms during the independent evaluator’s observations. Between 40 and 55 percent of teachers exhibited positive attitudes while singing, leading students in movement activities, and modeling tonal and rhythm patterns—data for 2005-2006 indicate similar outcomes.

More than 60 percent of parents reported in a survey that they were starting more music activities at home since receiving the Music Together® songbook and CD; 96 percent said their children asked them to play the CD all of the time or sometimes. All parent respondents reported that their children talked about Music Together® activities at home, including singing, movement activities and using the songbooks.
Grantee Information

The POETRY (Providing Opportunities for Expression through Technology Resources for Youth) Express Project is implemented in four Region One (within New York City’s Districts 9 and 10) middle and elementary schools. The four treatment schools are matched with four comparison schools for evaluation purposes. The project links classroom teachers and professional poets together to improve literacy skills, and learning attitudes through the exploration and composition of poetry.

Project Goals and Objectives

POETRY Express aims to:
- Increase students’ oral and written communication skills;
- Increase students’ appreciation for the arts;
- Increase teachers’ proficiency in leading literacy instruction; and
- Increase teachers’ proficiency in integrating the performing arts and technology with the core curriculum.

Description of Service Population

The project is implemented in six fourth-grade classes and seven seventh-grade classes—329 students participated in POETRY Express, while 374 additional students were in the comparison group. Treatment classes include two designated bilingual classrooms, as well as general education classrooms that include children with special needs. Arts integration instruction occurs in both English and Spanish, and the schools involved in this project serve a student population that is more than 60 percent Hispanic and more than 30 percent African-American. Over 22 percent of the students have limited English proficiency and have families that are recent immigrants to the United States—the overall poverty rate in the schools is more than 90 percent.

Description of Activities

Students from each treatment classroom participate in a 10-week workshop that is jointly facilitated by a classroom or English Language Arts (ELA) teacher and a professional local artist. Teaching artists, together with their matched classroom teachers, integrate POETRY Express activities in weekly instruction blocks. Core activities stress literacy content, and include discussions of the basic elements of poetry, listening to and discussing the work of professional poets, writing and revising original poetry pieces, playing improvisational games, and rehearsing poetry performances. The workshops culminate in a biannual intra-school poetry slam competition and an inter-school poetry slam for all participating students that are held via videoconferencing.

Summary of Evaluation Plan

The longitudinal study employed a quasi-experimental research design with matched comparison schools to fully understand the impact of program participation on student academic achievement, attendance and attitudes toward learning. Specific evaluation activities included program observations; interviews with key project personnel, including teachers and artists; pre- and post-surveys of students to query attitudes, motivation and confidence levels; pre- and post-surveys of teachers to query knowledge and skills in arts integration; and quantitative analyses of student school attendance and standardized test scores. The evaluation design followed and tracked the same groups of treatment and control students throughout the three-year grant cycle.

Analyzed achievement scores were culled from student performance on the New York City and New York State English Language Arts (NYC ELA and NYS ELA) examinations and the New York State English as a Second Language Assessment Test (NYSESLAT).

Results

NYC ELA test scores for treatment students in the sixth grade (participated in 2004) showed an increase in the mean scale score from 654.07 to 655.348 in pre- and post-test comparisons. Comparison students from the same grade levels showed a decline in mean scale score from 647.62 to 645.32.

Analysis of the Spring 2005 (Year 2) NYC ELA scores showed consistently higher mean achievement scores for treatment students than for the comparison group (688.11 versus 677.85). This score difference was educationally meaningful.

Data gathered from such qualitative means as classroom observations and individual interviews suggested strong program impacts on student motivation and attitudes toward literacy.

In 2006, the ELL designation of students decreased by 50 percent in treatment schools.

Teachers engaged in ongoing professional development sessions (six per year) with professional poets indicating that they learn teaching strategies through interaction with the poets and gained comfort with performance instruction through the integrated approach. Treatment teachers, in their survey responses, indicated feeling more equipped to mentor other teachers in writing through participation in POETRY Express.

Ninety percent of participating teachers surveyed indicated that they had integrated poetry into their class lessons and 100 percent of teachers had integrated technology into their classroom activities. Participating teachers expressed positive impressions of the program during interviews with independent evaluators—recurrent interview themes included “the program gives students an opportunity to express themselves” and “shy students ‘come out of their shells’ after participating in the program.”
Grantee Information
Progressive Education in Art and Academics for KIDS (PEAK) is an interactive, integrated model that employs the arts as a means of enhancing a broad range of thinking skills exhibited by students. The project provides artists, staff and students with a teaching and learning model of creative and critical problem solving through the arts. PEAK builds on an existing partnership of arts professionals and educators by strengthening the integration of literacy, music, visual arts, dance and drama.

Project Goals and Objectives
PEAK aims to:
• Impact students’ academic performance in reading and writing, and non-academic performance in terms of behavior, attitudes and engagement;
• Impact students’ knowledge, skill, participation and appreciation within the arts;
• Impact teachers’ use of arts integration techniques in the regular classroom; and
• Impact parents’ attitudes regarding the place of the arts in their children’s formal and informal education.

Description of Service Population
In three elementary schools, 575 students in grades two to five received instruction in reading and writing through arts integration strategies in the classroom. Students in the Englewood School District face educational challenges, including high poverty rates, discipline problems, general academic underachievement and disproportionately at-risk minority populations—53.3 percent of the students are Caucasian, 38.5 percent are Hispanic, 3.5 percent are African American, and 63.3 percent receive free or reduced-price lunch. More than 40 percent of the school district’s students have been identified as living at or below the poverty level. The student populations have become increasingly transient—between 30 and 40 percent of students leave their schools and are replaced by as many new students each year.

Description of Activities
Twenty-six participating teachers received over 2,700 hours of PEAK professional development training in implementing arts integration in 2004-2005. Four artist residencies were provided to classrooms in the arts areas of piano, recorder, dance and theater—all residencies culminated in public performances open to the community. One hundred students participated in an after-school program that offered violin and cello lessons. In-classroom literacy-enhancing activities included using puppet theater to help students voice questions about an assigned text; incorporating movement into a lesson on punctuation; and writing and performing poems about important historical figures.

Summary of Evaluation Plan
A quasi-experimental design was used to evaluate changes in student and teacher performance after the implementation of arts integration in regular classrooms. Two elementary schools served as comparison sites; two schools as treatment sites with arts integration implemented in the majority of second through fifth grade classrooms; and one school as an alternative treatment site with school-wide PEAK implementation, including in primary classrooms. Every effort was made to have students who began the PEAK program remain with a PEAK teacher as they transitioned between grades or schools. The comparison sites, while not chosen randomly, had adequate diversity with regard to demographic composition and academic performance to support a comparison of results and feedback to those of the implementation sites.

Key quantitative achievement data used for this analysis included reading and writing scores from the Colorado Student Assessment Program (CSAP) and the Measure of Academic Proficiency (MAP). Perception data included measures of student attitudes toward and engagement in school; student and parent perceptions of arts activities outside of school; and teacher perceptions of the PEAK program. Qualitative data collection methods included student, parent, teacher and administrator focus groups; teacher and student written journals/logs; and periodic reflections by students and teachers. Use of qualitative data allowed the results to be placed in the context of the current environment at each school. These data added to the richness and depth of the results, while providing additional means for discovering unintended positive and negative outcomes.

Results
Student focus group data suggested that arts integration teaching methods made “students better story tellers” and “increased learning and retention while having fun.” Students expressed an “enhanced willingness to share, interact and collaborate” and a “greater ability to generate and/or understand ideas and alternatives.” On Performance Measure 1, which stated there would be an increase in the number/percent of students that reach proficiency in reading and writing as measured by the CSAP, the quantitative data target at the completion of the project was 80 percent. The actual performance data was 59 percent—more than half of the way to achieving this goal. On Performance Measure 1.3, which stated the number/percent of students who were below proficient at baseline and moved up at least one level, as measured on the district Writing Assessment, the quantitative data target was 50 percent at completion of the project. The actual performance data of 27 percent reflected performance as being on track.
Teacher focus group data suggested that arts integration training and implementation yielded “greater willingness to take risks in teaching and to allow students to lead/direct,” as well as “enhanced creativity.” Teachers viewed participating students as having “improved vocabulary, including understanding and application of words,” as well as “improved self-confidence and a greater willingness to take risks and try to succeed.”
Project Art Smart II

Grantee Information
Warren County School District (WCSD), located in a rural, economically at-risk area of northwestern Pennsylvania, expanded on its first phase Project Art Smart I (PAS I) to launch Project Art Smart II (PAS II). Both projects seek to improve student learning by strengthening fine arts instruction and infusing the arts into core elementary curricula. WCSD partners with the Carnegie Art Museum in Pittsburgh and City of Erie School District (CESD) in addition to PAS I partners—The Smithsonian Early Enrichment Centre (SEEC), Edinboro University, Erie Arts Council and Warren County Historical Society—in this effort.

Project Goals and Objectives
PAS II aims to:
• Show a significant improvement in student performance, positive attitudes, motivation and appreciation of diversity through strengthening the use of high-quality arts in the course of academic instruction; and
• Improve and change the way teachers provide instruction to engage students more effectively.

Description of Service Population
PAS II targets students from kindergarten to the fourth grade in all elementary schools in the Warren County School District and Diehl Elementary of City of Erie School District. Warren County is considered a rural district with 54.6 percent of the population residing in a rural setting—a county or school district is rural when the number of persons per square mile within the county or school district is less than 274. Diehl Elementary is considered urban, with a population of 80.4 percent. Demographic information from the 2000 U.S. Census shows that 98.7 percent of people that reside in the WCSD are Caucasian, 2 percent are African American, and .3 percent are Asian as compared with CESD, where 80.5 percent are Caucasian, 14.2 percent are African American, and .7 percent are Asian. Both school districts have large portions of low social economic status children with a median household income for CESD at $28,300 and WCSD at $36,083. CESD has 13.8 percent of families in poverty status, while 6.8 percent of the WCSD families are considered as living in poverty. CESD schools have 43.7 percent of families with a female head of household and children under age 18 as compared with WCSD at 32.9 percent. Both school districts have overcome considerable socio-economic obstacles to implement a high-quality, arts-infusion program into their curricula.

Description of Activities
Project Art Smart II provides high-quality professional development to teachers, administrators and project partners in strategies for infusing the arts into core curricular areas of instruction. Professional development activities include Language, Movement and Music in the Elementary Classroom, a graduate class taught at Edinboro University. During the course of this class, teachers develop arts-infused units of instruction that they take back to their classroom and use immediately.

A three-day intensive museum experience, led by Dr. Sharon Shaffer of the Smithsonian Early Enrichment Centre, is provided during the summer. Participants spend three days exploring ways to infuse high-quality arts into their lessons through workshops in object-based learning, collections and artists in the classroom. These workshops have the added benefit of bringing teachers who may otherwise find it challenging to leave rural northwest Pennsylvania into an urban environment, such as Washington, D.C., or Pittsburgh, Pennsylvania, within the security of a group.

Teachers at Warren County School District sites and Diehl Elementary School of Erie County School District also have the benefit of ongoing, consultative, arts-infused instruction with project consultants.

Summary of Evaluation Plan
The pre/post research design focused on both qualitative and quantitative data collections from two target elementary schools (these two schools were control sites during the PAS I implementation phase) in the WCSD. Key quantitative foci for evaluation included the Terra Nova Test, Torrance Test of Creativity and curriculum-based assessments in mathematics, language arts, music and visual arts. Teacher attitudes and behaviors were captured through classroom observations and project-specific surveys.
Results
Data on test results, from the Pennsylvania State Systems Assessment, Terra Nova Test, Torrance Test of Creativity and curriculum-based assessments were collected and liner comparisons made for students over the three-year period.

A quick glance at findings indicated higher growth in academic performance, especially in language usage during the first year of implementation. Changes in teaching pedagogy and student, teacher and parent’s attitudes were documented through data, including parent, student and teacher surveys, as well as classroom observations. Qualitative findings supported PAS II’s ability to increase motivation in both students and teachers, as well as to create changes in teaching pedagogy that encouraged positive practices in teaching and learning.

“I must say that Art Smart activities really enhance my curriculum. They get the children actively involved by singing, dancing, drawing, painting, learning about artists and thinking about art in a new way. I love it and I will continue to incorporate Art Smart lessons in my kindergarten classroom.”

Teacher

“It is so important to be able to know and meet each and every student’s academic needs, and arts-infused lessons learned through Project Art Smart have given me the tools to do just that.”

Teacher

“I’m in my twentieth year of teaching music and was rejuvenated by the PAS II class I took last year. I have always included movement in my lessons, but never realized how much visual art and literature could enhance learning in my classroom. When students learn a topic from all different angles, you can see the interest and understanding blossom.”

Music Specialist

“Art Smart promotes positive attitudes and keeps the curriculum interesting!”

Teacher
Project Poetry Live!

Litchfield Performing Arts, Inc.

Project Goals and Objectives
Project Poetry Live! aims to:
- Promote racial/cultural understanding and reduction of racial isolation;
- Increase student achievement in writing;
- Increase student achievement in mathematics;
- Increase student capability in dance and visual art;
- Increase student achievement in music;
- Increase student achievement in technology; and
- Build positive, meaningful relationships among students.

Description of Service Population
Project Poetry Live! has been implemented in eight middle schools (two urban, four suburban, two rural) and targets every seventh-grade student within those schools. After their seventh-grade participatory experience, students may elect to continue in related alumni programs (namely, dance and instrumental music) through eighth to twelfth grades. The selected schools range in mean socio-economic level and general academic performance. The Department of Education in Connecticut groups school districts into 10 demographic categories (ERGS) ranging from wealthiest (A) to poorest (I). Of the selected schools, two are in category C, one in D, one in F, two in G and two in I.

Description of Activities
Project Poetry Live! offers students the opportunity to work with and learn from accomplished arts professionals in writing, dance, music and visual arts, and to gain awareness of and skills in self-confidence, academic achievement, cooperation and awareness of diversity in an interdistrict program. All students write poetry and selections from this poetry forms the basis for a musical score, which is then played by and danced to by student participants. Interdistrict workshops across the school year allow students to translate their poetry into art forms as diverse as silk paintings and play writing. All seventh-grade students in every participating school are given the opportunity to become involved in a dance residency mounted by a major dance company in the spring of each year. Out of this body of students, a large student dance company is selected by audition, joining dancers from prior years, a student big band, and the professional dance company in mounting three public performances, in which the project culminates. The sets for these performances are collaboratively designed and executed by student participants under the guidance of a professional set designer. At the final performance, a show of over 200 pieces of art work emanating from the Interdistrict workshops graces the college arts center lobby at which performances are mounted. Student poetry is published in an anthology housed in each school library. The program design ultimately allows every student of the 1,700 involved to make his or her mark in some way on Project Poetry Live!.

Summary of Evaluation Plan
This impact evaluation relied on standardized student achievement data measured by Connecticut State of Connecticut standardized testing measured academic performance levels in reading, writing and mathematics. The basic standard of performance utilized for the evaluation was determined by whether a student reached the “goal level” of performance or higher on achievement tests set by Connecticut for each grade level (for this study, goal level refers to the fourth of the five levels set by the state). The fifth level is higher than goal performance, and the three lower levels of performance indicate academic improvement is needed.

Analyses were conducted for data from all sixth and eighth-grade students in each school and each ERG to test for composite differences in progress for students in participating and non-participating schools, as well as to examine the role of free or reduced-price lunch status. Longitudinal analyses of certain highly involved (continued involvement past the initial seventh-grade poetry training) students in five of the seven program schools were conducted with standardized achievement data as well. These analyses shed light on the relationship of Project Poetry Live! with academic performance and socio-economic status, both in participating and non-participating schools in the same ERG.

Additional data collection techniques included a classification of students by involvement in Project Poetry Live!, which examined all elements of participation.
Results
Analyses for 2004-2005 indicated that Project Poetry Live! was associated with very substantial overall improvements in reading, writing and mathematics for students of lower socio-economic status—those students who qualified for free or reduced-price lunch. Only the changes in writing and mathematics performance were statistically significant, although the improvement in reading performance almost reached statistical significance. The data showed percentage improvements in reaching goal performance that ranged between approximately 4 percent and 12 percent.

Longitudinal analyses indicated evidence of impact in students who participated, especially deeply in the program, not only for those who qualified for free or reduced-price lunch, but for more affluent students as well.
Grantee Information
Redefining Texts: Expanding Learning Through the Arts (RT) is a partnership between the Niagara Falls City School District and the Arts in Education Institute of Western New York that expands both the scope and intensity of arts integration in three elementary and two middle schools. RT allows for deeper exploration of the arts as the basis of instruction, uses the arts as a source of instruction across academic subjects, and collaborates between artists and educators to improve student academic achievement. The comprehensive project design of RT includes ongoing professional development for both teachers and teaching artists, and community events provide visibility for an arts integrative teaching approach. RT arts integration efforts enhance the Niagara Falls City School District’s existing literacy program and initiative, and align that literacy initiative with the study of diverse works of art.

Project Goals and Objectives
RT aims to:
- Integrate one or more art forms into the core curriculum of three district elementary schools and two district middle schools;
- Strengthen arts instruction in selected district elementary and middle schools; and
- Improve students’ academic achievement through creating, performing and responding to the arts.

Description of Service Population
RT was implemented in three Niagara Falls City School District elementary schools (Kalfas Magnet Elementary School, Niagara Street Elementary School and 60th Street Elementary School) for third-, fourth- and fifth-grade students and two district middle schools (Gaskill Middle and Niagara Middle) for sixth-, seventh- and eighth-grade students. All five schools were designated Title I schools. These students represented a diverse community that continues to experience social and economic challenges, including job loss (8.8% unemployment rate), and out-migration, resulting in a 40 percent population decrease over the past 40 years. The median family income is under $33,000: 15 percent of families live at or below poverty level, and 33 percent of families with children under the age of five live at or below poverty level. The percentage of families receiving public assistance is 15.6 percent, compared with just over 11 percent statewide. More than 850 more Niagara Falls families now live below the poverty level than they did just five years ago—poverty is a significant problem for district children.

Gaskill Middle School
Student demographics: 50.38% Caucasian, 43.07% African American, 3.65% American Indian, 2.27% Latino and 0.63% Asian/Pacific Islander.

Niagara Middle School
Student demographics: 63.18% Caucasian, 30.62% African American, 3.37% American Indian, 0.89% Latino and 1.94% Asian/Pacific Islander.

60th Street Elementary School
Student demographics: 56% Caucasian, 37.33% African American, 2.22% American Indian, 1.78% Latino and 2.67% Asian/Pacific Islander.

Niagara Street Elementary School
Student demographics: 44.85% Caucasian, 43.69% African American, 7.38% American Indian, 3.89% Latino and 0.19% Asian/Pacific Islander.

Kalfas Magnet Elementary School
Student demographics: 49.88% Caucasian, 45.88% African American, 3.29% American Indian, 0.94% Latino and 0.01% Asian/Pacific Islander.

Description of Activities
Professional development designs were utilized to ensure that participating classroom teachers gained the resources and experiences necessary to fully integrate one or more art forms into the core curriculum, as well as develop meaningful partnerships with teaching artists in the classroom. Professional development opportunities offered included an intensive annual one-week instructional Summer Session that focused on all arts disciplines in addition to project-focused in-service opportunities (more than 30 in three years) for classroom teachers.

Model school classroom teachers worked together in teams with RT coaches and teaching artists to develop year-long RT curriculum plans for arts integration using quality, diverse works of art as the impetus for study. These works of art included local, state, national and international artists in the disciplines of dance, music, theater, visual arts and architecture.

Student work under the RT program reflected a merging of arts instruction with literacy efforts, such as lyric writing and musical compositions, architectural renderings with design rationales, theater reviews, autobiographies, and reflective journaling after studying works of art. In addition, for every literature-based work of art the students read, they responded to the novel from which the stage adaptation was created. At the middle school level, social studies and literacy integration were stressed, while elementary school students applied literacy and mathematical skills in the study of literature-based works of art, architecture and music.
Key community activities throughout the three years included major free performances for the community that featured works of art used as texts in this project; broadcasts on the local access channel of RT documentaries; distribution of newsletters to school communities that highlight the work of teachers and students involved in RT; and end-of-the-year celebrations that honor student achievement in the arts and creative thinking, while also recognizing such cultural partners as the Buffalo Philharmonic Orchestra.

This project was represented to a national audience during the 2006 National School Board Association annual conference at a workshop, titled “Redefining Texts: Expanding Learning Through the Arts.” Due to the positive response of the workshop presentation and proposal to share outcomes, RT was to be highlighted in another workshop, called “Sharing the Evidence,” at the 2007 National School Board Association annual conference.

Summary of Evaluation Plan
The evaluation design analyzed student outcomes through achievement data of participating students in the New York State English Language Arts and Mathematics Standardized Assessment for fourth graders. The impact of RT on participating seventh graders was assessed through analyses of student performance on district benchmarks in the English Language Arts and Social Studies Standardized Assessments. The three treatment elementary schools and two treatment middle schools were matched with comparison schools for the purposes of evaluation. District comparison schools were chosen on the basis of New York State “similar schools” designation within the school district and shared similar demographic characteristics.

Results
The percentage of fourth-grade students at the New York State standard in ELA increased 10 percentage points, from 56 percent at standard to 66 percent at standard in project schools. When looking at the district standards, for students in grades four and seven combined, project students increased the percentage of students at standard by 14 percentage points, to a level of 66 percent. Comparison students decreased in their percentage of students at standard by 16 percentage points, to a level of 59 percent at standard. In the fourth grade specifically, both groups of students went down in the percentage of students at standard. In the seventh grade, project students improved substantially (29 percentage points), and comparison students went down slightly (4 percentage points).

The percentage of fourth-grade project students at the New York State standard in math increased 7 percentage points, from 85 percent to 92 percent at the standard. Comparison students went down 3 percentage points, from 96 percent at state standard to 93 percent at state standard. A major success story occurred at Niagara Street Elementary—students made a remarkable gain in the percentage of students at standard for the New York State Math Assessment in fourth grade, increasing by about 16 percentage points.

Another area in which project activities and support was conducted was in arts and music instruction. Students in the project schools improved in the percentage of students who were at standard in art and music compared with the percentage of students who were at standard in art and music in 2003-2004. The improvements in the percentage of students at standard ranged from 1 percentage point to 9 percentage points, but were positive in each grade and in both art and music.

For fourth-grade teachers at the treatment elementary schools, 100 percent of participating teachers incorporated the arts into their lesson planning. For seventh-grade teachers at the treatment middle schools, 52 percent of the participating teachers incorporated the arts into their lesson planning. Also, 87 percent of the project teachers indicated an improvement in interest in using the Arts in Education Program as a tool for instruction. They also stated that they added new tools to their instructional toolbox, and reported using the Arts in Education-based approaches in math, social studies, science, English, music and art. Finally, the Arts in Education staff worked with teachers to integrate elements of this approach with America’s Choice.

Compared with unaffiliated teachers not in the project, project teachers saw greater changes in several areas, including:

- The way students related the forms of art used in school to their everyday life (87% to 25% saw improvements, treatment and control results, respectively); and
- Their ability to relate forms of art used in school to their school-day activities (87% to 50% saw improvements, treatment and control, respectively).

Project teachers also increased, more than the comparison teachers, in:

- Motivation and interest in using the arts program as a tool for instruction; and
- Ability to reflect on the practice of teaching.
Grantee Information
The Brooklyn Philharmonic, one of the nation’s premier music ensembles, is devoted to serving Brooklyn’s diverse educational and cultural communities. Since its inception in 1954, the Philharmonic has premiered more than 350 works, and taken a leading role in performing innovative and theatrical presentations. The Brooklyn Philharmonic’s School Residency Initiative provides partner elementary schools with an intensive 10- to 12-week music residency for second- to fifth-grade students.

Project Goals and Objectives
The School Residency Initiative aims to:
• Provide programming that facilitates student creation of music, e.g., by replicating other musical work and creating original student music to be played by orchestra members;
• Create opportunities for student performances of their musical ideas and compositions;
• Continue integration of the parts of the curriculum that encourage students’ written, verbal and musical responses to music; and
• Increase student achievement scores as measured by music standards assessments and traditional standardized tests.

Description of Service Population
The School Residency Initiative is implemented in two Brooklyn-based schools, Beginning With Children Charter School and PS 139—88.4 percent of the students in both schools qualify for free or reduced-price lunch; 560 students (beginning in the fourth grade) were studied in this longitudinal evaluation.

Description of Activities
The School Residency Initiative utilizes teaching artists that conduct a 10- to 12-week music residency that facilitates student composition of original music scores. Four professional Brooklyn Philharmonic musicians are invited to each classroom twice during each residency. School-time concerts or rehearsals are provided for every participating student. In a culminating event, Brooklyn Philharmonic musicians play the student-created music scores in a school-wide assembly.

Summary of Evaluation Plan
This evaluation employed an experimental design aimed at examining how the School Residency Initiative strengthened standards-based education and improved academic performance as measured by music assessment and traditional standardized tests. The program was implemented in two Brooklyn elementary schools with similar demographic characteristics in 2003-2004; however, one school had an ongoing music curriculum separate from the School Residency Initiative (Beginning With Children Charter School), while the other school did not (PS 139). In 2004-2006, four other elementary schools were used as sites in an attempt to replicate 2003-2004 findings.

Both qualitative and quantitative data collection techniques were employed. Quantitative measures included the use of CTB/McGraw Hill assessment tests that were representative of New York—state and city—mandated tests in English and mathematics. The Musical Aptitude Profile (MAP) was used to quantitatively assess levels of music aptitude. Qualitative data collection techniques included classroom observations through video analysis.

Students were measured on selected aptitude instruments with pre- and post-random assignment. In this study, random assignment ensured that students were randomly selected to two groups—inclusion in the School Residency Initiative or not.

Results
2004-2005 analyses indicated that the School Residency Initiative positively impacted student academic performance. Over 90 percent of 282 students completed 2,544 assessment tests in music aptitude, English and mathematics, using a pre-, mid- and post-test design. Each student spent time in a control and treatment group. Scores for music aptitude (which should remain stable according to the literature) sometimes increased by 3.7 percent in one fifth-grade classroom and by 2.8 percent in one fourth-grade classroom in 10 weeks. Scores in English increased by 4.0 percent and by 5.5 percent, respectively, in mathematics over the 10 weeks of the residency.
SmART Schools Model Development and Dissemination Program

Grantee Information
The SmART Schools model attempts to strengthen the capacity of certified arts educators, and entire school faculties, to provide rigorous, standards-based arts instruction to students across four main arts disciplines: music, dance, drama and visual arts. Teachers strive not only to increase student proficiency and engagement with the arts, but also increase their familiarity with and understanding of relevant works of arts across all four disciplines. Certified arts educators play a central role in showcasing arts integration methods and provide daily arts instruction. The program has been implemented in four Rhode Island elementary schools.

Project Goals and Objectives
SmART Schools aim to:
- Strengthen the capacity of certified arts educators and the entire school faculty by providing standards-based arts education to all students across four arts disciplines;
- Infuse the arts into other academic subjects;
- Build a powerful professional learning community;
- Create an inclusive school culture;
- Strengthen school and community partnerships; and
- Demonstrate higher academic achievement for participating students.

Description of Service Population
Project schools serve a large number of children from diverse racial, ethnic and socio-economic backgrounds. Several of the project schools have large populations of English-learning students, students with disabilities and generally at-risk students.

Description of Activities
Professional development activities for participating teachers include three Teaching for Understanding In and Through the Arts summer institutes; six mini-institutes; and ongoing, on-site coaching and technical assistance. SmART coaches work on site throughout the school year to address issues or barriers to student achievement in the arts and other integrated academic areas. Coaches document peer observations of each other and other school faculty by utilizing arts techniques and providing timely and constructive feedback.

Summary of Evaluation Plan
Outcomes from the four participating Rhode Island schools were compared against outcomes from other schools in the state as a whole and against eight comparison schools similar to the participating schools. Largely qualitative methods were employed to assess program impact on participating teachers. Individual administrator interviews were utilized to report the impact of SmART Schools, while post-participation surveys and focus groups were administered to teachers who participated in the professional development summer institute. The Thrilix Interview Protocol—a tool that measures creativity among students—was administered to students from the treatment and comparison schools. Rhode Island standardized achievement test data were analyzed to assess program impact on student academic performance.

Results
During the first two years of SmART Schools programming, the SmART schools showed an 8.9 percent average improvement in the proportion of students who achieved the high-bar standard of the Rhode Island standardized assessment in mathematics problem solving, as compared with a 2.1 percent improvement among comparison school students. Participating schools showed a 3.75 percent improvement in mathematics achievement as compared with overall statewide results, while comparison group students showed a 3.2 percent decline in achievement compared with the state overall.

In statewide writing effectiveness achievement testing, participating students showed a gain of 22.5 percent in achievement as compared with an 8 percent gain among comparison group students.

Completed teacher surveys indicated the use of arts integrative practices by treatment teachers much more regularly than by comparison school teachers (an average gain of 4.5 compared with 2.075 on the survey metric). Three out of six of the participating schools succeeded in fully implementing school-wide arts infusion, with 80 to 100 percent of teachers using arts integration techniques two to three times a week.
“Great workshop—the math of art. Excellent way to introduce contemporary art and math concepts. This will be a real motivator for students, and a way for them to do math without them even knowing they are doing math!”

*Participating Teacher*
Grantee Information
The STAR! (Storytelling, Arts and Technology Resource) Program of Streetside Stories integrates language, theater, writing and storytelling to improve the literacy skills of sixth-grade students. The technology component of the program expands on those literacy skills and facilitates familiarity with computer technology for seventh-grade students. Established in 1992, Streetside Stories values and cultivates young people’s voices, fostering educational equity and building community, literacy and arts skills.

Project Goals and Objectives
The STAR! project aims to:
• Provide youth with intensive, experiential arts education linked to language arts, arts and technology standards;
• Train at least 40 educators to replicate arts-learning program content for their students;
• Integrate arts learning, language arts and technology;
• Strengthen the position of arts in the middle school curriculum;
• Evaluate the educational effectiveness of two arts education programs and two teacher training programs, and disseminate evaluation results;
• Disseminate student work over the Internet through a book; and
• Disseminate a follow-up storytelling education and digital storytelling training program that can be offered nationally, via curriculum guide, DVD, Internet or face-to-face training.

Description of Service Population
Nine San Francisco Unified School District public schools were served and the program reached 1,158 students (595 in the Storytelling Exchange and 563 in Tech Tales). On average, 70 percent of students in project middle schools scored below the 50th percentile on standard literacy tests.

Description of Activities
Teachers who participated in the STAR! Program underwent extensive professional development training to acquire new tools for engaging youth in the writing process. Participating sixth-grade teachers utilized these tools, and enabled students to produce a personal and individual story. In the seventh grade, participating students converted their own stories into scripts, and used computers to create a digital story or film, using sound, pictures, animation, graphics and narration.

Summary of Evaluation Plan
This quasi-experimental research design employed qualitative and quantitative data collection methods, including program observations and academic achievement scores to measure the impact of participation. Five treatment classrooms and four comparison classrooms participated in the study. Scores on the California Standards Test (CST) and the California Achievement Test (CAT 6) were used to measure achievement in language arts and mathematics. Tests to measure verbal expression and capacity were also conducted for treatment and comparison students. Additional data collection methods included program observations; administered writing rubrics; a survey that assessed skills and attitudes toward technology; and scaled measures of student confidence in and enthusiasm for the narrative arts and artistic abilities.

Results
Analysis of the CST revealed that Storytelling Exchange students, compared with a comparison group, were more likely to have scored at the proficient level or higher on the language arts section of the test—38 percent of treatment students scored at proficient or advanced compared with 25 percent of comparison students. Qualitative research showed treatment students exhibited significantly better oral communication skills than comparison group students. Treatment students were rated higher in following oral and written directions, listening without interrupting, listening actively, understanding and using non-verbal communication cues, participating appropriately in class, and articulating thoughts and feelings.

Participating Tech Tales students showed a significant increase in skills and positive attitudes toward technology from pre- to post-test.
“It made me feel proud to have been one of the first people to do this. I think that we are really lucky to be able to have this opportunity.”

Tech Tales Participant
Grantee Information
Stagebridge, the nation’s oldest theater company based in Oakland, California, utilizes theater, storytelling and senior performances to encourage positive attitudes toward aging, as well as prospects for intergenerational collaboration. Stagebridge’s performing programs reach more than 30,000 individuals each year in schools, senior facilities and theaters.

Stagebridge’s Storybridge program utilizes retired and professional storytellers to help students and teachers gain an understanding of storytelling principles and skills. Students take their newly learned storytelling techniques and present a story on stage to their peers at the conclusion of the program. Simultaneously, teachers participate in workshops to further develop their storytelling skills and learn the utility of storytelling as an effective classroom skill. Overall goals of the Storybridge program include an improvement in language arts subject matter knowledge for students; and improved confidence, knowledge and skills among teachers in the use of storytelling as a classroom tool.

Project Goals and Objectives
The program specifies different objectives for students, teachers, and artists. Storybridge student objectives include:
- Increased awareness and understanding of storytelling as an art form;
- Improved creative artistic ability; and
- Improved core subject matter knowledge, particularly in the areas of language arts and listening comprehension.

Storybridge teacher objectives include:
- Increased awareness and understanding of storytelling as an art form and its impact on core subject matter curriculum; and
- Improved skill in implementing storytelling within their own curriculum.

Storybridge artist objectives include:
- Increased awareness and ability to apply storytelling and the Performing Arts Standards to each core content standard; and
- Improved collaboration between artists and teachers.

Description of Service Population
The Storybridge program was implemented in 18 classes at eight partner schools in the Oakland Unified School District for eight fourth- and fifth-grade classes. All schools had high levels of at-risk youth enrolled—on average, 76 percent of students received free lunches; on the statewide scale of academic performance, these schools scored an average of 1.7 (10 being the highest).

Additional evaluation methods employed included teacher surveys on the quality of Storybridge training sessions and classroom observations to assess whether teachers exhibited improved confidence, knowledge and skills for using storytelling in the classroom.

Description of Activities
The Storybridge program is a sequential program that brings older storytellers into schools to build student skills. Students are initially introduced to storytelling and theater by seeing a Grandparent Tales play, which is based on popular children’s books and performed by an intergenerational cast. Then, grandparent storytellers work in classrooms weekly for six weeks, mentoring children and modeling the storytelling process. This is followed by a professional storyteller, who teaches students the skills of storytelling in 18 sessions over two months. As part of this program, students participate in the Grandparent Tales Writing Contest, by interviewing their grandparents, writing their stories and then learning to tell those stories. The project culminates in student performances of these stories for their peers, school staff, families and visitors. The results are videotaped and each class receives a tape to see their work. Selected students are chosen to record their stories on a local radio station, tell their stories on a cable television show, and perform their tales for public audiences at community bookstores.

Teachers receive four in-service training sessions. During the summer, there is a two-day training to introduce the program. Teachers receive a 50-page curriculum guide that has easy to read lesson plans; and shows the relationship with state and national frameworks for language arts, social studies, theater and storytelling. Throughout the year, teachers attend three more sessions with the final one serving as an evaluation.

Summary of Evaluation Plan
The evaluation employed an experimental research design to determine the impact of the Storybridge program on student achievement in language arts. Participating classrooms were randomly assigned to either a treatment or control group. Standardized test scores (in English and writing), as well as Bader Reading and Language Inventory (3rd Edition) listening comprehension subtests—replaced in Years 2 and 3 by 3D Group’s custom-developed Story Recall Test—were examined at the conclusion of the program to measure the impact of participation in the Storybridge program on academic achievement.

Additional evaluation methods employed included teacher surveys on the quality of Storybridge training sessions and classroom observations to assess whether teachers exhibited improved confidence, knowledge and skills for using storytelling in the classroom.
Results
In the 2003-2004 school year, Storybridge students significantly outperformed the control students in the language subtest of CAT 6, California’s student achievement test. Between 2003-2004 and 2004-2005, the test changed; as the test changed, so did the results. The new standardized test (California Standards Test) was not able to detect a significant difference in performance between the Storybridge and control students on the English language arts subtest during 2004-2005 and 2005-2006.

In 2003-2004, differences between control and treatment groups for listening comprehension were not detectable because the Bader Reading and Language Inventory (3rd Edition) poorly reflected the objectives of the program. However, when collapsing data from the Story Recall Test across 2004-2005 and 2005-2006, Storybridge students significantly outperformed the control students on the Story Recall Test. Storybridge students showed significantly greater gains than control students in (1) recalling a greater number of words from the story \[ t(443) = 2.10, p<.05 \]; (2) more correctly identifying the beginning, middle and end of a story (or segment of a story) \[ t(443) = 2.31, p<.05 \]; and (3) recalling higher-quality details when retelling the story \[ t(443) = 2.18, p<.05 \].

Stagebridge found after the first year of teacher workshops that teachers had learned new knowledge and skills, but did not achieve the skill level necessary to use the Storybridge model on their own. During Year 2, Stagebridge realized that to bring teachers up to such a level, a much greater investment in teacher training would be needed. Storybridge prioritized their objectives, and decided to focus most of their time and resources on the students, recognizing that teachers could be a greater focus in the future. During Years 2 and 3, teachers reported that they learned new information from the workshops. They also expected to transfer the newly learned skills to the classroom. Teachers rated the workshops as relevant to their teaching, and engaging, with clear goals and effective instructors. Teachers’ awareness and understanding of the storytelling techniques were raised.

“It’s something that children will remember for the rest of their lives.”

Principal, Glenview Elementary School, Oakland
**Grantee Information**
Piloted in 1994-1995, the California Center for the Arts’ SUAVE program pairs teachers and artists together to develop effective and creative standards-based classroom curriculum that integrates the arts into core subjects. For the SUAVE project, the center partnered with Cal State San Marcos, Escondido Unified School District and Valley Center-Pauma School District. Since 1994, the California Center for the Arts has promoted the arts and its capacity for community building and enhancement.

**Project Goals and Objectives**
SUAVE aims to:
- Increase the confidence of teachers' use of the arts in their classrooms;
- Demonstrate improved artistic ability for students;
- Demonstrate improved creativity for students;
- Demonstrate an increased enthusiasm for the arts for students; and
- Demonstrate higher academic achievement, particularly in English-language acquisition, for participating students than non-participating students.

**Description of Service Population**
In 2004-2005, 402 third- through fifth-grade students were enrolled in SUAVE classrooms—330 students were enrolled in control classrooms and five K-5 schools were involved in the study. All of the participating schools were Title I in socio-economic composition and more than 70 percent of students were English-language learners—43 treatment teachers and 26 control group teachers participated in this study.

**Description of Activities**
Treatment teachers attended weekly planning meetings with art coaches to co-teach participating students. Typically, SUAVE teachers integrated the arts for 30 to 60 minutes per session, two to three times each week. Arts integration techniques included visual arts (53% of classroom time overall), drama (31% of time), music (13% of time) and dance (3% of time). Art coaches were heavily engaged with SUAVE teachers, and attended weekly coaches’ meetings and standards-based in-service trainings. Nine in-service professional development training sessions were held for participating teachers and coaches in 2004-2005. A SUAVE 10-year anniversary celebration was facilitated in 2004-2005, which aided the dissemination of promising practices in arts integration through the SUAVE experience to a wider audience. Also, an annual SUAVE Curriculum Fair helped teachers to showcase student artwork to a broader audience.

**Summary of Evaluation Plan**
In 2004-2005, a comparison group was added to the evaluation design. Thus, the quasi-experimental research design of this study measured the impact of participation in the SUAVE program across a host of educational outcomes as compared with those students from similar risk and literacy levels who did not participate in the program. Treatment teachers who volunteered to join the participating group usually expressed an interest in arts integration. Data collection instruments employed in this study included a teacher survey on arts integration; art coach survey on arts integration; and achievement data compiled from the California English Language Development Test, California Standards Test (CST) in language arts and California Achievement Test 6 in language arts.

**Results**
Statistically significant differences in writing and listening scores were calculated for both third- and fourth-grade students, as measured by English-language development benchmarks used to measure English-language acquisition in four of the five project schools (the fifth project school was in a different school district with distinct learning goals).

Results from the CST showed that students in the treatment classrooms performed better in language arts in 2005 than students in the comparison classrooms. Among treatment youth, 54 percent performed at or above basic compared with only 36 percent of comparison group youth.

Project teachers reported significant gains in 2004-2005 through participation in the SUAVE program—76 percent of project teachers self-reported a greater integration of the arts attributable to SUAVE. And, 52 percent of the SUAVE teachers tried a new art form or used a familiar form in a new way, suggesting higher levels of creativity nurtured through the program.
“I’ve seen how their self-esteem and attitude toward school improved.”

*Project Teacher*
**Grantee Information**
Performing Arts Workshop was established in 1965 in an effort to provide creative outlets for inner-city teenagers. Believing that art can transform the lives of at-risk youth, the Workshop launched the Artists-in-Schools (AIS) program in 1974 and emerged as one of the first nonprofit arts organizations in San Francisco to place trained artists in public schools. The Workshop now utilizes a teaching methodology that incorporates improvisational dance and theater, allowing youth to refine problem-solving and critical-thinking skills.

**Project Goals and Objectives**
The AIS program aims to:
- Improve student critical thinking capacity in the arts;
- Use the arts to positively impact general academic performance;
- Identify curricular and pedagogical problems in teaching at-risk youth, so that methods of staff development and student academic performance can be improved;
- Use effective dimensions of the arts to develop pro-social behavior; and
- Institutionalize arts and arts education in school settings to increase sustainability.

**Description of Service Population**
The AIS program was implemented in two partner schools in the San Francisco Unified School District (John Muir Elementary and E.R. Taylor Elementary), one school in the South San Francisco Unified School District (Monte Verde Elementary), and one school managed by the Alameda County Office of Education (Rudsdale Academy). Five artists employed by the Workshop served 15 classrooms. Students served range from kindergarten to eighth grade. Most of the involved students were labeled at risk, low income, and/or had special learning needs.

**Description of Activities**
The AIS program offers weekly artist residencies that consist of 7 to 29 hours of sequential instruction. The artist visits one class per week for one hour and implements a variety of arts education experiences: theater arts lessons that involve instruction in acting and improvisation; creative movement lessons that utilize instruction in physical expressiveness, movement, elements of composition and imagery; and creative writing lessons that feature exercises to help students put their ideas into language, as well as learning basic concepts in playwriting, poetry, fiction and essay writing, while discovering and cultivating their own unique voices. The AIS program provides a structured classroom experience that begins with a warm-up activity designed to address the concepts explored during the lesson.

**Results**
Using scaled survey methodology, students in the treatment classrooms showed greater growth in thinking critically about the arts than their comparison group peers. For instance, on a 1 to 5 scale, treatment group students showed a 10.8 percent growth in “reflecting on ways to be creative,” while the comparison group students showed a 4.8 percent growth. Similarly, treatment group students showed a 13.8 percent growth in “articulating concepts with arts mediums,” while their comparison group peers showed a 3.2 percent growth.

Both teachers and artists observed that treatment group students showed more growth in all areas of linguistic expression than their comparison group peers. Treatment group students showed increased interest in experiencing art through attendance or participation, while comparison group students showed decreased interest.

Using scaled surveys, treatment group teachers observed that students exhibited significantly improved academic attitudes, while comparison group students exhibited a decline in all academic attitudes, except attentiveness. One teacher described how during times of intensive art exposure, “kids are their most focused, most pleasant to each other, most cooperative...it is the most enjoyable time for them and they are the most at ease with each other. It’s a shame we can’t find more time to do it.” Another teacher stated, “Some of the children who are more shy feel more at ease performing in front of each other.”

One kindergarten teacher described a particular student who adversely reacted to most classroom stresses, but in the AIS session he eagerly volunteered and freely performed in front of his pupils regardless of how he was received.

Results from the California Standards Test (CST) showed that students in the treatment and comparison groups performed at similar levels in both language arts and mathematics. Among...
treatment students, 75 percent were performing at or above basic on the CST language arts compared with 77 percent of comparison group students. Eighty-eight percent of both treatment and comparison group students scored at or above basic in mathematics.

A local standardized test administered several times per year showed that treatment group students had greater gains than comparison group students in reading and mathematics.

The evaluation plan emphasized student outcomes over faculty outcomes—faculty surveys were mainly used to assess student progress. Evaluators found that teachers believed the arts could provide a positive outlet for students outside the traditional classroom curriculum and could have a positive impact when integrated into more traditional subjects.

“[From participating in Performing Arts Workshop’s AIS program] the kids are a lot more open and willing to take chances. The very shy ones were smiling and going for it, which translated to them participating more in class and being heard.”

Teaching Artist

“I have one student with emotional issues—she cries a lot and has separation anxiety and low self-esteem. In [the AIS program] she’s a shining star, she’s really expressive. The artist often calls on her because she follows direction and is creative.”

Classroom Teacher
Grantee Information
The mission of the Guggenheim Museum is to (1) promote the understanding and appreciation of art and architecture, as well as other manifestations of modern and contemporary visual culture; (2) collect, preserve and research art objects; and (3) make art accessible to scholars and an increasingly diverse audience through its network of museums, programs, educational initiatives and publications.

Learning Through Art (LTA), a program of the Guggenheim Museum, was founded in 1970. The program sends experienced teaching artists into New York City public schools, where they collaborate with classroom teachers to develop and lead art projects that support the school curriculum. Visits to the Guggenheim Museum support the residencies.

Project Goals and Objectives
The Guggenheim Museum’s LTA program proposed the research project Teaching Literacy Through Art (TLTA) to expand the program to more students, and measure the impact on students’ critical thinking and literacy skills. The goals of TLTA are to:

- Develop students’ critical thinking skills;
- Develop teachers’ and teaching artists’ skills in using inquiry with students to facilitate open-ended discussions about artworks and written pieces;
- Evaluate the efficacy of inquiry-based methodology, used in conjunction with an artist-in-residence program, in cultivating critical thinking skills;
- Make programmatic changes in response to evaluation findings; and
- Disseminate findings and successful program strategies via a conference, a publication, a web-based resource for educators, articles, and regional and national presentations.

Description of Service Population
Students who participate in the program attend third grade in two large, Title I New York City public schools. Teachers and classrooms are randomly assigned to participate in the program. None of the teachers or students had participated in LTA or other Guggenheim Museum programs prior to their involvement in TLTA.

Description of Activities
LTA teaching artists visit three classrooms once a week for 20 weeks throughout the year. Through art-making and looking at art, students engage in sustained, process-oriented experiences that cultivate creativity, while reinforcing critical thinking and communication skills. Through several museum visits, participating students become familiar with the museum, and begin to understand museums and works of art as resources for learning.

TLTA focuses on four residencies that serve 12 classes of students. For six of these classes, classroom teachers receive supplementary professional development, during which they learn how to facilitate conversations around works of art with their students. These teachers then use this methodology, called “inquiry with art,” each week to help build students’ critical thinking skills, and encourage students to transfer these skills to the arena of reading.

Results
Students who participated in TLTA scored significantly better than control group students on five of the six literacy skills when analyzing an image (extended focus, hypothesizing, giving evidence, multiple interpretations and schema-building). Treatment students also scored significantly better than control group students in five categories when analyzing a text (extended focus, thorough description, hypothesizing, giving evidence and multiple interpretations). In other words, the study showed that LTA developed important critical thinking skills that transferred to the realm of literacy.

No significant differences were found between Treatment Groups A and B. This might have been due to the fact that the LTA program alone was so powerful, or because changes in teaching prac-
tices took longer than one year to develop.

Additional findings included that the program enhanced students’ attitudes toward artwork and art museums. Classroom teachers also observed that the program had a great impact on students’ abilities to express and articulate themselves. The standardized English Language Arts test scores, however, did not show statistically significant differences between treatment and control groups of students.

Evaluators observed that classroom teachers showed enthusiasm during their inquiry lessons, and demonstrated such desirable instructional behaviors as asking for interpretations, demonstrating schema-building and asking open-ended questions at an accomplished level. All of the participating teachers found the professional development highly useful, noting that they gained confidence and experience in using inquiry with works of art and texts. Teaching artists praised the cooperation they received from teachers, observed that teachers became more comfortable using art works for instruction, and that teachers learned to integrate art-making with their students. A majority of the teachers said that their teaching practices had improved through participation in the program.

TLTA also included professional development for the entire LTA teaching staff. Teaching artists now incorporate inquiry into every lesson, and are very enthusiastic about the ability of this technique to support learning in the arts and across the curriculum.
Thinking Through Art

Isabella Stewart Gardner Museum

Boston, MA

Grantee Information
The Isabella Stewart Gardner Museum’s (ISGM) Thinking Through Art program researches the impact of repeat visits to art museums on student learning. The program explores the effects of participation in multiple art museum visits on the critical thinking skills of urban, low-income elementary school students. Best known for its outstanding Italian Renaissance paintings and lush interior garden, the ISGM contains more than 2,500 paintings, sculptures, tapestries, furniture, manuscripts, rare books and decorative arts.

Project Goals and Objectives
Thinking Through Art aims to:

1. Closely align program components with program outcomes in order to identify a set of meaningful and measurable learning indicators that will be applicable to a wide range of museum/school programs across the country;
2. Develop a strong scientific research design with valid and reliable measures that will assess achievement of learning indicators, the result of which can be more confidently generalizable to a wider population of students in museum/school programs; and
3. Broadly disseminate study findings to the museum education profession, K-8 teachers and administrators, and higher education.

Description of Service Population
Thinking Through Art studies third- through fifth-grade students from four elementary schools in the Boston Public School District (two schools serve as treatment sites, while the other two schools are control sites). Generally, the student population across these four schools is 70 percent Hispanic and 30 percent African American. Many students are at risk for academic failure with approximately 50 percent identified as “needing improvement” on state-mandated achievement tests. About 300 treatment students in grades three to five participated in the program each year.

Description of Activities
Since its inception in 1994, the Gardner School Partnership Program (SPP) has worked collaboratively with schools within walking distance of the museum. Designed to give urban students in-depth experiences with looking at and thinking about art (the focus of the research project), the SPP includes four classroom and four museum visits, studio projects at the museum, opportunities to meet and work with artists-in-residence, professional development for teachers, and family programs. In one academic year, students will look at and discuss 20 works of art, visit the museum four times, write about works of art eight times, and make four art projects. Since the partnership works with consecutive grades (grades 3, 4 and 5), partnership students may visit the museum 12 times, and discuss 60 works of art before moving on to middle school.

In the week before each museum visit, a museum educator goes to the classroom and discusses two images with students, and supplies a third image as the impetus for an independent writing activity. These hour-long pre-visits introduce students to the natural give and take of the discussion format. Every museum visit lasts for two hours: half the time is spent in small groups discussing two works of art in the galleries, coupled with writing and sketching activities; the other half features a hands-on art project in a separate studio space that directly relates to the group discussions.

Partnering classes are also provided year-long free admission buttons to explore the ISGM with family and friends. Near the end of the school year, each school has a Family Night at the ISGM, during which students share their experiences—including gallery discussions, writing and studio projects—from the year’s partnership. Students can often be found pulling family members by the hand through the galleries to highlight their favorite rooms or artworks.

The SPP also provides programs for teachers to expand their own personal and professional connections to the ISGM. In addition to ongoing brainstorming and information sharing, teachers participate in day-long institutes and half-day Saturday retreats, where they get the chance to develop their own museum skills, looking closely and developing their own ideas with peers. In past years, teachers have learned about the historical context of medieval manuscripts, traditional book-binding techniques, and have tried their hand at grinding pigments to create various types of paint. Throughout the year, these experiences encourage teachers to look at the ISGM in new ways.

Summary of Evaluation Plan
This quasi-experimental research approach was framed within a post-test-only control group design to help illuminate causal inferences about the impact of multiple art museum visits on critical thinking skills. Random, stratified sampling was used to identify students for participation in the study. Measures for analysis included student achievement data from the Stanford Achievement Test 9 (SAT-9) and the Massachusetts Comprehensive Assessment System (MCAS) test; recorded informant interviews about an art poster with both treatment and control students at their schools; and recorded in-museum assessment during short visits (“untours”) to the ISGM galleries. These recordings were then transcribed and coded using a rubric that was developed specifically for this project. The rubric identified seven basic critical thinking skills used by elementary students in this study: observing, interpreting, evaluating, associating, problem finding, comparison and flexible thinking. The first three skills
(observing, interpreting and evaluating) were broken down into sub-skills to distinguish between different types of thinking in those areas.

**Results**

Research suggests that the SPP is successful overall in enhancing students’ critical thinking skills in a variety of areas. In both the individual poster interviews and untours, treatment students used significantly more of the seven identified critical thinking skills than control students, used critical thinking skills more often, and offered more consistent support for their assertions. When given time to explore and converse about works of art during the museum untours, treatment students had more to say than control students. This finding indicated that, regardless of the setting, treatment students utilized these critical thinking skills significantly more often than control students.

Treatment students were more likely than control students to provide both weak and strong evidence as they talked about the works of art in the gallery. The findings for degree of evidence used in both the individual interviews and the museum setting should be interpreted with great caution as the inter-rater reliability for coding student transcripts for evidence was not as high as it was for the seven critical thinking skills.

When performance on the third-, fourth- and fifth-grade reading comprehension tests for the control and treatment samples were compared, there were no significant differences on any of the sub-scales.

“I think that he looks evil, because when people smile they smile like happy, but he’s smiling like he did something bad.”

“I agree, because he’s forcing that smile and if somebody was being innocent he wouldn’t have a smile like that. Because I’m comparing him to that statue ‘cause they’re smiling, they’re not trying to make it come out. Him, on the other hand, he’s just worried and trembling, I bet you he’s even sweating but you can’t see it.”

Third-Grade Students from the Tobin School discussing Velasquez’s portrait of Philip IV of Spain
Grantee Information
Central Falls School District, in partnership with Brown University’s ArtsLiteracy Project, utilizes Transitions Through Arts and Literacy Learning (TALL) to pair professional artists with teachers to create more effective learning environments for youth, particularly at-risk youth that face literacy difficulties. The program, through its curricular continuity and arts-based learning environments, eases the transition into middle school for fourth-through sixth-grade students.

Project Goals and Objectives
TALL aims to:
• Positively affect student academic learning and cognitive, social and personal development;
• Improve teacher practice and increase inter-teacher communication and collaboration; and
• Systematically integrate arts education into the Central Falls School District’s curriculum development practices.

Description of Service Population
TALL works with teachers and students in the fourth, fifth and sixth grades. In its first two years of programming, TALL served 728 of 964 (76%) of the district’s fourth- through sixth-grade students (after three years, TALL served 82% of fourth- through sixth-grade students). The majority of students served are defined as at risk and/or speak English as a second language.

Description of Activities
Over the course of the three-year grant period, 45 fourth- through sixth-grade teachers received the full range of TALL professional development offerings, including participation in a 10-week, in-school unit with a TALL resident artist. (Over the three years, TALL has served 82 percent of fourth-grade mainstream and English-as-a-Second-Language (ESL) teachers; 100 percent of fifth-grade mainstream and ESL teachers; 100 percent of combined fourth- and fifth-grade self-contained teachers; and 60 percent of sixth-grade teachers. TALL conducted two cycles of in-class partnerships during the 2003-2004 school year, serving 10 classroom teachers; during the following two years of the program, TALL conducted three cycles of in-class partnerships for a total of 16 classroom partnerships during the 2004-2005 school year and 17 during the 2005-2006 school year. In-class partnerships paired each teacher with a TALL resident artist to guide students through a Central Falls core text using the Performance Cycle, the ArtsLiteracy Project’s pedagogical framework. Units are monitored by the TALL coordinator to facilitate a reflective debriefing conversation between the teacher and the resident artist. Each partnership culminates in a public student performance for family, community members and peers.

Summary of Evaluation Plan
A mixed-method evaluation design was employed, with both qualitative and quantitative approaches to data collection and analysis used. Teacher surveys, using a 10-point rating scale, were designed to assess faculty perceptions of student growth and change. Qualitative methods employed included teacher and artist individual interviews and classroom observations. Standardized test data on reading fluency were collected by the Central Falls School District and analyzed for the purposes of TALL outcomes evaluation.

Results
Teachers rated changes in their own perceptions of student motivation in reading with 71 percent of teachers reporting gains in student engagement in reading, which they attributed to involvement with the TALL program. Additionally, 83 percent of teachers, in response to a rating scale, reported gains in students’ verbal expression skills during participation in the program. Through responding to rating scales, teachers reported numerous student gains attributable to TALL: 67 percent reported gains in student reading fluency, 58 percent reported improvement in in student attendance in the art unit and 83 percent reported an increase in overall comfort with the learning process.

- 91% of responding teachers reported that students better understand the meaning of books and stories because of ArtsLiteracy (“strongly agree” or “agree”).
- 100% of teachers reported that students gained insight into understanding text from different perspectives.
- 86% of teachers reported that students gained new insight into books and stories through ArtsLiteracy.
- 91% of teachers reported that students were better able to interpret and understand books and stories through ArtsLiteracy.
- 96% of responding teachers reported that ArtsLiteracy helps struggling readers become more fluent readers (“strongly agree” or “agree”).
- 86% of teachers reported that ArtsLiteracy helped fluent readers improve.
- 91% of responding teachers reported that students are more verbally expressive because of ArtsLiteracy (“strongly agree” or “agree”).
- 91% of teachers reported that students were more expressive in non-verbal or artistic areas because of ArtsLiteracy.
- 100% of responding teachers reported that ArtsLiteracy enabled students to participate in a learning environment where they were comfortable taking positive risks (“strongly agree” or “agree”).
- 100% of teachers reported that ArtsLiteracy helped students gain self-confidence.
• 95% of teachers reported that usually shy students opened up to other students through ArtsLiteracy.
• 100% of teachers reported that students’ confidence developed during ArtsLiteracy units.
• 72% of responding teachers reported that students were more engaged and motivated because of ArtsLiteracy ("strongly agree" or "agree").
• 86% of teachers reported that ArtsLiteracy helped students gain a sense of ownership of the learning process.
• 100% of teachers reported that students accomplished more than expected, because they were challenged.
• 72% of teachers reported that otherwise difficult students tried harder in ArtsLiteracy classes.
• 77% of teachers reported that ArtsLiteracy motivated students to learn more in related subject areas.
• 95% of teachers reported that students who were struggling with academic performance were helped by ArtsLiteracy experiences.

When responding to rating scales, 97 percent of teachers reported that ArtsLiteracy professional development and training enhanced their general teaching skills, and 75 percent of teachers reported that ArtsLiteracy methodologies improved the sense of community within the school. Program observations and teacher interviews suggested that utilizing the ArtsLiteracy method helped teachers find new and innovative methods for bringing the core curriculum to life and provided a more dynamic and generative environment for learning.

“My ESL students became more confident in expressing themselves verbally.”

Teacher

“Special education kids in my class were non-readers and they’re all reading now.”

Teacher

“They all improved in grade levels in reading. Some went from the first grade to the third grade reading level in one year. I don’t need numbers to see what they’ve done. I can see it in the way they interact. They’re always willing to share ideas.”

Teacher

“Students read with more expression and are willing to take risks when reading to others. They enjoy difficult pieces and can see commonalities in good stories.”

Teacher
Grantee Information

Ysleta Arts in Education: An Integration of Arts, Pre-Literacy Skills, Language Arts and Reading in the Classroom for Every Child, Every Day (¡Ysleta Arts Alive!) is a partnership program between the Ysleta Independent School District, Ysleta Fine Arts Department, La Galleria de La Misión De Senecú and VSA Arts of Texas. The model infuses dance, drama, music and visual arts into early childhood curricula to increase reading readiness and language arts skills, as well as offers a more inclusive classroom environment for children with disabilities. ¡Ysleta Arts Alive! integrates the fine arts with literacy and language arts skills in the classroom every day of the school year.

Project Goals and Objectives

¡Ysleta Arts Alive! aims to:

- Implement and test a new comprehensive model that is designed to initiate the integration of arts education in elementary school curricula for every child, particularly for language arts and reading;
- Develop supplemental products and services to “start with the arts,” such as teacher training resources, artist training resources and data gathering instruments that are designed to help disseminate, replicate and/or adapt the program in communities across Texas and the country;
- Document the program’s outcomes and benefits through a series of rigorous written and observational assessments, and quantitative and qualitative studies;
- Support local artists, public performances and exhibits throughout the community, with an emphasis on engaging parents and caregivers; and
- Better understand the relationship between parent and child, and test ways the arts might improve communication and involvement in a child’s learning.

Description of Service Population

¡Ysleta Arts Alive! is implemented on six campuses in the Ysleta Independent School District (Alicia R. Chacon, Ascarate Elementary, RFK Pre-K, Thomas Manor, Ysleta Elementary and Ysleta Pre-K), of which two are exclusively pre-kindergarten classes. Participating students range in age from pre-kindergarten through third grade. Most of the students (88.1%) in the Ysleta Independent School District are of Hispanic origin, while 73.4 percent of students are considered economically disadvantaged, and 22.1 percent have limited English proficiency.

Description of Activities

The Ysleta Independent School District implemented a philosophy of Professional Learning Communities (R. DuFour and R. Eaker, 1998), in which administrators, teachers, parents and students work together toward the common vision of student success. To that end, the district visual art educator planned the ¡Ysleta Arts Alive! grant, which features the placement of teaching artists within each classroom to work with the classroom teacher. The artists and teachers cultivate a relationship of trust, while planning and sharing instruction for integrating the arts with the core curriculum—thus, each school creates its own unique integration model. In some schools, the whole school meets with the artists to plan and coordinate classroom lessons and school-wide events. In other schools, teachers and artists meet individually for classroom lessons. Some schools designate art rooms, while others have the artists come into classrooms. Teaching artists utilize field trips and artist techniques, with an emphasis on creating culturally specific and inclusive spaces for learning. Each participating school holds a final exhibition or performance, while involved teachers and teaching artists have annual opportunities for professional development.

Summary of Evaluation Plan

The evaluation employed a quasi-experimental research design to determine the impact of the ¡Ysleta Arts Alive! program on the five stated overarching goals. Each of the six participating campuses (treatment group) were paired with a demographically similar elementary campus in the district (comparison group). Assessment tests utilized for the evaluation included the DIAL-3 (pre-kindergarten assessment instrument); Texas Primary Reading Inventory (TPRI) and the Tejas Lee (assessment instruments for kindergarten, first and second grades); and the Texas Assessment of Knowledge and Skills (TAKS) (third-grade assessment instrument). Additionally, the Start with the Arts Family Survey (designed by the Texas Center for Disabilities Office from the University of Texas at Austin) was employed to survey parent-child home interactions and parental perception of their child’s fine arts abilities.

Results

Five assessments were used to determine student achievement: for pre-kindergarten, the DIAL-3 was used; in kindergarten, first and second grades, the TPRI for students testing in English and Tejas Lee was used for students testing in Spanish. In third grade, the TAKS was used for students testing in both English and Spanish.
The results after the three years showed that the students who participated in the ¡Ysleta Arts Alive! program scored higher than the comparison group. This was most significant among the English-language learners and the students in special education.

**Kindergarten, First and Second Grades—Students Tested in English**
The TPRI was designed to screen and take inventory of reading skills in English (e.g., phonemic awareness, comprehension, fluency and vocabulary) for students in kindergarten through third grade. First-grade students demonstrated a greater improvement in reading comprehension after the third year as compared with kindergarten and second-grade students. The percentage of students considered developed in reading comprehension increased 14 percentage points to 89 percent as compared with 2 percentage points for the non-treatment group and the district, overall.

**Kindergarten, First and Second Grades—Students Tested in Spanish**
The Tejas Lee is an assessment tool designed to measure the development of Spanish reading skills (e.g., phonological awareness, text structures and fluency) for students in kindergarten through second grade. For Tejas Lee comprehension, kindergarten students in the treatment group had a much higher percentage of students who scored as “developed” in comprehension abilities (74%) at the end of the third school year compared with students in the comparison group (53%). The overall district developed comprehension rate was 67 percent.

**Third Grade**
Among treatment students, third-grade reading scores, as reflected by TAKS, were 90.0 percent and 78.1 percent in mathematics for the 2005-2006 (Year 3) school year for students who tested in English and Spanish combined. This was an increase of 19.1 percentage points in reading from the baseline year and 21.1 percentage points in mathematics. Comparison group students scored 89.9 percent in reading and 79.9 percent in mathematics, which was an increase of 12.2 percentage points in reading from the baseline year and only 10.9 percentage points in mathematics. In comparison, the district showed a 13.6 percentage point increase in reading and an 11.8 percentage point increase in mathematics over the same three-year period.

The ¡Ysleta Arts Alive! grant focused heavily on teacher and artist professional development. The teacher observations were developed using the Texas Professional Development and Appraisal System as a guide to develop an observation protocol instrument to evaluate the teachers and the artists in the classrooms. This observation instrument was an arts integration method of making observations of teachers as they used arts with the content areas in the classroom.

The teachers were very apprehensive at the beginning of the grant, because they may not have had the background in fine arts they thought was needed. But by the end of the three years, the teachers were very confident in their teaching skills and were able to easily incorporate the fine arts into all of the content areas. In addition, teachers grew confident to develop other lessons using these tools as their basis, and taking their knowledge and that of the students to a higher level. The *Start with the Arts* resource and the *Visual Thinking Strategies* established for the teachers and teaching artists a format for integrating the most compatible areas in the arts and sciences for children that helped them develop their English and Spanish language skills.
Summary of Lessons Learned

Opportunities the Initiative Presented
Arts in Education Model Development and Demonstration (AEMDD) grantees, although diverse in their program implementation models and types of art forms used, achieved significant results—both in student growth and changes to school culture—through participation in the project. Key areas of growth include:

- Teacher participation in professional development opportunities designed to illustrate innovative methods of integrating the arts into the core curriculum;
- Increased student exposure to art works, artists, and venues where art is showcased and performed;
- A change in school culture, with increased feelings of community, school ownership and engagement;
- Increased parental and community involvement through participation in student performances and viewing student artistic expressions;
- A diverse range of promising student outcomes, including improved academic achievement, improved attendance, increased familiarity with art, and stronger feelings of self-confidence and verbal aptitude; and
- A narrowing of the gap in cultural exposure and appreciation between wealthy and less affluent schools.

Key Lessons Learned
AEMDD grantees employed a variety of program models, including emphases on faculty professional development; placing resident artists in classrooms; web-based technologies to teach art forms; and the integration of visual arts, performance, dance and music into core curriculum instruction. Programs also targeted various members of the wider school community, including teachers, students and parents. Still, within this diversity of program models and target audiences, several key lessons emerged in the first three years of this demonstration program that are instructive for both the future impact of these grantees and the formation of new arts integration programs.

Key lessons learned include:

1. Successfully disseminating project results and cultivating visible community presence increases sustainability. Disseminating project results and involving the community in student artistic performances helps to make the community more vested in ensuring that the project continues. For instance, widespread press coverage of the Dallas Arts Partners’ arts integration efforts fostered community interest in the future of the programs.
2. **The impact of the role of the arts in fostering academic achievement should be disseminated to a wide audience in both scientific and easy-to-digest language.**

Programs that do measure and find a relationship between arts integration and academic performance should disseminate the findings to as broad an audience as possible. Too often, evaluation results are shared only with program funders and academics. The Guggenheim Museum utilized an easily navigable website, a widely publicized symposium and evaluation results written in approachable language (to accompany a more rigorous and scientific evaluation report) to showcase their evaluation findings. In this instance, evaluation results—not only performance and program milestones—were highlighted to a larger audience. Projects that widely disseminate evaluation results can more readily make the case for continued funding from a variety of sources.

3. **Program outcomes can be measured in a variety of valuable ways, including the use of qualitative data.** Although most rigorous evaluation designs prioritize measuring changes in academic achievement for students who receive arts integrated instruction, other program outcomes are valuable and can be measured using methods other than academic achievement tests. For instance, key predictors of academic performance—like student bonding, confidence and engagement with the school—can be measured through such qualitative means as program observations and focus groups, as well as through alternative quantitative means, like rubrics. Although academic achievement data remain an integral component of assessing program impact, other measures and data are essential to understanding the full impact of arts integration on changing students’ critical thinking abilities and the culture of learning in schools.

4. **Short-term outcomes should be distinguished from long-term outcomes.** Those programs that created logic models at the initial stages of their project were able to visualize the relationship between short-term and long-term outcomes, and could measure program progress accordingly. Although many programs proposed long-term outcomes that they hoped to measure and prove during the three-year AEMDD grant cycle (including statistically significant changes in academic achievement), some programs were only able to demonstrate accomplishment of short-term outcomes that might eventually lead to desired long-term outcomes. For instance, strengthening of student self-confidence in the short term may lead to improved academic achievement in the long term; thus short-term outcomes should be valued as essential milestones on the way to the fulfillment of long-term outcomes.
5. **Strong programs use evaluation data to shape projects midway.** Programs use evaluation data to build support to sustain funding, assess quality of implementation and to prove impact of program participation. However, programs can also use evaluation data to help shape their interventions midway. Programs may set long-term outcome goals prior to fully understanding environmental and situational factors, such as staff retention or administrative support. Ongoing formative evaluation helps programs to reassess, take stock of progress, and reformulate program activities and measured outcomes if necessary. For example, Puget Sound used responses on a teacher survey administered in the middle of the program year to guide the modification of the mentorship component of its program.

6. **Adding a planning year to the grant period improves program outcomes.** A planning year prior to program implementation enables project coordinators and evaluators to examine proposed outcomes, develop evaluation instruments while researching other evidence-based studies, and explore the full range of data collection methods that can be used. This planning year is a chance to build capacity among staff and establish solid relationships with project schools. Identifying and addressing barriers to implementation prior to the start of the program maximizes the chances of successful arts integration.

Overall, these lessons learned identify both the necessities of distinguishing between outcomes that are achievable in the short term, and the future long-term outcomes that will likely ensue with continued program funding and implementation. However, in just three years of AEMDD funding, grantees have made considerable progress in impacting student attitudes toward learning, academic achievement, the climate of learning within schools, and teachers’ abilities to integrate arts instruction and innovative techniques into the core curriculum.
## Appendix A

### Evaluation Plan Summaries

#### 2001 Grantees

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<th>Project Information</th>
<th>Evaluation Plan Summaries</th>
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| **Artful Teaching and Learning**  
Minneapolis Public Schools  
Minneapolis, Minnesota | Evaluation activities included interviews with site coordinators and teachers. Student outcomes were assessed by comparing scores on standardized tests for students in arts-integrated sites, with scores for students not participating in the program. School data for analysis included attendance records, suspensions, and student and teacher retention rates. The evaluator also conducted and documented observations. |
| **Integrated Instructional Model**  
School Administrative Unit # 2  
Meredith, New Hampshire | The evaluation design was based on action research theory, in which research observations that inform program design and program planning are dynamic. Standardized measures were complemented by qualitative data collected through observation, surveys, interviews and discussion sessions. An Instructional Continuum Rubric, coordinated with the objectives of IIM, was developed and a student behavior rubric for classroom observations that addressed behaviors was utilized. A developmental scale was designed, based on scales of creative growth to measure development in the visual arts. |
| **Investigating the Arts and Literacy Connection**  
The ArtsConnection, Inc.  
New York, New York | The evaluation for this project used an extensive qualitative analysis of data collected over four years to articulate artistic, cognitive, personal and social competencies. Students learn sequentially in kindergarten through fifth grade, within domains that were previously identified in a study conducted at Teachers College, Columbia University. This analysis resulted in the development of rating scales administered to participating teachers. These scales examined collaboration between teachers and artists, and areas of learning among students, including elaboration, expression of ideas or feelings, cooperative learning, new or better relationships with peers and adults, self-confidence, motivation, and ownership of learning. |
| **Keeping the Arts in Mind**  
Aldine Independent School District  
Houston, Texas | The evaluation plan employed a broad range of quantitative and qualitative research and evaluation tools employed over the four-year period of the grant award. The model and its dissemination were assessed through classroom observation, student interviews, work product analysis and standardized test scores. |
| **Opening Minds Through Art**  
Tucson Unified School District  
Tucson, Arizona | A three-year longitudinal, quasi-experimental matched comparison study to assess the effectiveness of the OMA program was conducted. The evaluation design included two conditions: (1) full OMA program implementation, and (2) a no-treatment comparison. Student achievement was assessed using standardized and/or district tests in reading, language arts/writing and mathematics for grade levels K-3. Students were tracked across all three years of the program. Teacher effectiveness also was assessed annually. A random sample of K-3 classrooms from OMA and comparison schools was selected for observation. Other data collection included teacher focus groups and principal interviews. |
### Project Information

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<tr>
<th>Project Information</th>
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<tr>
<td><strong>Project ARTISTIC</strong></td>
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<tr>
<td>City of Charleston,</td>
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<td>Office of Cultural Affairs</td>
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<td>Charleston, South Carolina</td>
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<td>The evaluation plan included analysis of student scores on the state achievement test. Student baselines were established and their scores were compared to earlier annual performances. Scores for students at treatment schools were also compared with those for students at non-treatment schools in the area. Other sources of evaluation data included focus teacher interviews, student and teacher surveys, records of parent attendance at PTA activities, records of student disciplinary actions, and site visits by the evaluator. The evaluation plan also addressed implementation fidelity and data were collected to document services provided.</td>
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<tr>
<td><strong>Project Art Smart</strong></td>
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<td>Warren County School District</td>
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<td>Warren, Pennsylvania</td>
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<tr>
<td>The evaluation design was quasi-experimental; treatment schools received a full menu of services and comparison sites received some services, but did not have the full array of professional development and cultural arts programming. The performance of students at the treatment and comparison sites were compared using two tests: Terra Nova Test and Torrance Test of Creativity. Student, parent and teacher surveys and classroom observations also served as data sources for the evaluation.</td>
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<td><strong>Project RAISE</strong></td>
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<td>Lake Elsinore Unified School District</td>
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<td>Lake Elsinore, California</td>
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<td>The second- and third-year evaluation design involved random assignment of teachers that participated in staff development to an experimental block and an alternate block. The Readers Theatre study utilized two data sources: first, was the Oral Reading Fluency measure and grade-level text tests (Houghton Mifflin, 2001). During the final phase of evaluation, a scaled-up version of the staff development was tested for the Readers Theatre. For the visual arts component, the project developed writing and visual arts assessments, which were administered to treatment and control students. The project also used standardized measures from the California Standards Test in English language arts. Since the impact on teaching practice was a key component, teachers were monitored using student work, classroom observations and teaching logs.</td>
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<tr>
<td><strong>Rockford Arts Revival</strong></td>
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<td>Rockford Public Schools</td>
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<td>Rockford, Illinois</td>
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<td>The evaluation design utilized a pre-/post-test model for comparing students before and after the intervention at the targeted grade levels. The primary measure was Stanford-9 reading scores. Additionally, the project monitored the number of students that participated in art activities, number of contact hours for students, number of teacher-developed arts units that included the integration of other subjects, and level of ethnic diversity among students participating in the “All City Musicals.” Finally, the level of teacher involvement in professional development was monitored.</td>
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### Project Information

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<td><strong>SPECTRA+</strong></td>
<td>This quasi-experimental design featured three comparison conditions. Two offered different educational models: SPECTRA+ (the treatment under study) and Success for All. The third school did not offer any special programming. Students were assessed by standard measures of reading and mathematics achievement, self-esteem, and art appreciation. Additionally, parents were administered scales that measured parental involvement.</td>
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<td>Fitton Center for Creative Arts</td>
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<td>Hamilton, Ohio</td>
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<td><strong>Whole Schools Initiative</strong></td>
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<td>Mississippi Arts Commission</td>
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<td>Jackson, Mississippi</td>
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The evaluation plan included site visits to funded schools to identify actions that schools took to further integrate arts and increase arts instruction. Site visits included interviews with school staff, district representatives, partners, students, parents and local school project directors, as well as observations of events. Additionally, surveys were conducted among parents, students and teachers. The evaluation reviewed the Change Journey Map at each local school visited. Student achievement data in the area of literacy were also analyzed by the evaluation team, and compared with statewide scores and results from a set of matched comparison schools.
## Appendix B
### Evaluation Plan Summaries
#### 2002 Grantees

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<tr>
<td><strong>Appalachian Arts in Education Partnership</strong>&lt;br&gt;Appalachian State University&lt;br&gt;Newland, North Carolina</td>
<td>The evaluation employed both qualitative and quantitative methods to assess impact of participation in the AAEP program on both students and teachers—teachers and students were surveyed about engagement with learning behavior at school and attitudes toward attending school. Achievement data—particularly those test scores required by the North Carolina No Child Left Behind standards—were examined for project schools as compared with the rest of the state. An in-depth qualitative study was undertaken for a sample of participating low socio-economic status (SES) students from project schools.</td>
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<tr>
<td><strong>Artful Citizenship</strong>&lt;br&gt;The Wolfsonian, Inc.&lt;br&gt;Miami, Florida</td>
<td>The evaluation employed qualitative and quantitative research methods in the three-year study. The quasi-experimental research design matched three treatment schools with one demographically similar comparison school. Annual pre- and post-tests measured differences and changes in visual literacy, as well as scaled psychosocial measures that included art self-concept, art enjoyment, school/social orientation and academic self-concept. Change in academic achievement was measured by computing visual literacy growth rates for each student and then analyzing them against academic variables in the Florida Comprehensive Achievement Test over the three-year project period. Qualitative assessment by independent evaluators occurred through program observations of teacher training workshops, site visits to participating schools, interviews of principals and teachers, and teacher focus groups over the three years.</td>
</tr>
<tr>
<td><strong>Arts Impact</strong>&lt;br&gt;Puget Sound Educational Service District&lt;br&gt;Burien, Washington</td>
<td>Research methods used in this quasi-experimental evaluation included performance-based assessments that measured teacher knowledge in arts concepts and skills; pre- and post-surveys that measured teacher perception of knowledge and skills; analytic rubrics that measured levels of teacher performance in planning, teaching and assessing; progress reports that measured student autonomy in expressing shared arts/academic and stand-alone concepts in the arts; pre- and post-tests that measured student mathematics achievement; and performance-based assessments that measured student learning of lessons taught during the school year. Pre- and post-test scores in mathematics for participating students were compared with scores of comparison group classes.</td>
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<tr>
<td><strong>Classroom Arts Project</strong>&lt;br&gt;Berwick Area School District&lt;br&gt;Berwick, Pennsylvania</td>
<td>Research for Better Schools used a mixed-method approach to measure program efficacy that included a review of project cyber products, participation records, baseline and follow-up survey data, open-ended inquiries, focus groups, and on-site classroom observation. However, as a technology-based project, since all interactions among participants occurred in cyber space, Internet monitoring captured and quantified usage data. Academic achievement was analyzed using the Pennsylvania State System of Assessment for achievement in reading and mathematics.</td>
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<td>Project Information</td>
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| **Different Ways of Knowing**  
The Galef Institute  
Los Angeles, California | Qualitative research methods, including interviews and program observations, were combined with baseline surveys to examine the effects of participation on both coaches and teachers. The quasi-experimental study measured changes and improvements in student academic performance, including their skills in creating, performing and responding to the arts, as well as improvements in attitudes toward school, social achievement and motivation. Both student achievement motivation and performance on state-required standardized tests were tracked over time. The impact of the program on schools was measured using surveys and interviews, and its evaluation sought to understand how the philosophy, curriculum, teaching and learning of arts integration transformed non-participating teachers and overall school culture. |
| **Education Arts Technology**  
Commonwealth Public Broadcasting (MHz Networks)  
Falls Church, Virginia | Evaluation of the EAT program used a quasi-experimental design that allowed a comparison between student populations that had and had not been exposed to the program. In a carefully matched comparison group design, results on a performance task for students in the program were compared with results for students who did not participate in the program. Comparison schools were matched with the participating schools on the basis of school district, demographics, standardized test scores and percentage of students who received free lunch. |
| **Read & Rock**  
A Cultural Exchange  
Cleveland, Ohio | A Cultural Exchange collected both qualitative and quantitative data. Quantitative data included achievement scores; grade averages; scores on pre- and post-tests on relevant and standards-based content; and attitude surveys. Qualitative data included classroom observations, teacher and student evaluations, and focus groups. |
## Appendix C

### Evaluation Plan Summaries

#### 2003 Grantees

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<tr>
<td><strong>Artful Thinking</strong> Traverse City Area Public Schools Traverse City, Michigan</td>
<td>The evaluation employed a quasi-experimental design with a matched comparison group to assess the effect of Artful Thinking intervention on student academic achievement. Triangulation of data was stressed through an emphasis on collection of data through multiple data sources. Research methodologies included teacher interviews, classroom observations, professional development session observations, faculty and principal interviews, teacher surveys, and analysis of student achievement data.</td>
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<tr>
<td><strong>Artists and Teachers Together</strong> Greenburgh Central 7 School District Hartsdale, New York</td>
<td>This evaluation employed an experimental design that randomly assigned teachers to treatment or control groups. Comparisons were made between arts-integrated and non-arts-integrated classrooms within Highview Elementary School. Program impact was gauged through an analysis of achievement test scores in reading and language arts and the Torrance Test of Creative Thinking for second- and third-grade students. Qualitative methods utilized included classroom observations of arts-integrated teaching, as well as comparative analyses of frequencies and trends between the arts-integrated and non-arts-integrated classrooms. Additionally, students completed surveys and attendance records were reviewed.</td>
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<tr>
<td><strong>Art, Books and Communities: Art In and Out of the Classroom</strong> National Museum of Women in the Arts Washington, District of Columbia</td>
<td>The evaluation employed a quasi-experimental design that integrated qualitative and quantitative data collection methodologies—26 fourth-grade classes served as the comparison group. Quantitative data (using pre- and post-test survey data) assessed achievement gains in art literacy, while interviews and focus groups with teachers qualitatively assessed the impact of the Art, Books and Communities program on student reflective written expression and artistic self-confidence. Additionally, a teacher survey was employed to further assess faculty views on the utility of the Art, Books and Communities curriculum, quality of teacher training, and impact of the project on students’ sense of artistic self-concept and self-confidence. Project evaluators designed a visual arts concept instrument specifically for Art, Books and Communities.</td>
</tr>
<tr>
<td><strong>Arts-Based Learning Leads to Literacy and Arts Skills Development Project</strong> New York City Department of Education New York, New York</td>
<td>This experimental research design assigned half of all participating students to a treatment group and half to a control group. Students within each grade level were randomly assigned to either the treatment or control group. Quantitative analysis of the impact of program participation on language arts facility utilized pre- and post-program scores from the Early Childhood Arts Assessment System (ECLAS), which measured early childhood development related to arts standards.</td>
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<tr>
<td><strong>The A.R.T. Project: Art and Reading Together, Creating Meaningful Literacy Links</strong> Sacramento County Office of Education Sacramento, California</td>
<td>The evaluation design for the A.R.T. Project implemented a quasi-experimental evaluation with a group of program schools and a group of carefully matched comparison schools to compare similar data from teachers and students. The outcomes measured were organized into three categories: implementation outcomes, teacher outcomes and student outcomes.</td>
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<tr>
<td><strong>ArtReach</strong> Mt. Diablo Unified School District Concord, California</td>
<td>This evaluation employed an experimental design that randomly assigned teachers to treatment or control groups. The evaluation focused on student outcomes in the language arts and examined academic achievement scores in language, reading and math from the standardized tests. Additional data collection methods included the provision of the Artists in Schools Feedback Survey to measure both teachers and teaching artists’ experiences during the artist residencies, as well as classroom observations of language arts instruction.</td>
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### Project Information

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<th><strong>Arts Allies in Basic Learning and Excellence (Arts ABLE)</strong>&lt;br&gt;The Saint Paul Public Schools&lt;br&gt;Saint Paul, Minnesota</th>
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<tr>
<td>This evaluation analyzed student achievement data from two standardized academic achievement tests. Student achievement test scores from the replication sites were analyzed against a comparison group of five Saint Paul Public Schools that applied to participate in the Arts ABLE project but were not chosen in the final round. Additionally, selected variables from the five treatment schools were analyzed against a second comparison group that represented two elementary schools with an already well-established arts-integration model. Additional data collection methods employed included teacher observation, systematic reviews of student work, documenting student engagement and attendance, and site visits to the treatment schools by independent evaluators.</td>
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<tr>
<th><strong>ARTS FIRST</strong>&lt;br&gt;Windward Research Project&lt;br&gt;Hawaii Alliance for Arts Education&lt;br&gt;Honolulu, Hawaii</th>
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<tr>
<td>This evaluation used a quasi-experimental design to address the extent to which students showed improvements in reading and mathematics achievement, as well as attitudes toward school and the arts. Evaluation methodology included an analysis of participating student scores on standardized tests and through a quantitative analysis of the administered School Attitude Survey and the Student Interest in the Arts Questionnaire. Parents of both comparison and treatment students were queried on the extent to which student experience with the arts outside of school affected project success through the Student Exposure to the Arts Parent Survey. Additional data collection included a Professional Development Quality Survey, focus groups with participating students, one-on-one interviews with treatment and comparison school principals, and a School Context Survey for treatment and comparison teachers.</td>
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<th><strong>Arts Impacting Achievement</strong>&lt;br&gt;Beacon Street Gallery&lt;br&gt;Chicago, Illinois</th>
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<td>Teachers from each district were randomly selected and designated as either treatment or control. The numbers of treatment and control teachers were equally divided in each school (plus or minus one teacher in either category as a function of the random selection process). The evaluation design employed quantitative and qualitative methods to understand the role of the AIA professional development model in supporting and enhancing teacher practice, as well as those strategies and mechanisms by which the AIA model components were translated into teaching practice and the instructional environment, including surveys, guided classroom observation and analysis of standardized test scores.</td>
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<th><strong>Arts in the Classroom</strong>&lt;br&gt;Professional Development Program&lt;br&gt;Santa Clara County Office of Education&lt;br&gt;San Jose, California</th>
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<tr>
<td>The evaluation of this project stressed teacher outcomes directly related to professional development training and student outcomes directly related to the content of the lesson units participating teachers designed and implemented as a result of the program. Data collection techniques employed include a pre-participation survey that assessed teaching experience and knowledge of and attitudes toward arts integration; training observations; a post-participation survey; and case study interviews.</td>
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<th><strong>ArtsSmart to the Maximum Project</strong>&lt;br&gt;Texarkana Regional Arts and Humanities Council, Inc.&lt;br&gt;Texarkana, Texas</th>
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<tr>
<td>Project evaluators utilized qualitative techniques, including interviews and site visits to assess program progress. Fifty-one school teachers, artists, principals and project staff were interviewed, and data were systematically analyzed using NVIVO software. Teachers assessed their own efficacy at arts integration through self-efficacy pre- and post-tests.</td>
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<td><strong>Big Thought, A Learning Partnership</strong></td>
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<td><strong>Cultivating Arts in a Rural Setting—A Home-Grown Approach</strong></td>
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<td>Jefferson County School Board</td>
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<td>Monticello, Florida</td>
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<td><strong>Developing Early Literacies Through the Arts Project</strong></td>
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<td>Chicago Public Schools</td>
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<td><strong>Grove/Tanglewood Model Arts Project</strong></td>
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<td>School District of Greenville County</td>
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<td><strong>Intelligent Basketry, Effective Learning</strong></td>
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<td>Long Beach Unified School District</td>
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<td><strong>Just Think</strong>&lt;br&gt;Alliance for a Media Literate America&lt;br&gt;Denver, Colorado</td>
<td>This quasi-experimental evaluation design employed a variety of quantitative and qualitative research methods to assess whether participation in the Just Think media arts program impacted general academic performance. Key methods for data collection and analysis included GPA; achievement test; Test of Written Language; Torrance Test of Creative Thinking; classroom observations by an independent evaluator; project-specific surveys on technological literacy and self-esteem; and informant interviews with participating teachers. Impact results were compared for different classes in two different treatment schools and two different comparison schools.</td>
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<td><strong>Learning Without Borders</strong>&lt;br&gt;East Bay Center for the Performing Arts&lt;br&gt;Richmond, California</td>
<td>The quasi-experimental evaluation design employed both qualitative and quantitative methods to measure the impact of the program. Student academic achievement data were collected and analyzed for the first and second year of the program—the evaluation also employed student and teacher surveys. Attendance data for all schools were compiled and analyzed. Additional qualitative techniques utilized included case study student interviewing, teacher interviewing and program observations.</td>
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<tr>
<td><strong>Let’s FACE It!</strong>&lt;br&gt;Fresno Unified School District&lt;br&gt;Fresno, California</td>
<td>Qualitative evaluation methods included the development of check-sheets to reflect on each professional development training session and the collection and assessment of student work against the statewide content standard. Standardized test data and writing scores for participating students were analyzed to help understand the impact on participation from Let’s FACE It.</td>
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<tr>
<td><strong>Music for the Very Young: Music, Movement and Literacy</strong>&lt;br&gt;Trenton Public Schools&lt;br&gt;Trenton, New Jersey</td>
<td>The main foci of the evaluation were student and teacher outcomes. Assessments measured the effects of MVY on music skills and early literacy achievement of pre-kindergarten students. Observations and interviews recorded classroom teachers’ developing skills and levels of implementation in integrating music and movement into daily routines. Student achievement and aptitude in music and early literacy were measured using standardized instruments and student achievement data compared with non-participants.</td>
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<tr>
<td><strong>POETRY Express Project</strong>&lt;br&gt;Region One&lt;br&gt;Bronx, New York</td>
<td>The longitudinal study employed a quasi-experimental research design with matched comparison. The evaluation measured student academic achievement, attendance and attitudes toward learning. Specific evaluation activities included program observations; interviews with key project personnel, including teachers and artists; pre- and post-surveys of students to query attitudes, motivation and confidence levels; pre- and post-surveys of teachers to query knowledge and skills in arts integration; and quantitative analyses of student school attendance and standardized test scores.</td>
</tr>
<tr>
<td><strong>Progressive Education in Art and Academics for KIDS</strong>&lt;br&gt;Englewood School District&lt;br&gt;Englewood, Colorado</td>
<td>A quasi-experimental design was used to evaluate changes in student and teacher performance after the implementation of arts integration in regular classrooms. Two elementary schools served as comparison sites; two schools as treatment sites with arts integration implemented in select, non-arts classrooms; and one school as an alternative treatment site with school-wide Progressive Education in Art and Academics for KIDS implementation, including in primary classrooms.</td>
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<td>Project Information</td>
<td>Evaluation Plan Summaries</td>
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| **Project Art Smart II**  
Warren County School District  
Warren, Pennsylvania | The pre-/post-research design focused on both qualitative and quantitative data collection from two target elementary schools in the WCSD. Key quantitative foci for evaluation included the Terra Nova, Torrance Test of Creativity, and curriculum-based assessments in mathematics, language arts, music and visual arts. Teacher attitudes and behaviors were captured through classroom observations and project-specific surveys. |
| **Project Poetry Live!**  
Litchfield Performing Arts, Inc.  
Litchfield, Connecticut | This impact evaluation relied on standardized student achievement data measured by Connecticut—Connecticut standardized testing measures of academic performance levels in reading, writing and mathematics. The basic standard of performance utilized for the evaluation was determined by whether a student reached the “goal level” of performance or higher on achievement tests set by Connecticut for each grade level. Longitudinal analyses of certain highly involved (continued involvement past the seventh-grade intervention) students in five of the seven program schools were conducted with standardized achievement data, as well as free or reduced-price lunch status. Additional data collection techniques included a classification of students by involvement in Project Poetry Live, which examined all elements of participation. |
| **Redefining Texts: Expanding Learning Through the Arts**  
Niagara Falls City School District  
Niagara Falls, New York | The evaluation design analyzed student outcomes through achievement data of participating students in the New York State English language arts and mathematics standardized assessment for fourth-grade students. The impact of Redefining Texts on participating seventh-grade students was assessed through analyses of student performance on district benchmarks in the English language arts and social studies standardized assessments. The three treatment elementary schools and two treatment middle schools were matched with comparison schools for the purposes of evaluation. District comparison schools were chosen on the basis of New York State “similar schools” designation within the school district and shared similar demographic characteristics. |
| **School Residency Initiative**  
Brooklyn Philharmonic Symphony Orchestra, Inc.  
Brooklyn, New York | This evaluation employed an experimental design aimed at examining how the School Residency Initiative strengthened standards-based education and improved academic performance as measured by music assessment and traditional standardized tests. The program was implemented in two Brooklyn elementary schools in 2003-2004 with similar demographic characteristics; however, one school had an ongoing music curriculum separate from the School Residency Initiative, while the other school did not. In 2004-2006, four other elementary schools were used as sites in an attempt to replicate 2003-2004 findings. Both qualitative and quantitative data collection techniques were employed, including standardized achievement tests and a musical aptitude test. Qualitative data collection techniques included classroom observations through video analysis. |
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| **SmART Schools Model Development and Dissemination Program**  
Education Development Center  
Newton, Massachusetts | Outcomes from the four participating Rhode Island schools were compared against outcomes from other schools in the state as a whole and against eight comparison schools similar to the participating schools. Largely qualitative methods were employed to assess program impact on participating teachers. Individual administrator interviews were utilized to report the impact of SmART Schools, while post-participation surveys and focus groups were administered to teachers that participated in the professional development summer institute. The Thrilix Interview Protocol, a tool to measure creativity among students, was administered with students from the treatment and comparison schools. Rhode Island standardized achievement test data were analyzed to assess program impact on student academic performance. |
| **STAR!—Storytelling, Arts and Technology Resource Program**  
Streetside Stories  
San Francisco, California | This quasi-experimental research design employed qualitative and quantitative data collection methods, including program observations and academic achievement scores to measure the impact of participation. Five treatment classrooms and four comparison classrooms participated in the study. Scores on achievement tests in language arts and mathematics were analyzed. Tests to measure verbal expression and capacity were also conducted for treatment and comparison students. Additional data collection methods included program observations; administered writing rubrics; a survey that assessed skills and attitudes toward technology; and scaled measures of student confidence in and enthusiasm for the narrative arts and artistic abilities. |
| **Storybridge—Storytelling by Senior Citizens to Improve Literacy**  
Stagebridge  
Oakland, California | The evaluation employed an experimental research design to determine program impact on student achievement in language arts. Participating classrooms were randomly assigned to either a treatment or control group. Standardized test scores were examined at the conclusion of the program to measure the impact of participation in the Storybridge program on academic achievement. Additional evaluation methods employed included teacher surveys on the quality of Storybridge training sessions and classroom observations to assess whether teachers exhibited improved confidence, knowledge and skills for using storytelling in the classroom. |
| **SUAVE: A Model Approach to Teaching English Language Learners Through the Arts**  
California Center for the Arts  
Escondido, California | The quasi-experimental research design of this study measured the impact of participation in the SUAVE program across a host of educational outcomes as compared with those students from similar risk and literacy levels that did not participate in the program. Treatment teachers volunteered to join the participating group, usually expressing an interest in arts integration. Data collection instruments employed in this study included a teacher survey on arts integration, an art coach survey on arts integration, and achievement data compiled from standardized test scores. |
| **Teaching In and Through the Arts: Performing Arts Workshop’s Artists-in-Schools Model for Arts in Education**  
Performing Arts Workshop, Inc.  
San Francisco, California | The evaluation employed a quasi-experimental research design to determine the impact of the Artists-in-Schools (AIS) program on the five stated overarching goals. The research design utilized a comparison of growth among students in classrooms that received AIS intervention (treatment group) and those that did not receive the intervention (comparison group). There were 10 comparison-group classrooms within the four partner schools. Research methodologies employed included the collection of pre- and post-test data through scaled surveys from treatment and comparison group students, teachers and artists. Additionally, qualitative techniques, including focus groups, program observations and long-answer responses, were used. |
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| **Teaching Literacy Through Arts**  
*Guggenheim Museum*  
New York, New York | The evaluation employed a quasi-experimental design with two treatment groups and one control group. Treatment Group A—three classes in each of the two involved schools—included students who participated in the program. Treatment Group B—three classes in each of the two involved schools—had students who participated in the program and teachers who participated in the professional development. The comparison groups—three classes in each of the two matched schools—did not participate in the program and the teachers did not participate in professional development. The evaluation employed student and teacher surveys, interviews, observations, and test data analyses. Surveys were conducted with students and teachers. Performance levels on the English Language Arts Test were analyzed to compare literacy achievements between treatment and comparison groups. |
| **Thinking Through Art**  
*Isabella Stewart Gardner Museum*  
Boston, Massachusetts | This experimental research approach was framed within a post-test-only control group that was designed to help illuminate causal inferences about the impact of multiple art museum visits on critical thinking skills. Random, stratified sampling was used to identify students for participation in the study. Measures for analysis included student achievement data; informant interviews with both treatment and control students; and recorded in-museum assessment exercises, including short visits to three ISGM galleries. |
| **Transitions Through Arts and Literacy Learning**  
*Central Falls School District*  
Central Falls, Rhode Island | A mixed-method evaluation design was employed, with both qualitative and quantitative approaches to data collection and analysis used. Teacher surveys were designed to assess faculty perceptions of student growth and change. Qualitative methods employed included teacher and artist individual interviews and classroom observations. Standardized test data on reading fluency were collected by the Central Falls School District. |
| **Ysleta Arts in Education: An Integration of arts, Pre-Literacy Skills, Language Arts and Reading in the Classroom for Every Child, Every Day (¡Ysleta Arts Alive!)**  
*Ysleta Independent School District*  
El Paso, Texas | The evaluation employed a quasi-experimental research design to determine the impact of the ¡Ysleta Arts Alive! program on the five stated overarching goals. Each of the six participating campuses (the treatment group) were paired with a demographically similar elementary campus in the district (the comparison group). Student achievement data were utilized for the evaluation. Additionally, the Start with the Arts Family Survey (designed by the Texas Center for Disabilities Office from the University of Texas at Austin) was employed to survey parent-child home interactions and parental perception of their child’s fine arts abilities. |
## Appendix D

### Grantee Contact List

#### 2001 Grantees

<table>
<thead>
<tr>
<th>Project Art Smart</th>
<th>Project RAISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warren County School District</td>
<td>Lake Elsinore Unified School District</td>
</tr>
<tr>
<td>185 Hospital Drive</td>
<td>545 Chaney Street</td>
</tr>
<tr>
<td>Warren, PA 16365-4885</td>
<td>Lake Elsinore, CA 92530</td>
</tr>
<tr>
<td>Tel: 814-723-6970</td>
<td>Tel: 909-674-0641</td>
</tr>
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<table>
<thead>
<tr>
<th>Integrated Instructional Model</th>
<th>Investigating the Arts and Literacy Connection</th>
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<tbody>
<tr>
<td>School Administrative Unit (SAU) #2</td>
<td>The ArtsConnection, Inc.</td>
</tr>
<tr>
<td>103 Main Street, Suite 2</td>
<td>520 Eighth Avenue</td>
</tr>
<tr>
<td>Meredith, NH 03223-0031</td>
<td>New York, NY 10018</td>
</tr>
<tr>
<td>Tel: 603-726-4008</td>
<td>Tel: 212-302-7433</td>
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<tr>
<td>201 South Madison Street</td>
<td>101 South Monument Avenue</td>
</tr>
<tr>
<td>Rockford, IL 61104</td>
<td>Hamilton, OH 45011-2833</td>
</tr>
<tr>
<td>Tel: 815-484-7595</td>
<td>Tel: 513-863-8873</td>
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</tr>
<tr>
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</tr>
<tr>
<td>P.O. Box 40400</td>
<td>2500 South Victory Drive</td>
</tr>
<tr>
<td>Tucson, AZ 85719</td>
<td>Houston, TX 77088</td>
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<tbody>
<tr>
<td>Mississippi Arts Commission</td>
<td>City of Charleston</td>
</tr>
<tr>
<td>239 North Lamar Street, Suite 207</td>
<td>133 Church Street</td>
</tr>
<tr>
<td>Jackson, MS 39201</td>
<td>Charleston, SC 29401</td>
</tr>
<tr>
<td>Tel: 601-359-6030</td>
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<td>Tel: 843-276-6638</td>
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</tbody>
</table>
2002 Grantees

**Appalachian Arts in Education Partnership**
Appalachian State University  
P.O. Box 1360  
Newland, NC 28657-1360  
Tel: 828-262-6107

**Artful Citizenship**
The Wolfsonian, Inc.  
1001 Washington Avenue  
Miami, FL 33199  
Tel: 305-535-2616  
www.artfulcitizenship.org

**Arts Impact**
Puget Sound Educational Service District  
400 S.W. 152nd Street  
Burien, WA 98166-2209  
Tel: 206-439-3636  
www.arts-impact.org

**Classroom Arts Project**
Berwick Area School District  
500 Line Street  
Berwick, PA 17921  
Tel: 570-874-2365

**Different Ways of Knowing**
The Galef Institute  
5670 Wilshire Boulevard, 20th Floor  
Los Angeles, CA 90036  
Tel: 323-525-0042

**Education Arts Technology**
Commonwealth Public Broadcasting (MHZNetworks)  
8101A Lee Highway  
Falls Church, VA 22042  
Tel: 703-770-7119  
www.mhznetworks.org/eat/

**Read & Rock**
A Cultural Exchange  
12624 Larchmere Boulevard  
Cleveland, OH 44120  
Tel: 216-229-8300
2003 Grantees

**Artful Thinking**
Traverse City Area Public Schools
412 Webster
P.O. Box 32
Traverse City, MI 49685
Tel: 231-933-8995
www.pz.harvard.edu/tc

**Artists and Teachers Together**
Greenburgh Central 7 School District
475 West Hartsdale Avenue
Hartsdale, NY 10530-1398
Tel: 914-949-1161

**Art, Books and Creativity:**
**Arts Learning in the Classroom**
National Museum of Women in the Arts
1250 New York Avenue, N.W.
Washington, DC 20005-3970
Tel: 202-393-3234

**Art-Based Learning Leads to Literacy and Arts Skills Development Project**
New York City Department of Education
c/o LEAP
441 West End Avenue, 2G
New York, NY 10024
Tel: 212-769-4160
http://leapnyc.org

**The A.R.T. Project: Art and Reading Together,**
**Creating Meaningful Literacy Links**
Sacramento County Office of Education
10474 Mather Boulevard
Sacramento, CA
Tel: 916-228-2371

**ArtReach**
Mt. Diablo Unified School District
1936 Carlotta Drive
Concord, CA 94519
Tel: 925-682-8000

**Arts Allies in Basic Learning and Excellence**
The Saint Paul Public Schools
1001 Johnson Parkway
St. Paul, MN 55106
Tel: 651-793-5526
http://thecenter.spps.org/artsable.html

**ARTS FIRST Windward Research Project**
Hawaii Alliance for Arts Education
P.O. Box 3948
Honolulu, HI 96812-3948
Tel: 808-941-2787

**Arts Impacting Achievement**
Beacon Street Gallery
4131 North Broadway
Chicago, IL 60613-2104
Tel: 773-525-7596

**Arts in the Classroom Professional Development Program**
Santa Clara County Office of Education
1290 Ridder Park Drive, MC 237
San Jose, CA 95131
Tel: 408-907-6918

**ArtsSmart to the Maximum Project**
Texarkana Regional Arts and Humanities Council, Inc.
321 West 4th Street
Texarkana, TX 75504
Tel: 903-792-8681
www.trahc.org

**Big Thought, A Learning Partnership**
Dallas ArtsPartners
2501 Oak Lawn Avenue, Suite 550
Dallas, TX 75219
Tel: 214-520-0023
www.dallasartspartners.org
Cultivating Arts in a Rural Setting—
A Home-Grown Approach
Jefferson County School Board
1490 West Washington Street
Monticello, FL 32344
Tel: (850) 528-3883

Developing Early Literacies Through the Arts
(DELTA) Project
Chicago Public Schools
125 South Clark Street
Chicago, IL 60603
Tel: 773-553-2238
www.capeweb.org/iaaa.html

Grove/Tanglewood Model Arts Project
School District of Greenville County
301 Camperdown Way
Greenville, SC 29602-2848
Tel: 864-467-3132
www.greenville.k12.sc.us/district/support/tandl/arts.asp

Intelligent Basketry, Effective Learning
Long Beach Unified School District
249 East Ocean Boulevard, Suite 305
Long Beach, CA 90802
Tel: 562-437-6328

Just Think
Alliance for a Media Literate America
721 Glencoe Street
Denver, CO 80220
Tel: 415-561-2900
www.amlainfo.org

Learning Without Borders
East Bay Center for the Performing Arts
339 11th Street
Richmond, CA 94801-3189
Tel: 510-234-8206
www.eastbaycenter.org/sub2/in_schools_htmls/model.htm

Let’s FACE It!
Fresno Unified School District
1833 E Street
Fresno, CA 93706-2287
Tel: 559-457-3179

Music for the Very Young: Music, Movement and
Literacy
Trenton Public Schools
108 North Clinton Avenue
Trenton, NJ 08609
Tel: 609-989-2477

POETRY Express Project
Region One
1 Fordham Plaza
Bronx, NY 10458
Tel: 347-463-0280
www.techlearning.com/story/showArticle.jhtml?articleID=163105484

Progressive Education in Art and
Academics for KIDS
Englewood School District
4101 South Bannock Street
Englewood, CO 80110
Tel: 303-806-2042
http://englewood.k12.co.us/peak/main.html
Project Art Smart II
Warren County School District
185 Hospital Drive
Warren, PA 16365
Tel: 814-723-6900

Project Poetry Live!
Litchfield Performing Arts, Inc.
174 West Street
P.O. Box 69
Litchfield, CT 06759
Tel: 860-567-4162

Redefining Texts:
Expanding Learning Through the Arts
Niagara Falls City School District
607 Walnut Avenue
Niagara Falls, NY 14301
Tel: 716-286-4265

School Residency Initiative
Brooklyn Philharmonic Symphony Orchestra, Inc.
138A Court Street
Brooklyn, NY 11201
Tel: 718-788-5700

SmART Schools Model Development and Dissemination Program
Education Development Center
55 Chapel Street
Newton, MA 02458-1060
Tel: 617-969-3440
www.smartschoolsnetwork.org

STAR! (Storytelling, Arts and Technology Resource Program)
Streetside Stories
1360 Mission Street
San Francisco, CA 94103
Tel: 415-864-5628
www.streetside.org

Storybridge—Storytelling by Senior Citizens to Improve Literacy
Stagebridge
2501 Harrison Street
Oakland, CA 94612
Tel: 510-444-4755

SUAVE: A Model Approach to Teaching English Language Learners Through the Arts
California Center for the Arts
340 North Escondido Boulevard
Escondido, CA 92025
Tel: 760-743-6472
www.artcenter.org/educationschoolpro.htm

Teaching In and Through the Arts: Performing Arts Workshop’s Artists-in-Schools Model for Arts in Education
Performing Arts Workshop, Inc.
Fort Mason Center
Building C, Room 265
San Francisco, CA 94123-1382
Tel: 415-673-2634

Teaching Literacy Through Art
Guggenheim Museum
1071 Fifth Avenue
New York, NY 10128
Tel: 212-423-3510
www.learningthroughart.org

Thinking Through Art
Isabella Stewart Gardner Museum
Two Palace Road
Boston, MA 02115
Tel: 617-278-5123
www.gardnermuseum.org
Transitions Through Arts and Literacy Learning (TALL)
Central Falls School District
21 Hedley Avenue
Central Falls, RI 02863-1900
Tel: 401-863-1745
www.artslit.org/programs.html

Ysleta Arts in Education:
An Integration of Arts, Pre-Literacy Skills, Language Arts and Reading in the Classroom for Every Child, Every Day
Ysleta Independent School District
Fine Arts Department
8455 Alameda
El Paso, TX 79907
Tel: 915-434-9721