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# Integrated Learning Project
# Research Consultant's
# Final Report

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# Introduction

## Background

In 2003, Marcia McCaffrey, Arts Consultant for the New Hampshire Department of Education, and several colleagues, collaborated to apply for a Council of Chief State School Officers Christa McAuliffe Educator Explorer Professional Development Program planning grant (http://www.ccsso.org/Projects/mcauliffe_educator_explorer_professional_development_program/new_hampshire/3271.cfm). The purpose of the grant, entitled The New Hampshire Integrated Learning Project (ILP), was to create time and resources to bring together some of the most talented arts educators, leaders, and researchers in arts integration in the state to better understand what could be done to enhance the infusion of the arts in the education of New Hampshire young people. My role as research consultant was to learn about existing research being conducted in the field, to document research-based model programs in the state of New Hampshire, and to ultimately design and propose a research process that would more clearly demonstrate the effects of successful arts integration programs on students and their learning.

During our meetings there were many discussions about the definition of 'arts-integration' and 'best practices' in arts education. Participants discussed questions like: What does arts integration really look like in a classroom? What different models of arts integration are out there? What do we know about each model's relative strengths and weaknesses and its overall effectiveness? Ray Doughty, our inspirational leader and facilitator provided many examples of programs and practices that he had helped to create or was aware of nationally, which contributed to our common understanding of the various approaches to integrating the arts and more traditional academic subjects to enhance student learning.

We also met and worked with New Hampshire artists, arts educators, educational leaders, and researchers to identify arts education programs in New Hampshire that would serve as powerful models of best practices. In these meetings we learned that there was a keen interest in evaluation and research among these arts professionals. Many were interested in learning about how they could more carefully document the effects of their own work on students and schools. They were interested in being able to show credible evidence that their work was having an

academic, social, or behavioral impact on students. Several of these arts professionals had already done research or evaluations on their programs and they were eager to share these *summative evaluation* results with our group. At the same time, most of those we met wanted to better understand how *formative evaluation* information or data could be gathered and used to help them better understand the impacts and effectiveness of their programs so that they could make whatever changes may be necessary to improve the quality of these programs.

The purpose of this report is to share the results of the work we did over the past year, especially as it relates to research and evaluation of arts-based programs and their effects on students. The contents of the report are as follows:

- In Part I, we discuss previous research completed in the field and key findings as well as some limitations in these national research studies.
- In Part II, we share what we have learned about Integrated Arts by describing a set of models or frameworks that illustrate the many different faces and stages of arts integration and how it can be applied in schools.
- In Part III, we present four descriptive case studies in order to describe the key elements of a set of New Hampshire-based arts integration programs. We selected these four programs because they are among the most comprehensive models in New Hampshire as well as having received funding to implement research. We want to hold them up as exemplary approaches, illustrating the different ways the arts can be infused into school curricula and instruction.
- In Part IV, we present two very different approaches to strengthening research on arts integration programs. First, we show a number of specific strategies that arts-educators can use to create more comprehensive formative evaluation systems to assess the quality and impact of their programs. We then provide a set of research standards that arts educators may use if they are interested in conducting scientific program evaluations that might allow them to reliably claim that their programs have achieved 'scientifically proven' results that meet the standards of No Child Left Behind and the US Department of Education.

On a personal level, I must say that I have been pleasantly surprised at the level of interest in research and evaluation of arts education programs over the past year among artists and arts

professionals I met through this planning grant. It is my sincere hope that they will find this report useful as they seek to better understand, effectively implement, and more carefully document the impact of their important work on students and their learning.

## Part I:

## Previous Research in the Field

My staff and I at Main Street Academix (MSA) reviewed the research aims, methods, and results of a set of six national arts-education research studies. The studies utilized student and teacher surveys, classroom observations of arts instruction, reviews of standardized testing results, and secondary analysis of existing school data like student discipline, attendance, and participation in different types of arts instruction and programming. They were designed to assess the academic, instructional, and personal effects of participation in arts-education programs. The arts education programs and research studies we reviewed were:

1. Arts in the Basic Curriculum (ABC), South Carolina Arts Commission, South Carolina Dept. of Education, Winthrop University College of Visual and Performing Arts
   URL http://edpsych.ed.sc.edu/ope/projects/artseducation/

2. Arts for Academic Achievement (Annenberg Challenge Grant),_Minneapolis Public Schools (through Annenberg Grant), Perpich Center for Arts Education, University of Minnesota.
   URL http://www.mpls.k12.mn.us/Arts_for_Academic_Achievement.html

3. Partnership Grant Program (New York City), Center for Arts Education (non-profit org), NYC public schools
   URL http://www.cae-nyc.org/

4. A+ Schools Program (North Carolina) in 25 schools in NC, integrating arts with understanding of multiple intelligences to support school reform.
   URL http://www.aplus-schools.org

5. National Arts Education Consortium, J. Paul Getty Trust, Annenberg Challenge Grant. Transforming Education Through the Arts Challenge
   URL http://www.aep-arts.org

6. Chicago Arts Partnerships in Education
   URL www.capeweb.org/research.html

After reviewing these programs we found five common programmatic elements or factors that significantly contributed to their effectiveness:

1) Enhanced professional collaboration among teachers
2) Parental involvement
3) Strong school/community partnerships
4) Strong school leadership
5) Clear activities, expectations and outcomes

In the most general terms, the studies reported that:

- students who participated in the arts in many cases performed better academically than students who did not participate in the arts.
- teachers believed that students who participated in the arts became stronger academically (especially in verbal and written expression).
- students participating in the arts:
    i. had better creative thinking skills,
    ii. gained self-confidence,
    iii. took more risks,
    iv. had greater motivation ,
    v. stuck to tasks better, and
    vi. collaborated better with their peers.
- minority students showed the biggest gains when exposed to the arts.

There were many important effects of the arts on students documented in these studies. This research is now being used nationally as evidence to encourage continued funding and support for the arts in schools. In today's climate of concern for - or perhaps obsession with - academic accountability and the continuing reduction of budgets for the arts, these national reports represent a powerful set of tools for advocacy and leadership in the field.

**Limitations**

While the above findings are indeed impressive and important to the field, we found a number of limitations that suggest the need to use caution in interpreting some of the above conclusions. We noticed that quite often the results of some research were reported in unambiguously positive terms on the websites created by these projects, stating boldly that engagement in their form of arts integration had resulted in positive gains in student learning.

Our review found that in cases where test-score improvement was reported as an indicator of gains in academic learning, these test-score results were sometimes inconsistent over subsequent years and within various subject areas. Findings related to the effects of the arts on academic learning were often 'mixed' and should therefore be interpreted cautiously. As in any field, no single study is sufficient to convince informed audiences of the efficacy of a particular program or approach to teaching. It seems clear that more research is needed in order to determine the specific effects of the arts and arts integration on students' academic learning.

**Recommendations for Future Arts Education Research in New Hampshire**

While the national studies discussed above are important building blocks for effective research within the field, we recommend that research on the effects of arts education and arts integration programs in New Hampshire follow two paths. The first path, and the one we will follow in this report, is to highlight best practices and exemplary arts integration models in our state and examples of their research findings. Second, we recommend that the New Hampshire arts community should support the rigorous academic research and scientific evaluation of a few of our most promising model programs to strengthen our ability to advocate for the arts and arts infusion in New Hampshire schools.

> Recommendation #1: Develop Qualitative Case Studies. Our first recommendation is to begin by closely examining, describing, and learning from some of the most successful and well designed arts programs in our state through case study analysis. Framing a case study of powerful arts education models and using the case study to describe and assess the various programmatic elements and evaluation methods used by these programs will help the New Hampshire arts community better understand the range and variety of

different art-based education programs and what they offer students, schools and arts education professionals. This case study approach will also provide the developers and leaders of these model programs with a framework for reflecting on their programs in comparison to other programs and may help them to learn new ways to assess and improve their programs over time. Below, we will begin this process of documentation by sharing a preliminary set of four New Hampshire case studies. These studies highlight key elements of some of the most widely respected and well developed arts education model programs we identified over the past year as part of the New Hampshire Integrated Learning Project.

Recommendation #2: Develop and Adopt Standards for Scientifically Based Program Evaluation. Our second recommendation is to identify an exacting program evaluation model or set of programmatic research standards and to urge our colleagues within the New Hampshire arts community to begin to use such rigorous standards for future research on their arts education programs. We recommend the adoption of a set of research and program evaluation standards, such as the Whitehurst Standards published by the What Works Clearinghouse, to serve as a standard for designing arts education program evaluations in the future. As New Hampshire arts education programs seek to validate their beliefs about the effectiveness of their programs, this method of "scientific research" will be useful in providing the evidence needed to make the case for continued and enhanced levels of support for arts education in our state and to test empirically the connection between students' exposure to high quality arts integration experiences and higher academic performance.

## Part II:

## Integrated Arts Models and Frameworks

Rigorous scientific research and program evaluation begins with clear definitions of programmatic variables or program elements, as well as accurate assessments of the 'fidelity of implementation' of these key elements. The Integrated Learning Project spent considerable time and effort working collaboratively to define these essential program elements or best practices. Below, I will share a number of implementation models that we found to be useful in understanding the variety of arts integration programs and programmatic variables.

In our review of research, we found studies of arts programs that can be described as follows[1]:

1) The Temporary Artist Residency Model: Guest artist visits and engages students in his/her program. Does not directly support goals of non-arts curriculum

2) The Assistive Artist Residency Model: A residency that also tries to develop non-arts skills identified by teachers. Artist is primary instructor, but teacher also assists.

3) The Capacity Building Model: The program includes professional development for teachers and prepares teachers to use the arts in their own teaching. Artist trains the teachers to utilize the capacity of the arts in instruction.

4) The Collaborative Teaching Model: Teacher and artist work together to integrate concepts from the arts and non-arts areas into the curriculum and these integrated approaches reinforce each other to improve teaching and learning.

5) Collaborative Integrated Curriculum Model: Teachers from different content areas identify units of study with common themes or concepts. Teachers and artists plan

[1] Based on the work of Freeman, Carol and Karen R Seashore, with Linnette Werner. Models of Implementing Arts for Academic Achievement: Challenging Contemporary Classroom Practice, Executive Summary. January 2002. Found on website, URL CAREI: Arts for Academic Achievement - Models of Implementing.

together. Each teacher instructs students within his/her discipline using common concepts.

The above template is a rather simplistic representation of the varieties of arts integration models that have been developed by arts educators in Minnesota, North Carolina and elsewhere to better understand the key methods of delivery in arts education. Ray Doughty, a recognized national leader in arts integration and facilitator for the Integrated Learning Project shared two other frameworks with the Integrated Learning Project (ILP). These frameworks have served as important lenses through which we began to review, appreciate and articulate the various components of model arts integration programs that we encountered and worked to encourage within this project.

**Minnesota's Varieties of Arts Integration (VAI) Framework**

The Arts for Academic Achievement Project (AAA Project) by the University of Minnesota was one of the most interesting and useful arts integration models we encountered. The following description is edited from their website at:

http://www.education.umn.edu/CAREI/Reports/Annenberg/VAI-Intro.html

The AAA Project revealed that arts integration involves not one, but many different components. From its observations of teachers and artists working to integrate the arts, the AAA Project has developed the Varieties of Arts Integration (VAI) tool to describe this multiplicity in practice and outcomes. Some of the variation occurs in areas such as the following:

a. The art discipline involved.

b. The non-art discipline involved.

c. The learning goals for students. For example, the learning goals may encompass both arts and non-arts skills/concepts/processes, or may only address non-arts skills/concepts/processes.

d. Who plans the instruction, delivers the instruction, or assesses student learning. It may be a classroom teacher, an arts specialist teacher, an arts partner or a collaborative effort among some combination of people in these roles.

e. How the arts instruction is related to the non-arts instruction. For example, the purpose of the arts instruction within arts integration may be to motivate student learning in the non-arts discipline. Or, the purpose of the arts instruction within arts integration may be to make teaching multi-modal, including visual and kinesthetic dimensions in the instruction. Sometimes arts integration is based on tenets of interdisciplinary instruction, built around concepts or processes that are important in each discipline.

f. The purpose of integrating the arts. Some common purposes are:

- To increase the level of arts education in a school, sometimes through instruction that is interdisciplinary and sometimes through instruction that is based in an arts discipline, or a combination.
- To improve teaching and learning in non-arts disciplines.
- To increase student understanding of knowledge integration and their ability to think across disciplines.

g. The theory underlying arts integration. For example, sometimes practice is based on the theory of multiple intelligences, theories of interdisciplinary curriculum, or learning theories.

These variations have critical implications for researchers and practitioners of arts integration. Practitioners need to know what good arts integration looks like and how they can use it effectively in their classrooms. And, to assess the effects of arts integration, researchers need to be able to identify when arts integration occurs and when it doesn't. Also important for researchers is how to differentiate types of integration and their various effects.

The VAI tool is an attempt to develop a common language for researchers and practitioners to begin making sense of the complex range of teaching and learning that occurs under the label of arts integration. (See the VAI model in Table I on the next page).

**Table I**
**Varieties of Arts Integration**
Center for Applied Research and Educational Improvement (CAREI) and Perpich Center for Arts Education.

| **TEACHER: How Arts Integration is Done** | | | **STUDENT: Learning from Arts Integration** | |
|---|---|---|---|---|
| **Level** | **A. Concepts Taught** | **B. What Teacher Does** | **C. What Student Experiences** | **D. What Student Produces** |
| | ***Concepts of Knowledge Integration*** | ***Interface Between Disciplines*** | ***Expressed Knowledge about the Integration*** | ***Integrated Product/Degree of Learning*** |
| **1** | Art concepts are rarely, if ever taught. | Teachers do not expect to introduce art as part of the non-arts curriculum. | Students are not exposed to arts in any systematic way. | Students are not expected to produce art as part of their schoolwork. |
| **2** | Knowledge is represented as discipline specific with no integration in evidence.[Divide] | Arts and non-arts disciplines are taught in parallel. [Co-exist] | Students make no meaningful connections between arts and non-arts areas, although they may be conversant with both. [Separate] | Student work shows no evidence of integration. [Disconnect] |
| **3** | Knowledge in arts and non-arts areas is represented as distinct, with superficial connections. [Connect] | Connections are casual; interaction with the arts is aimed primarily at social or affective goals. [Coincidental] | Student understanding of connections is incidental. Meaning is limited in arts and non-arts disciplines [Motivate] | Peripheral affective goals are met through the work. Learning is demonstrated in one discipline or the other, but not both. [Tangential] |
| **4** | Knowledge in arts and non-arts areas is discrete but a relationship is evident. [Entwine] | One discipline is emphasized: arts are taught primarily to promote in non-arts disciplines or vice versa. [Transfer] | Arts and non-arts disciplines are connected in meaningful ways. Student understanding of disciplines is uneven. [Reinforce] | Work combines some techniques, skills, and concepts from arts and non-arts disciplines, but proficiency is uneven. [Combine] |
| **5** | Knowledge is represented as a synthesis of arts and non-arts disciplines. Significant integration is evident in the presentation of concepts. [Synthesis] | An interactive relationship is evident between arts and non-arts areas. Arts and non-arts disciplines support each other. [Interact] | Arts and non-art disciplines intersect in student understanding. Meaning in both disciplines is demonstrated and understood. [Relate] | Equal and significant attention is given to arts and non-arts techniques, skills, or concepts. Authentic experiences and media are used. [Integrate] |
| **6** | Knowledge is invented through integrated study. | Arts and non-arts disciplines mutually support and enhance each | Arts and non-arts issues/topics are indivisible; | Active involvement in developmentally appropriate knowledge |

| | | | | |
|---|---|---|---|---|
| | Knowledge exceeds what is presented in the separate disciplines. [Create] | other. Borders between disciplines are not apparent. [Inter-dependent] | students do not distinguish between disciplines, but can articulate disciplinary contributions if asked. [Flow] | results in work that fuses arts and non-arts disciplines. [Organic] |

Table I ©2002 Regents of the University of Minnesota. All rights reserved. Last modified on November 18, 2003 Used by permission. Edited by Ray Doughty for NH DOE

The VAI is a work in progress, not a prescription for how to integrate the arts. We used this summary of the VAI extensively to guide our thinking and discussions about the key elements and effective implementation of arts integration in New Hampshire. (Table I was edited by Ray Doughty, the summary included listing the varieties in reverse order. Table I was downloaded and edited for use in planning for New Hampshire Integrated Learning Project.).

**The Interdisciplinary Arts Education Continuum, based on the work of Heidi Hayes Jacobs, with Arts Education added by Ray Doughty.**

Another conceptual tool used by the ILP was an arts integration continuum based on the work of Heidi Hayes Jacobs that was created by Ray Doughty. In this model, Mr. Doughty uses a curricular framework showing arts integration options which range from arts being taught in a parallel fashion alongside other academic courses and lessons, to a full immersion and integration experience based on the British Infant School model where arts are infused into the core of every program within the school.

| **Table II<br>The Interdisciplinary Arts Education Continuum,<br>based on the work of Heidi Hayes Jacobs<br>with Arts Education added by Ray Doughty.** | | | | |
|---|---|---|---|---|
| **1** | **Parallel Discipline Designs** | Teachers sequence their lessons to correspond to lessons in same area in other disciplines. This re-sequencing of the existing | The content does not change, just the order. The goal is a simultaneous effect as students relate the studies in one subject with the other subjects. | Arts integration – "serendipitous." Occurs when subject area teachers and arts specialists or teaching artists happen on ways to enhance teaching/learning in their subjects. Can also happen through curriculum mapping exercises. "The arts are casually used by teachers in isolated lessons and give the students use of the arts with minimal teacher guidance" -- |

| | | | | |
|---|---|---|---|---|
| | | curriculum may result in students finding implicit linkages | | Cornett |
| | | | | |
| **2** | **Complementary Discipline Units and Courses** | Related disciplines are brought together in a formal unit or course to investigate a theme or issue. Here, the focus stays on the prescribed scope and sequence of each discipline. | Most successful with courses that complement one another such as the humanities, but there are designs which bring together two disciplines of seemingly different characters. Example: "Ethics in Science." | Arts integration - entry level. Generally short term units where subjects like "music and math" or "science and dance" are integrated. "The classroom teacher will work with the arts specialist or guest artist to develop students' esthetic sensibilities through guided arts experiences tied to standards" –Cornett |
| | | | | |
| **3 & 4** | **Inter-disciplinary Units and Courses** | Periodic units or courses of study deliberate-ly bring together the full range of disciplines in the school's curriculum for a specific duration, a day, a week or longer. | The main point is the attempt to foster a comprehensive epistemological (the nature and origin of knowledge) experience. | Arts Integrated, [Arts Focused, and Arts Centered] Programs. Include arts education specialists and/or teaching artists providing discipline based instruction in all art forms which are being integrated. "The arts are prominent through focused daily routines, an esthetic classroom environment, and as both *content* and *means* of learning units specified by the district's standards." –Cornett.<br>Integrated programs "enhance the understanding of areas of study outside of the arts disciplines themselves, as well as in-depth learning in the arts " -- ABC Project.<br>Descriptors include: (Wiggins)<br>*Thematic Integration*:<br>A theme is chosen and then knowledge and skills that support this theme from different disciplines are sought.<br>*Topical Integrations*<br>Specific topic from one discipline is determined where connective and |

| | | | | |
|---|---|---|---|---|
| | | | | interactive relationships among disciplines are explored.<br>*Teaching-tool integration*<br>One discipline serves the other by providing a vehicle through which knowledge can be efficiently learned and remembered. |
| | | | | |
| 5 | **Integrated Day Model** | A full-day program based primarily on themes and problems emerging from the child's world. | Originated in the British Infant School movement and is frequently used in United States in preschools and kindergarten. | Arts Infused. These programs enhance the education of every student and the arts are "at the core of every program within the school." (ABC Project) These programs are a sequential discipline-based approach to arts education. The arts disciplines of drama, music, dance and visual arts are incorporated into all academic areas studied in the regular classroom. This instruction is provided by artists/specialists who teach every child in the school on a weekly basis. |

Table II developed from Interdisciplinary Curriculum: Design and Implementation (1989) ASCD, Chapter 2. Arts Education Column developed by Ray Doughty January 2005.

The models presented in these three frameworks were selected as the lenses through which the ILP would examine arts integration programs in New Hampshire. For us they helped to clarify the complexities and nuances of the various programs that we learned about through this project. We will use these in the next section to frame our discussion of four model New Hampshire arts integration programs.

## Part III:

## Case Studies of New Hampshire Arts Programs

We recommended that the New Hampshire Arts Education community begin to develop a collection of case study descriptions of the different kinds of arts education programs that are available in our state. We offer the following four case studies as the beginning of this process and hope that others will see fit to use a similar design and add their stories or cases to a growing list of such program descriptions.

This set of exemplary program descriptions will allow schools and communities to learn more about how the arts can be infused into the teaching and learning process. It will also become a handbook on various research and evaluation strategies being used to document the effects of these programs.

***Case Study #1:***

***The SmART Schools Program***

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Emackin@edc.org
www.smartschoolsnetwork.org

**Goals**

The overarching goal of the SmART Schools Program is to help *all* students meet high standards of performance in the arts *and* other core academic subjects including English/language arts, history/social studies, math and sciences (http://main.edc.org/newsroom/features/smartschools.asp).

**Additional goals** of the SmART Schools program are:

(1) To strengthen the place of the arts, and certified arts educators in the schools;

(2) To strengthen the use of high-quality, standards-based arts in other academic subjects;

(3) To ensure that every student will increase their appreciation, knowledge, understanding, and application of skills in the arts based on national, state, or local arts education standards.

The program has five major **objectives**:

(1) To enhance teacher motivation, creativity, collaboration, and reflective classroom practice;

(2) To provide daily opportunities for students to create, perform, and respond in and through the arts in order to increase their appreciation of the arts and enhance their creativity;

(3) To promote teaching for understanding so that students develop and express knowledge and understandings in and through interdisciplinary learning activities (a brain-based, multiple intelligence approach);

(4) To build safe, inclusive, and democratic school learning communities that foster success for all students; and

(5) To strengthen bonds between family, school, and surrounding cultural communities, provide artistic and cultural exposure to local communities – beyond school walls, and to create opportunities for learning through service to the community.

SmART Schools will be in over twenty Public Elementary, Middle and High schools in Vermont, New Hampshire and Rhode Island next year and may expand to include four schools in Santa Monica, California (see list of SmART Schools below).

**Program Description**

The SmART Schools Program is administered by Education Development Center, Inc. (EDC), headquartered in Newton, Massachusetts. One of the oldest and largest educational research and development organizations in the United States, EDC has been a leader in education reform for more than 40 years.

The SmART Schools model places certified arts educators (dance, music, drama, and visual arts) in a central role in schools to insure that every student experiences high quality arts every day. The program also cultivates an arts-centered professional learning community that encourages collaboration among the certified arts educators, professional and master teaching-artists, and classroom teachers. Working together, they design, implement, and assess standards-based curriculum units that not only teach the arts, but also authentically infuse the arts into other academic disciplines.

**Key Design Elements:**

1. **Daily arts instruction in dance, music, theatre and the visual arts.** Participating schools: (1) recruit and hire certified arts educators to provide comprehensive, high quality, sequential arts instruction in all four arts disciplines, giving every student a daily opportunity to create, perform, and respond to significant works of art, and their own art works; and (2) provide opportunities for certified arts educators to collaborate with professional and master teaching artists, and arts and cultural organizations in all four arts disciplines, on an ongoing basis.

2. **Professional Development and Support for Improving Arts-infused Curriculum, Instruction, and Performance Assessments**. SmART Schools focuses on *Teaching for Understanding* in and through the arts. In-depth, arts-infused curriculum excites the imagination, awakening students' creativity and higher order thinking skills in all academic disciplines: dance, drama, language arts, math, music, science, social studies, and the visual arts. SmART Schools provides training and coaching for school-wide teams of certified arts educators and classroom teachers enabling them to

collaborate effectively in the design and implementation of rigorous standards-based, arts-infused curriculum, instruction and assessments that offer opportunities for students to experience excellent works of art from multiple perspectives.

The faculty of each participating schools attend a 5-day intensive *Teaching For Understanding In And Through The Arts Summer Institute* in their own state. Workshops teach and model the importance of combining a rich art-based learning experience, with an in-depth study of significant work/s of art and full participation in the act of making arts. SmART Teams (interdisciplinary, school-wide teams, made up of certified arts educators, classroom teachers, and administrators) engage in studio-based workshops that enable them to develop and master new skills, techniques, and methodologies.

During the institute's daily *common planning time*, SmART teams participate in curriculum design workshops (based on the Wiggins/McTighe approach) learning how to collaborate effectively in the design and implementation of authentic arts-infused curriculum, instruction, and performance assessments. (*Note: common planning time sessions are supported by curriculum design and mapping experts, an assessment expert, and professional and teaching artists*). Participants learn how to recognize and improve their individual and group working styles and use this information to create a productive culture of collegiality. Participants also learn how to actively engage students in the learning process by creating a classroom culture where students create, perform, and respond to works of art on a daily basis. In addition, they begin to establish close ties with local and out-of-state arts and cultural organizations, institutions of higher education, and the SmART Schools network.

**Academic Year Mini-Institutes** *(3 mini-institutes annually)**:*** SmART Schools work closely with participating school districts to assess and address the district's needs and to support the integration of authentic, in-depth arts instruction across core subject areas. Based on yearly assessment of the district's progress, EDC staff work closely with SmART Schools master teaching-artists to coordinate, design and deliver

appropriate training through a series of one or two day mini-institutes during the academic year.

**On-Site Smart Coaching and Technical Academic Year Support.** Monthly on-site support and coaching by EDC/SmART Schools staff, professional and master teaching artists, and curriculum mapping and assessment experts occur over the course of the three years of the project. *Unlimited e-mail and telephone support is also provided.*

3. **Cultivate Arts Centered Professional Learning Communities**. *Collaborative Leadership Teams* (teams of up to 12 stakeholders made up of certified arts educators, classroom teachers, and school and district administrators from each school) are trained to be highly effective as leaders and change agents. Each team builds its own vision and develops and implements an action plan for creating an arts-centered professional learning community. In particular, the leadership teams learn about the aspects of school culture that exist in, and affect schools, and become proficient at: (1) analyzing the culture of individual schools, identifying which aspects of each school's culture can act as leverage points—and which could act as barriers—to improving student achievement in the arts and other core academic subjects; (2) understanding how the development of arts-centered professional learning communities can support adult learning and increased student achievement in the arts and other academic subjects; (3) learning about the leadership traits and characteristics that support the development of arts-centered professional learning communities focused on increased student achievement; and (4) creating an action plan to support the creation of an arts-centered professional learning community in each participating school.

In addition, **the** SmART Schools program conducts *critical friends coaches training* for school-wide interdisciplinary teams. In this five-day *Arts-Centered Professional Learning Communities Training* participants learn to identify and establish school-based Critical Friends Groups (CFGs) - teams of certified arts educators, classroom

teachers and administrators who commit themselves to working together long-term toward better student learning. Participants learn to identify and articulate arts and other academic learning goals for students. They also learn to examine and discuss their teaching practices, arts-integrated curriculum, and student art-infused work.

4. **Inclusive School Communities.** SmART Schools foster a safe, democratic, & inclusive school culture that promotes social justice and respect for differences in cultures, abilities, and learning styles.

5. **Extensive School-community partnerships.** SmArt Schools build partnerships among family, school, community, arts and cultural organizations, professional artists, and organizations of higher education. Create learning opportunities through service to community.

Over the last six years the SmART Schools network has developed myriad enduring partnerships with key arts and cultural organizations and organizations of higher education throughout New England including:

Arts and Literacy Project at Brown University
Arts Alliance of Northern New Hampshire
DeCordova Museum and Sculpture Park
Harvard Graduate School of Education (Project Zero and the Arts in Education Program)
New Hampshire Department of Education
New Hampshire State Council on the Arts
Rhode Island College
Rhode Island Department of Education
Rhode Island School of Design
Rhode Island State Council on the Arts
Ocean State Lyric Opera
Providence Black Repertory Company

Shakespeare & Company

Smith's Castle

Trinity Repertory Theatre

**Programmatic Analysis**

The SmART Schools model incorporates many features of the integrated arts models identified by MSA (Part II). It fits well into the highest level of the first framework –The Collaborative Integrated Curriculum Model:

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| **Level 5:** The Collaborative Integrated Curriculum Model<br>Teachers from different content areas identify units of study with common themes or concepts. Teachers and artists plan together. Each teacher instructs students within his/her discipline using common concepts. |

The SmART Schools Model also fits the highest level –level 6 --of the VAI :

**Level 6:**

| | | | |
|---|---|---|---|
| Knowledge is invented through integrated study. Knowledge exceeds what is presented in the separate disciplines. [Create] | Arts and non-arts disciplines mutually support and enhance each other. Borders between disciplines are not apparent. [Inter-dependent] | Arts and non-arts issues/topics are indivisible; students do not distinguish between disciplines, but can articulate disciplinary contributions if asked. [Flow] | Active involvement in developmentally appropriate knowledge results in work that fuses arts and non-arts disciplines. [Organic] |

The SmART Schools Model also fits all 5 levels of the Jacobs-Doughty Curriculum Integration Model, and the goal of SmART schools seems to clearly fit the Level 5 ideal of using an 'Arts Infused' approach to instruction.

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| **Level 5:** Arts Infused-These programs enhance the education of every student and the arts are "at the core of every program within the school." These programs are a sequential discipline-based approach to arts education. The arts disciplines of drama, music, dance and visual arts are incorporated into all academic areas studied in the regular classroom. This instruction is provided by artists/ specialists who teach every child in the school on a weekly basis. |

The SmART Schools Program actually goes beyond the intent of arts integration for the sake of arts education and even beyond the goal of utilizing the arts to improve learning. The SmART Schools Program is about promoting *systems change* in schools. SmART Schools is a powerful mechanism for continuous school improvement that incorporates the strongest features and best practices of the most highly respected arts-in-education models.

**Research and Program Evaluation**

***What evidence exists that SmART Schools' comprehensive, systemic approach to improving schools through professional development and the arts actually works?*** SmART Schools is currently engaged in two program evaluation projects—one formative and one summative evaluation-- being carried out at six of its schools in New Hampshire and Rhode Island.

The formative evaluation is designed to assess the level of program implementation at the school and classroom level, as well as the program's perceived impact on the administrators, teachers, parents, and students. The summative evaluation will assess the impact of the program on students' academic learning, motivation, creativity, and behavior.

The lead investigator for the formative evaluation is Dr. Janice DeFrances, who will work closely with Dr. Pezzullo. Dr. Martin Gardiner, of Brown University will lead the summative evaluation. The evaluation team members work closely together to ensure a coherent whole, under the overall direction of Eileen Mackin, Project Director, and Nancy Ames, the Technical Monitor.

**The Formative Evaluation** will use four primary data/collection strategies:

1. **An administrator survey and/or interview** designed to gather data on (1) administrator perceptions of the SmART School Program and its benefits; (2) changes in school culture, organization, and classroom practice as a result of SmART Schools; (3) the role of the SmART Schools faculty, training programs, and on-site

assistance in bringing about change; (4) any perceived barriers to implementation or suggestions for improvement; (5) perceived impact on student academic performance, creativity, and behavior; and (6) other variables of interest to the evaluators.

2. **A teacher survey** designed to gather data on (1) teacher perceptions of school culture and organization, (2) whether classroom practices are aligned with the SmART Schools Teaching for Understanding Framework; (3) the degree to which the arts are integrated into regular classroom instruction; (4) the nature of teacher collaboration across grade levels and content areas; (5) participation in desired AIM practices such as cross-classroom visitation, looking at student work, etc.; (6) perceived impact of the program on student academic performance, motivation, creativity, and behavior; and (7) other variables identified by the evaluators.

3. **A parent survey** designed to gather data on parents' perceptions of their child's school, the arts and education program in particular, and their child's academic learning, motivation, creativity, and behavior. Also, their degree of participation in school activities and events, as well as any recommendations for change.

4. **Intensive site visits** for a minimum of two days each during which time the evaluators gather data through interviews with teachers and administrators, observations of team meetings and/or classroom instruction; and focus groups with key stakeholders (teachers, parents, and students).

The **Summative Evaluation**, led by Martin Gardiner, has three key elements:

- ***Analysis of State Assessment Data,*** which is published on an annual basis
- ***Analysis of Student motivation/creativity*** which involves an innovative 3-person focus group methodology based on John Harlan's work in England.
- ***A Teacher checklist*** to measure specific student behaviors

The state assessment data will be analyzed against two different comparison groups: (1) a select set of schools matched by district (or type of district), size, and other demographics; and (2) a statewide comparison group using key predictors. To the extent possible, the analysis will be conducted at an individual level, so that students can be matched further on selected variables.

The focus group methodology will involve several parts: (1) instrument design, (2) data collection, (3) scoring, and (4) analysis. The evaluation team, with input from the program staff, will design the questionnaire. Data will be collected by a teacher or program staff familiar with the teachers and students to promote cooperation and reduce intrusion; Dr. Gardiner will have primary responsible for scoring and analysis, with input from the other members of the evaluation team and program staff.

Variables to be evaluated: the researchers will examine the effects of the SmART schools Project on:

- student achievement
- teacher collaboration
- teacher leadership
- engagement in Critical Friends Groups
- student and teacher motivation
- curriculum and lesson design and integration
- school climate
- assessment practices
- parental involvement

**Research and Evaluation Results**

While the results of the studies described above are not yet available, representatives of the program did share with us the results of an evaluation of their three year pilot program. The results were impressive.

- During the first two years of the pilot program, student achievement in mathematics problem solving on state standardized testing improved 8.9% as compared to 2.1% in comparison schools.

- In year 3, SmART Schools' students showed a 13% improvement in mathematics problem solving as compared to 2.8% in comparison schools.

- In year 3, Writing Effectiveness & Writing Conventions. On average students in the treatment group scored 26.9% higher in writing as compared to control schools.

- Oakland Beach was one of the lowest performing elementary schools in RI when it began implementation of the SmART schools program. The school was categorized as "low performing, non-improving". One year into the program it moved to "moderately performing, improving, and in year 3, it rose to "high performing and improving".

- Oakland Beach received a Senate Citation and a Commendation from the Board of Regents for the level of improvement the school has made and they were also named a National Title 1 Distinguished School; one of only 38 in the nation.

**List of SmART Schools**
**Rhode Island**

Narragansett Elementary School, Narragansett
Davisville Middle School, North Kingstown
Davisville Elementary, North Kingstown
Forest Park Elementary School, North Kingstown
Stony Lane Elementary School, North Kingstown
Quidnessett Elementary School, North Kingstown
Wickford Elementary School, North Kingstown
John Greene Elementary School, Warwick

Oakland Beach Elementary School, Warwick

**New Hampshire**

Pine Tree Elementary School, Conway

Conway Elementary School, Conway, NH

Beech Street Elementary School, Manchester, NH

Highland-Goffe's Falls Elementary School, Manchester, NH

**Vermont**

Oxbow High School, Bradford, VT

Bridgewater Elementary School, Woodstock, VT

Robinson Elementary School, Starksboro, VT

**Schools in Exploration**

SmART Schools is currently awaiting funding for launching the program in additional schools in Santa Monica, CA.

**For more information**

Download **SmART Schools brochure (pdf)**
http://www.smartschoolsnetwork.org/SmART%20BROCHURE%202005.pdf

Download **SmART Schools presentation (pdf)**
http://www.smartschoolsnetwork.org/SmART%20Schools%20%20Presentation.pdf

Download **SmART Schools Evaluation (pdf)**
http://www.smartschoolsnetwork.org/SmARTEvaluation.pdf

Read **"SmART Schools Use the Arts to Engage Students,"**
http://www2.edc.org/newsroom/features/smartschools.asp

***Case Study #2:***

***Picturing Writing: Fostering Literacy Through Art and Image-Making Within The Writing Process***

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**Goals**

Picturing Writing: Fostering Literacy Through Art and Image-Making Within the Writing Process utilize a variety of simple art processes and the study of quality picture books to improve the writing, reading, listening, speaking, and story development skills of all students, especially those who struggle with verbal skills.

**Program Description**

Beth Olshansky developed this powerful arts-based approach to literacy learning in response to the immediately observable and profound impact of engaging children of all ages, including those "at-risk," in rich art processes. During summer art and writing workshops for children which she held on her back porch in 1990, she witnessed the development of imaginative story ideas and the uncommon use of rich descriptive language when children created art before writing. This single observation led to an ongoing inquiry into the powerful relationship between art and writing which was launched by a small grant from the NH State Council on the Arts. These early explorations, working with students at a local elementary school, proved fruitful.

By 1993, Image-Making Within The Writing Process (the first model she developed) was validated by the US Department of Education's National Diffusion Network as an "innovative and effective literacy program" and was awarded three years of federal funding for national dissemination. Over the next 13 years, Beth has continued to develop, enhance, and refine two art-and-literature-based writing models, Picturing Writing: Fostering Literacy Through Art (PW) and Image-Making Within The Writing Process (IM) which are now being used by over 5,000 teachers across 39 states and 3 US commonwealths. Since the development of Picturing Writing (1996), several schools across the country have received federal funding (Arts in Education Model Development and Dissemination Grant, Professional Development Arts in Education Grant, and Comprehensive School Reform Demonstration Grant) to adopt PW/IM. The Main Street School, in Exeter, NH, received a 3-year CSRD grant to integrate Picturing Writing and Image-Making into their language arts and science curriculum school-wide.

This comprehensive art infused approach to literacy learning consists of two dynamic, art-and-literature-based writing models that are designed to meet the needs of students with diverse learning styles. Through systematic progression of mini-lessons which utilize simple, hands-on art experiences and the study of quality picture books within an on-going Artists/Writers Workshop, PW/IM establish a democratic learning community by giving students access to visual and kinesthetic as well as verbal modes of thinking at each stage of the writing process. These art infused instructional models allow *all students* to enter the reading/writing process from a position of personal strength and enthusiasm. Together, Picturing Writing and Image-Making offer an engaging, yearlong alternative pathway into literacy learning which has been proven effective, particularly for those students who are at risk (http://www.picturingwriting.org/combined.html).

**A. Picturing Writing: Fostering Literacy Through Art** utilizes simple crayon resist art techniques and the study of quality picture books in a progression of literature, art, and writing mini-lessons designed to teach key literary elements to students with diverse learning styles. Picturing Writing is easily integrated into the curriculum, allowing teachers to teach essential reading/writing/listening/

speaking skills within content area curriculum in a way that is accessible for *all learners*. (http://www.picturingwriting.org/picturingwriting.html).

B. **Image-Making Within The Writing Process** is a dynamic art-and-literature-based approach to literacy learning that utilizes collage made from hand-painted textured papers to construct story or inspire poetry. Validated by the US Department of Education as an innovative and effective literacy program in 1993, Image-Making offers visual and kinesthetic as well as verbal modes of thinking at each and every stage of the writing process.

Facilitated within Artists/Writers Workshop, both Picturing Writing and Image-Making define words and pictures as equal and complementary languages for learning. As students draft their ideas in images first, they learn to create pictures that tell a story and write words that paint pictures. As students become fluent in the dual languages of pictures and words, they are able to utilize their strengths to acquire essential reading and writing skills (http://www.picturingwriting.org/imagemaking.html).

**Key Design Elements**

- Establishes an inclusive, democratic learning community in which *all students* are honored and given the chance to succeed
- Aligned with the theory of multiple intelligences and research on brain-based learning
- Encourages higher order thinking through ongoing opportunities for transmediation (the recasting of meaning from one sign system to another)
- Establishes a rich, art infused Artists/Writers Workshop in which words and pictures are treated as equal and complementary languages for learning and communicating ones ideas
- Provide students with access to visual and kinesthetic as well as verbal modes of thinking at every stage of the writing process
- Provides scaffolding that supports the visual and kinesthetic learner, the English language learner, an other who struggle with verbal skills

- Establishes authentic learning communities which engage students in meaningful hands-on, art-infused and inquiry-based learning

- Utilizes the study of quality picture books as mentor texts to teach the ART of writing as student craft their own literary masterpieces

- Offers ongoing professional development and follow-up classroom coaching

- Provides a simple framework which insures comprehensive, systematic delivery of art and writing mini-lessons that address state and national standards

- Provides a simple framework for developing effective mini-lessons which teach key literary concepts to all learners through a designed progression of literature, art, and writing experiences

- Provides a framework and methodology for the development of integrated curriculum units so that teachers can address state standards, teach mandated curriculum, and do so in a way that is meaningful and accessible to *all learners*

Picturing Writing and Image-Making are easily integrated into the language arts, science, and/or social studies curriculum. They provide opportunities to address state standards and teach district-mandated curriculum while engaging students in meaningful hands-on learning.

**Programmatic Analysis**

The Picturing Writing and Image-Making models are aligned with several features of the integrated arts models identified by MSA and discussed previously in Part II. They clearly fit within Level 3 of the first framework: The Capacity Building Model. As the model developer and a cohort of certified trainers conduct professional development workshops for teachers across the country, they work to build the capacity of teachers to effectively utilize these art-infused literacy models in their classrooms.

| **Level 3:** The Capacity Building Model<br>The program includes professional development for teachers and prepares teachers to use the arts in their own teaching. Artists train the teachers to utilize the capacity of the arts in instruction. |
|---|

In the case of PW/IM, "the artist" referred to in the above descriptor is the trainer.

The PW/IM instructional model goes beyond the Capacity Building Model, however, for the developer and/or trainer also can work collaboratively with teachers to design integrated curriculum units as Beth did at the Main Street School in Exeter, NH. This type of collaborative adoption and curriculum integration of the PW/IM model is closely aligned with Level 4: The Co-Teaching Model and Level 5: The Collaborative Integrated Curriculum Model. Again "the artist" described in these models are the developer and/or trainer who also can also serve as classroom coach, working collaboratively with classroom teachers and art specialist to design and implement art-fused, integrated curriculum units of study. At the elementary level, where this approach is most often used, the classroom teacher, with the support of the trainer and/or art specialist is responsible for designing and implementing units of study that integrate several areas of the curriculum.

**Level 4:** The Co-Teaching Model
Teacher and artist work together to integrate concepts from the arts and non-arts areas into the curriculum and these integrated approaches reinforce each other to improve teaching and learning.

**Level 5:** The Collaborative Integrated Curriculum Model
Teachers from different content areas identify units of study with common themes or concepts. Teachers and artists plan together. Each teacher instructs students within his/her discipline using common concepts.

The Picturing Writing and Image-Making (PW/IM) models are also aligned with the highest levels – level 5 and level 6 of the Minnesota VAI :

**Level 5**:

| | | | |
|---|---|---|---|
| Knowledge is represented as a synthesis of arts and non-arts disciplines. Significant integration is evident in the presentation of concepts. [Synthesis] | An interactive relationship is evident between arts and non-arts areas. Arts and non-arts disciplines support each other. [Interact] | Arts and non-art disciplines intersect in student understanding. Meaning in both disciplines is demonstrated and understood. [Relate] | Equal and significant attention is given to arts and non-arts techniques, skills, or concepts. Authentic experiences and media are used. [Integrate] |

**Level 6:**

| | | | |
|---|---|---|---|
| Knowledge is invented through integrated study. Knowledge exceeds what is presented in the separate disciplines. [Create] | Arts and non-arts disciplines mutually support and enhance each other. Borders between disciplines are not apparent. [Inter-dependent] | Arts and non-arts issues/topics are indivisible; students do not distinguish between disciplines, but can articulate disciplinary contributions if asked. [Flow] | Active involvement in developmentally appropriate knowledge results in work that fuses arts and non-arts disciplines. [Organic] |

The Picturing Writing and Image-Making (PW/IM) models are aligned with levels 3 & 4 of the Jacobs-Doughty Curriculum Integration Model. The program clearly meets the ideal of using an 'Arts Integrated' approach to instruction with "teaching artists" again referring to either the art specialist or the trainer.

**Level 3 & 4**: Arts Integrated [Arts Focused, and Arts Centered] Programs- Include arts education specialists and/or teaching artists providing discipline based instruction in all art forms which are being integrated. Integrated programs "enhance the understanding of areas of study outside of the arts disciplines themselves, as well as in-depth learning in the arts".

*Teaching-tool integration*

One discipline serves the other by providing a vehicle through which knowledge can be efficiently learned and remembered.

Unlike the Co-Teaching Model (level 4) or the Integrated Curriculum Model (level 5), at its highest level of implementation, the PW/IM Infusion Model does not rely on teacher/artist partnerships or multiple teachers but provides classroom teachers with enough expertise to design and deliver their own integrated curriculum, art-infused units of study.

## Research and Program Evaluation

***What evidence exists that the PW/IM Models improve literacy learning through the use of arts integration and the study of quality children's literature?***

A 1991-1993 study conducted by Dr. Susan Frankel, then a research designer at UNH, used pre- and post-tests art/writing samples and demographically matched comparison groups to document the impact of Image-Making Within The Writing Process on

approximately 375 New Hampshire students' writing skills and use of art as a language (http://www.picturingwriting.org/pdf/imresearch.pdf).

A second study conducted from 1996-1998, also designed by Dr. Susan Frankel, then of RMC Research, and analyzed by Patrick Cunningham, a doctoral student at UNH, used pre- and post-tests art/writing samples and demographically matched comparison groups in New Hampshire, Hawaii, and Texas to document the impact of Picturing Writing and Image-Making as a yearlong intervention. This sizeable study looked at the impact of this approach on 555 students' writing skills and use of art as a language (http://www.picturingwriting.org/pdf/evaluation.pdf).

Dr. Susan O'Connor, Director of Instruction in Language Arts and Science for Main Street and Lincoln Street Schools in Exeter, NH has compiled five years of standardized test score data that had been analyzed by state and national independent consultants, 1999-2004 (http://www.picturingwriting.org/pdf/exeter.pdf).

**Research questions:** These studies examined the following questions:

1. *First study: What are the effects of Image-Making on students' writing and the use of visual elements as a language for the communication of ideas?*
2. *Second study: What are the effects of Picturing Writing and Image-Making as a yearlong intervention on students' writing and the use of visual elements as a language for the communication of ideas, particularly for those at risk?*
3. *Standardized test score data compilation: How do Picturing Writing and Image-Making as a yearlong intervention impact students' reading and writing skills, particularly for those at risk?*

The results of the 1991-1993 study on the impact of Image-Making Within The Writing Process on student writing and use of art as a language documented significant gains in the quality of student writing and use of art as a language, as compared to demographically matched comparison groups. This study, reviewed by the US Department of Education's Program Effectiveness Panel of the National Diffusion

Network resulted in the validation of Image-Making Within The Writing Process as an "innovative and effective literacy program" in 1993. The results of the 1996-1998 study documented significant gains in the quality of student writing and use of art as a language, with greatest gains made by at-risk learners. For a comprehensive report, see "Evaluation of Yearlong Art-and-Literature-Based Approach to Writing," 1998 (http://www.picturingwriting.org/effectiveness.html).

For a comprehensive report of Exeter, NH standardized test score data, please see: *Standardized Test Results, Main Street School, Exeter, New Hampshire, 1997-2004* report. (http://www.picturingwriting.org/pdf/exeter.pdf)

**Some Key Findings** from Exeter data:

**California Achievement Tests: Grade 2**

- The percentage of Title 1 students scoring in the top 20% nationally more than doubled compared to Title 1 students' scores before Picturing Writing and Image-Making were adopted.

- Following school-wide adoption, no Title 1 students scored below the national average of all students. Note that Title 1 students had to score below the 50 percentile at the beginning of the year to qualify for the Title 1 Program.

- Special Education students also showed marked improvement. The percentage of students scoring in the top 20% nationally increased by 5 times while the percentage of those scoring below the national average was cut in half.

**Gates MacGinitie Reading Comprehension** findings for At-Risk 2nd graders, 2001:

- After only 2 years of school-wide adoption, comparing the test scores of the at-risk second graders to the *national average of all second graders*,

Title 1 students scored in the 67th percentile (with the national average of regular education students being 50 percentile). (The same Title I students had to have tested below the 50th percentile at the beginning of the year to receive Title 1 services.) Special Education students scored in the 58th percentile (8 percentile points above the national average of *all students*.)

- Comparing the reading comprehension scores of the Title 1 students before and after school-wide adoption, percentage of Title 1 students scoring in the top 20% nationally quadrupled, while the percentage scoring below the national average was cut by nearly $\frac{3}{4}$ .

- Comparing reading comprehension scores of Special Education students before and after school-wide adoption, the percentage of special education students scoring in the top 20% nationally grew by nearly 20%. The percentage of special education students scoring below the national average decreased by 24%.

**NHIEAP Grade 3 Language Arts Scores**:

Title 1 Students scoring Basic and Average compared to Title 1 State Average:

- Comparing Exeter Title 1 students' Language Arts Scores to Title 1 students statewide, Exeter students maintain a significant lead during and beyond the grant period.

- Exeter's Special Education population showed significant growth and maintain a significant lead during and after the grant period when compared to the state average for special education students.

- By 2004, 56% of Exeter's Special Education students scored in the Basic and Above Average range.

- While Title 1 students scored below the state average of all students in writing before school-wide adoption, Title 1 students scored above the state average of *all students* in writing during and after the grant period.

**Siverolli Reading Assessment, Fowler, CA, 2000:**

In a third grade classroom where 50% of the students were second language learners and 75% participated in Free and Reduced Lunch, 36% of the students scored 1–4 years below grade level in reading before Picturing Writing. After 8 months of consistent use of Picturing Writing, 100% scored at or above grade level, with 75% scoring 3–4 years above grade level.

**Next steps for PW/IM Model**

The Center for the Advancement of Art-Based Literacy will continue with the national dissemination of Picturing Writing and Image-Making through summer institutes held at the University of New Hampshire and other sites around the country as well as through on-site teacher-training throughout the year. Beth Olshansky and her colleagues have particular interest in continuing to document the impact of PW/IM on the acquisition of reading and writing skills of Title I and Special Education students as well as English language learners, those targeted by NCLB. Beth will continue to create and refine instructional materials. She has recently produced a DVD overview of the integrated curriculum models developed at the Main Street School and plans to produce DVD companions for her eight existing instructional guidebooks. Beth is working on a professional book with Heinemann.

***Case Study #3:***

***The Integrated Instructional Model (IIM)***

Founders:

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**Program Description and Goals**

The Integrated Instructional Model (IIM) is and arts infused instructional model co-developed by Dr. Cynthia Vascak of Plymouth State University and first, second and third grade looping teacher, Wendy Oellers, M.Ed from the Gilford Elementary School, to enhance teaching and learning with emphasis on creativity, higher order thinking and critical skills, as well as community-building and democratic process.

This project received funding through an Arts in Education Model Development and Dissemination Program Grant for the development, training, evaluation and dissemination of the IIM model in the Gilford, Ashland and Inter-Lakes Elementary Schools. The USDOE created the Model Arts Dissemination Awards to give model programs an opportunity to implement and study the impact of their work. The purpose of awarding these grants was to identify potential replicable arts integration models. This is a three-year research project that will document impact on learning and instruction.

IIM has been implemented in Gilford since 1988; the USDOE grant extended teacher capacity at the school.

The three IIM core components are:

a) Community Building and Democratic Process,
b) Arts Integration and
c) Inquiry-based Learning.

Assessment is an integral part of the IIM. Authentic assessments and assessment portfolios are used to build reflective practice in teachers and students. IIM also uses standardized and traditional assessment methods.

**Major Goals and Objectives for IIM.**

- To create a replicable model of an arts-infused instructional delivery system for all educators so that all children receive arts integrated instruction every day.
- To create a sustainable Professional Development program based on modeling arts-infused instruction and the three component areas of IIM as well as "experiencing the IIM in action."
- Document and evaluate the impact of implementation of the IIM professional development program on instructional practice and impact on student growth and development including maintenance of academic performance.

**Key Design Elements**

- Workshops designed to facilitate community, interdisciplinary planning, authentic assessment, inquiry-based instruction and arts integration
- Arts in Education Summer Institute
- Access to Interactive Theater presentations
- Ongoing mentor support for teachers to facilitate enrichment of instruction and assessment
- Cultivating Community and Democratic Process Through the Arts
- Portfolios and Authentic Assessment

- Designing and Implementing Essential Questions,
- Socratic Discussion and Inquiry-based Learning
- Moving Literature: Using Movement and Theatre to Experience Children's Literature
- Differentiated Instruction
- Individualized Topics in Special Education and the Arts
- Planning Integrated Artist Residencies
- Theme-based Unit Planning

**Programmatic Analysis**

The Integrated Instructional Model aligns with features of several of the integrated arts models listed in Part II. It clearly fits level 3 of the first framework; The Capacity Building Model. As Dr. Vascek and Ms. Oellers conduct professional development workshops with teachers in IIM schools, they are working to build the capacity of teachers to effectively utilize IIM in their classrooms.

| **Level 3:** The Capacity Building Model<br>The program includes professional development for teachers and prepares teachers to use the arts own in their own teaching. Artists train the teachers to utilize the capacity of the arts in instruction. |
|---|

The work that Vascek and Oellers are doing, the IIM Schools would appear to fit nicely into Level 4: The Co-Teaching Mode and into Level 5: The Collaborative Integrated Curriculum Model.

**Level 4:** The Co-Teaching Model

Teacher and artist work together to integrate concepts from the arts and non-arts areas into the curriculum and these integrated approaches reinforce each other to improve teaching and learning.

**Level 5:** The Collaborative Integrated Curriculum Model

Teachers from different content areas identify units of study with common themes or concepts. Teachers and artists plan together. Each teacher instructs students within his/her discipline using common concepts.

The Integrated Instructional Model also fits the highest level – level 5 and level 6 of the Minnesota VAI:

**Level 5**:

| | | | |
|---|---|---|---|
| Knowledge is represented as a synthesis of arts and non-arts disciplines. Significant integration is evident in the presentation of concepts. [Synthesis] | An interactive relationship is evident between arts and non-arts areas. Arts and non-arts disciplines support each other. [Interact] | Arts and non-art disciplines intersect in student understanding. Meaning in both disciplines is demonstrated and understood. [Relate] | Equal and significant attention is given to arts and non-arts techniques, skills, or concepts. Authentic experiences and media are used. [Integrate] |

**Level 6:**

| | | | |
|---|---|---|---|
| Knowledge is invented through integrated study. Knowledge exceeds what is presented in the separate disciplines. [Create] | Arts and non-arts disciplines mutually support and enhance each other. Borders between disciplines are not apparent. [Inter-dependent] | Arts and non-arts issues/topics are indivisible; students do not distinguish between disciplines, but can articulate disciplinary contributions if asked. [Flow] | Active involvement in developmentally appropriate knowledge results in work that fuses arts and non-arts disciplines. [Organic] |

The Integrated Instructional Model fits clearly into levels 3 & 4 of the Jacobs-Doughty Curriculum Integration Model. The program clearly meets the ideal of using an 'Arts Integrated' approach to instruction.

It also would appear that the program as implemented in the IIM schools intends to meet the goals of Level 5.

**Level 3 & 4** Arts Integrated [Arts Focused, and Arts Centered] Programs- Include arts education specialists and/or teaching artists providing discipline based instruction in all art forms which are being integrated. … Integrated programs "enhance the understanding of areas of study outside of the arts disciplines themselves, as well as in-depth learning in the arts ".

*Teaching-tool integration*
One discipline serves the other by providing a vehicle through which knowledge can be efficiently learned and remembered.

**Level 5:** Arts Infused- These programs enhance the education of every student and the arts are "at the core of every program within the school." These programs are a sequential discipline-based approach to arts education. The arts disciplines of drama, music, dance and visual arts are incorporated into all academic areas studied in the regular classroom. This instruction is provided by artists/specialists who teach every child in the school on a weekly basis.

## Research and Program Evaluation

UNH Professor Dr. William Wansart has been conducting research to document the effects of the IIM. Preliminary data has been submitted to the US DOE in 2002 and 2003. The final report is forthcoming in June, 2006.

Dr. Vascak's research will include examining the following:

1. Impact on growth, development and change in teacher values and practice.
2. Impact on student holistic growth & development & academic performance
3. Ascertainment of efficacy of Professional Development for sustainability & dissemination.
4. Ascertainment on-going Professional Development needs of teaching faculty.

Kinds of data to be collected and used in these evaluations:

1. Parent, teacher, and student surveys
2. Direct classroom observations and videotaping for student-teacher observations.

3. Administrator Interviews
4. Special Education Focus Group via VSA arts of New Hampshire
5. New Hampshire Educational Improvement and Assessment Program data
6. Terra-Nova Test of Creativity grades 1-5 at GES only.
7. Torrence Test of Creativity; Visual and Verbal as Pre- and post-test at GES & ILES – 3rd grade & up.
8. Cooper-Smith Inventory of Self-Esteem at GES and ILES.
9. Art Specialist Interviews
10. Running records for training meetings and Team meetings
11. Collection, scoring, and evaluation of students' visual art works

***Case Study #4:***

***Inspired Learning Through the Arts, VSA ARTS of New Hampshire***

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jcurcio7@aol.com

**Program Description and Goals**:
Inspired Learning Through the Arts (ILTA) supports arts integration and infusion into interdisciplinary teaching mini-units. The Inspired Learning Through the Arts (ILTA) Professional Development model was designed for the Brentwood School, based upon their behavior program, to help students with alternative learning styles find a niche in the classroom by providing these same students with multiple modality instructional methodology.

The goals of the program are to help schools and teachers meet the individual learning needs and styles of students – especially students with special learning needs - through participation in professional development on integrated curriculum and arts-education strategies.

Multiple Intelligences and Differentiated Instruction serve as a basis for developing practical, hands-on, applications of the arts. Artists or arts educators instruct teachers in specific arts disciplines, based upon a pre-determined and planned mini-unit of instruction. Interdisciplinary groups of teachers collaboratively plan a mini-unit, then map out how each of their disciplines dovetail into a sequence of lessons, using any one of or a blend of dance, theatre, music, visual arts.

The program has been implemented at:

The Brentwood School
1 Brentwood Drive
Merrimack, NH 03054
603-424-4134

Epping Elementary School
17 Pleasant Street
Epping, NH 03042-0907
603-679-8003

**Programmatic Analysis**

The Inspired Learning Through the Arts Model (ILTA) matches with several features of the implementation models cited previously.

**Level 3:** Capacity Building Model
The program includes professional development for teachers and prepares teachers to use the arts in their own teaching. Artists train the teachers to utilize the capacity of the arts in instruction.

**Level 4:** Co-Teaching Model
Teacher and artist work together to integrate concepts from the arts and non-arts areas into the curriculum and these integrated approaches reinforce each other to improve teaching and learning.

**Level 5:** Collaborative Integrated Curriculum Model
Teachers from different content areas identify units of study with common themes or concepts. Teachers and artists plan together. Each teacher instructs students within his/her discipline using common concepts.

The ILTA model also matches the highest levels –level 5 and level 6 --of the Minnesota VAI :

**Level 5**:

| | | | |
|---|---|---|---|
| Knowledge is represented as a synthesis of arts and non-arts disciplines. Significant integration is evident in the presentation of concepts. [Synthesis] | An interactive relationship is evident between arts and non-arts areas. Arts and non-arts disciplines support each other. [Interact] | Arts and non-art disciplines intersect in student understanding. Meaning in both disciplines is demonstrated and understood. [Relate] | Equal and significant attention is given to arts and non-arts techniques, skills, or concepts. Authentic experiences and media are used. [Integrate] |

**Level 6:**

| | | | |
|---|---|---|---|
| Knowledge is invented through integrated study. Knowledge exceeds what is presented in the separate disciplines. [Create] | Arts and non-arts disciplines mutually support and enhance each other. Borders between disciplines are not apparent. [Inter-dependent] | Arts and non-arts issues/topics are indivisible; students do not distinguish between disciplines, but can articulate disciplinary contributions if asked. [Flow] | Active involvement in developmentally appropriate knowledge results in work that fuses arts and non-arts disciplines. [Organic] |

The ILTA model fits levels 3 & 4 of the Jacobs-Doughty Curriculum Integration Model. The program clearly meets the ideal of using an 'Arts Integrated' approach to instruction.

**Level 3 & 4**: Arts Integrated [Arts Focused, and Arts Centered] Programs- Include arts education specialists and/or teaching artists providing discipline based instruction in all art forms which are being integrated. Integrated programs "enhance the understanding of areas of study outside of the arts disciplines themselves, as well as in-depth learning in the arts".

*Teaching-tool integration*

One discipline serves the other by providing a vehicle through which knowledge can be efficiently learned and remembered.

**Research and Program Evaluation Results**

Two outside evaluators conducted research on the effects of the ILTA model in 2003-2004. These were RMC Research, of Portsmouth, NH and Main Street Academix (MSA), Henniker NH (full disclosure requires me to report that this is our firm).

RMC surveyed and interviewed 13 teachers at Brentwood School, an alternative high school in Merrimack, NH, and 6 middle school teachers at the Epping Middle School. MSA researchers interviewed 15 students at Brentwood and 25 6th grade students at Epping and surveyed all high school students at Brentwood and all 6th graders (n=104) at Epping.

RMC Research was hired to look at changes in teacher practice while Main Street Academix was hired to evaluate student perceptions of school climate and effective teaching, and student behavioral changes during the time of ILTA implementation at Brentwood.

- Pre- and post teacher surveys assessing the degree of arts integrated lesson or unit planning were conducted by RMC
- Surveys assessing teachers' levels of comfort using the arts to teach was collected by RMC research.
- Teacher interviews were conducted by RMC

**RMC Research Results**

RMC Research was hired to look at changes in teacher practice during the time of ILTA implementation at Brentwood and Epping. They used the following research methods:

- Pre- and post teacher surveys assessing the degree of arts integrated lesson or unit planning were conducted by RMC

- Surveys assessing teachers' levels of comfort using the arts to teach were collected by RMC research.
- Teacher interviews were conducted by RMC

RMC's data was exclusively qualitative and so no generalizations about the program are possible from these results. Yet, the comments shed some light on the reactions of individual teachers to the program. Below are a few examples of teachers' comments:

Teacher Perceptions of the Effects of ILTA

*"A young girl who is coded for special education and speech had a problem in history class. She flunked three terms. Fourth semester we did a play—MacBeth. She had three lines and she really wanted to be in the play. She also did a project on Robin Hood. She read the story, made a children's book, illustrated it and bound the book." The teacher went on to share the success that student made because of doing the play, and the enthusiasm of student and teachers as they do more arts-based activities.*

*"Students who are in special education have done well. One student did very well on murals and used the marbling techniques on other projects. Another girl who is in special education loved using colored pens for calligraphy. Even though she is not able to read, write, or spell, she does spell words in calligraphy. She has slowed down and done better." This teacher went on to say that some of the boys think it is "sissy stuff" when they first start using art activities, but by the end of the year they change their attitude because they enjoy what they are doing and everyone is involved.*

*Another example shared by a teacher tells several success stories. "An 8th grade boy who was failing with all D's in classes became a team leader for the timeline on the U.S. Constitution. He did original artwork and made a scale model. He went to a B in English and Social Studies. He has since raised all his grades and is maintaining them in third and fourth quarters. His behavior has totally turned around."*

*"Another 8th grade student who had mediocre grades went from D's and C's to C's and B's. He is excellent in art, music and the unified arts*."

Three of the four middle school teachers interviewed indicated that they have used the arts before in their instruction, but the implementation of the ILTA model has enhanced their ability to integrate activities across the curriculum in a more systematic and meaningful way. There was a need to make a teaching shift to have it more student-inquiry-based and driven.

Teachers are doing more project-based learning in their classes. As one teacher commented, *"This year we are doing projects in the classroom, and I embraced it slowly*." Another teacher remarked about integrating the papermaking and how "*the mixtures related to most of the physical sciences such as density and viscosity."* He also was able to use the unit on sound and relate it to the Greek lyres and help his students understand the concepts through their artist in residence, Randy Armstrong and his percussion instruments.

At the high school level, several teachers reported that they have become more open to ideas about using art activities in specific lessons (e.g., business, mathematics) and indicated that collegial exchanges in the initiative had broadened their perspectives and instructional repertoire.

Several teachers could see positive changes in students. For example, one student, described as a closed person who does not interact with others, is very good at drawing. The arts projects gave him a way to excel and share his skills with others. "*Without the arts instruction"*, his teacher said, "it [his drawing ability] *would never have come out*."

So, while these data are only selective descriptive accounts, there does appear to be some positive effect that may be attributable to the program. These kinds of descriptive data, used to tell the story of a program, do not represent rigorous, standards-based program evaluation research, but they can, nevertheless, be useful in understanding strengths and weaknesses of a program (see next section on how your program can collect these kinds of data).

For a comprehensive report of findings, please see:
*VSA arts of New Hampshire: Inspired Learning Through the Arts Professional Development Model*, October 2003

**Main Street Academix Procedures and Results**

MSA was asked to come into these schools during the spring of 2004 quite a while after the program had been implemented in both schools. We were asked to examine the impact of ILTA on students, looking specifically at students' perceptions of school climate in the two schools. VSA Arts of New Hampshire wanted to see if students who experienced arts education had more positive attitudes toward school, peers, and teachers.

We were interested in answering the following questions:

- In what ways and to what extent does exposure to Arts-Based Instruction affect students with special education needs as compared to regular education students?
- In what ways and to what extent does exposure to Arts-Based Instruction affect students' motivation to learn?
- In what ways and to what extent does exposure to Arts-Based Instruction affect students' perceptions of school climate

MSA used the following research methods:

- Conducted in-depth, 30 minute students interviews with students from Epping and The Brentwood School
- Developed and conducted a school-wide student survey assessing student perceptions of school climate (safety, peer respect, teacher student relations and respect) in two schools where students had recently completed Arts Integration Learning projects (Brentwood and Epping).
- Conducted secondary analysis of discipline, attendance and achievement data of Brentwood students collected 2 weeks prior to, during and 2 weeks after the arts intervention.
- Completed a Case Study Analysis of After School Yurt Building Project at the Epping School

**Some Key Findings**

- "Nearly 2/3rds of the (self-identified) non-college-bound students at both schools reported that having opportunities to learn through the arts helped them to develop new skills.
- Over 60% of all college-bound students reported that they learned more and enjoy having opportunities to show teachers skills they don't usually show or use in class through the arts.
- Over 60% of all students reported that working with others on arts projects helped them to learn about other people. This number was even higher (72%) for the non-college-bound middle school students in this study, reinforcing the need to infuse the arts into the younger grades.

- While Epping Middle School students reported having many opportunities to learn through arts integration in nearly all subject areas, the Brentwood School students – a special education population (of "at-risk" youth) – reported more positive perceptions of the effects of arts integration on their learning, suggesting a disproportionately positive impact of the arts on special needs students.
- Despite the extensive use of arts integration at Epping, many students viewed the school climate there as being harsh. There was reported to be a significant amount of peer harassment, and students' sense of belonging at Epping was low as measured by this study."

We asked students several questions about their experience as learners and the effectiveness of the ILTA integrated mini-units.

- 62% of the 6th graders at Epping and 67% of the college-bound students indicated that indeed this model helped them to learn new skills.
- 56 % of the non-college bound students at Epping felt mini-units helped them gain new skills.
- 67% of both groups reported enjoying being able to have opportunities to use the arts to show what they know.

"At the Brentwood School 67% of the college-bound students and 74% of non-college bound students said the mini-units helped them learn new skills. This information is particularly significant from the point of view of how the arts impact special needs populations. Historically, it has been thought that special needs populations are indeed visual learners and typically do not thrive in traditional lecture style, direct instruction environments. It would appear from the Main Street Academix Research that ILTA appeals to non-college bound, special needs students in helping them to display their learning in alternative formats, allowing them to have equal access to the academic curriculum."

*W.K. Preble, et.al., p. 37. Safe Measures TM; The Impact of Arts Integration on Students: A Study of Brentwood and Epping Schools.*

**MSA's Report:**
*Safe Measures TM; The Impact of Arts Integration on Students: A Study of Brentwood and Epping Schools. 2003-2004, Drs. William Preble, Ed. D., Larry Taylor, PhD., Meredith McDonald, M. Ed., Main Street Academix*

# Part IV

## Recommendations for Future Research

## New Hampshire Integrated Learning Project

In this section we will discuss ways that arts educators across New Hampshire can continue to upgrade both their programs and the quality and rigor of evidence showing the effectiveness of their programs in meeting specific programmatic outcome goals.

**Strengthening Arts Programs Through Formative Assessment**

Before you can effectively assess, evaluate or measure the impact of your arts education or any other program, you need to start by developing a good research question.

> *A research question acts as the guiding force behind the experiment. It is the broad question that the experiment is supposed to answer. The research question poses the problem of the relationship between the objective(s) and the purpose, between the specific experimental procedure and why you are doing that procedure in the first place.*
>
> www.ncsu.edu/labwrite/res/res-glossary.html

In simpler terms, a research question becomes the guide to any investigation you want to make. It sets out the focus for all data collection. When you read the question you then begin to ask yourself, "What kinds of information will I need to collect in order to answer this question?" A research question is a question that one cannot answer without going out and collecting evidence of some kind and then using this information to frame your answer.

1. Quantitative Research Questions

- ***To what extent*** *does exposure to an intensive, four week artist in residence program on African Dance and Drumming, affect student behavior, peer respect and peer relationships, and student self-esteem?*

- ***To what extent*** *does student engagement in the arts at our school affect academic achievement in reading and math as measured by the New Hampshire State Assessment?*

The answers to these research questions will therefore require the collection of data that will be quantified.

Most New Hampshire arts education programs do not have the time, resources or expertise needed to answer these type of research questions. It may be the case, however, that some well-developed New Hampshire arts programs may wish to begin to gather quantitative evidence with which to address research questions such as these. This would mean the collection and use of statistical data about academic achievement, student behavior, school climate, school safety, self-esteem, belonging, teacher student relationships, or peer respect. There are existing instruments that can be purchased or which are available within the public domain that can be used to measure these variables.

For those who are interested in learning more about how to design and initiate a rigorous program scientific research to evaluate the impact(s) of your program please see the section on Scientific Research below.

After spending a year talking with arts educators as part of this planning grant, we have learned that many arts educators are interested in learning about and improving their own formative assessments. They hope to collect and use data to better understand the impact of their programs on participants and they wish to use this information to strengthen their programs.

To collect descriptive data on a program or to collect evidence that would allow one to 'tell important stories' about a program or the experience of participants in the program, one would ask qualitative research questions.

2. Qualitative Research Questions

- *In what ways does participation in arts education professional development with professional arts educators contribute to teachers adopting arts integration strategies?*
- *How does a workshop on a specific arts technique affect a teacher's level of skill and comfort in using these teaching methods in the classroom?*

Asking these kinds of questions will provide opportunities to collect rich descriptive data about a program from participants and offer a great deal of information that can be instrumental in improving upon a program.

a. Use Open Ended Questions

One of the things that we try to remember as researchers is this saying: *"**The less you know**--about a program or about specific research methods you should use**---the more open**—as in open-ended questions-- **you go**".*

A simple yet powerful form of program evaluation can be the testimonials of students and teachers who have or are currently participating in the program. Asking these participants the most open ended questions possible will shed light on the key attributes of the program from a participant perspective.

A program designer can easily provoke feedback about his/her program by asking open ended questions like these:

1. Grand Tour Questions: These are the most open ended questions you can ask. For example: *Please think about your experience in*

*this program, then, take me for a 'grand tour' around what your experience in this program has been like*.

2. Strengths and Weaknesses Questions: Slightly less open ended, are questions asking specifically for information about the most and least positive aspects of your program. *What were the best and worst parts of your experience in this program*?
3. Magic Wand Questions about Improvements to a Program*:* One of our favorite questions for collecting data that speak to the issue of 'needed changes' and the 'ways participants would improve the program for people like themselves' is simply to ask participants what 3 THINGS they would change about the program or experience, if they had a real magic wand.

b. Methodological Choices:

- If you ask these questions verbally, this is called an ***interview***.
- If you ask these open ended questions in a written form, this is called an ***open-ended questionnaire***.
- If you ask these questions in small groups of 8-12 people, this is called a **focus group**.

c. Capturing Subjects Own Words and Personal Stories

In any one of these cases, the data you end up with will be WORDS…rich, descriptive words. It is your responsibility as a qualitative researcher to capture the words of your subjects in a form that is as accurate and precise as possible. Use a tape recorder if you need to (with appropriate human subject protections, consent forms, and permission slips as required). Better still have someone who can take highly accurate notes, capturing not every word, but rather key phrases, complete sentences, and stories that are told by your subjects. Capturing and preserving their ***exact words*** (direct quotes) whenever possible is a key. Do not summarize what they say or translate their

> words into your own. After you have collected a set of written responses to open ended questionnaires, completed a set of interviews, or conducted a focus group, look for patterns in the data and organize your results around the most obvious themes or topics.

**While qualitative data can be powerful and capturing the words and stories of subject can be exciting and useful for making decisions about program improvement, qualitative data is not sufficient for rigorous program evaluation. We need to employ much more powerful research techniques if we hope to 'prove' to our clients, our funders, or our critics that these programs 'really work'.**

**The Highest Standards for Scientific Research and Evaluation**

For schools and programs - like arts education programs that are seeking federal and state funding - to comply with the No Child Left Behind Act, they must demonstrate the effectiveness of their educational programs. Proof matters these days. Although qualitative analysis of arts integration programs, such as case studies, can provide evidence of effective practice, valid claims of a program's effectiveness require *scientific, statistical, quantitative* analyses.

A profession with a long history of theory, education has had a short and meager experience with proof. All stakeholders in education have had an equally long history of frustration and disappointment with dedicating resources to curricular initiatives that sound good but fail to deliver.

> "There is no trusted source of information for what research says in education, and there's a plethora of voices out there and curricula that is being advertised as scientifically based."
>
> Grover J. "Russ" Whitehurst, Director
> Institute of Education Sciences

Practitioners, parents and community members, state and local educational leaders as well as potential funders, all need to be convinced of what really works. To this end, the US Department of Education has created the What Works Clearinghouse (WWC). The WWC gathers studies of the effectiveness of educational interventions (programs, products, practices, and policies). It spells out standards for valid and reliable program evaluations, reviews studies that have the strongest design, and reports on the strengths and weaknesses of those studies against the WWC Evidence Standards so that all stakeholders know what the best scientific evidence has to say.

The WWC reviews studies in three stages and looks for the following attributes in the research that they recognize as meeting their standards:

**Stage 1: (Relevance).** The WWC screens studies to determine whether they meet criteria for relevance on the following dimensions:

(a) relevance of the intervention of interest
(b) relevance of the sample to the population of interest and the recency of the study
(c) relevance and validity of the outcome measure

**Stage 2 (Evidence).** The WWC determines whether the study:

(a) provides strong evidence of causal validity
(b) includes randomized controlled trials
(c) does not have problems with attrition, or disruption
(d) contains statistical reliability measures of all instruments used in the study

**Stage 3 (Important Characteristics).** All studies that meet the criteria for inclusion and provide some evidence of causal validity are reviewed further to describe other important characteristics. These other characteristics include:

(a) intervention fidelity
(b) outcome measures

(c) extent to which relevant people, settings, and measure timings are included in the study.
(d) extent to which the study allowed for testing of the intervention's effect within subgroups
(e) statistical analysis
(f) statistical reporting

For further information see: http://www.whatworks.ed.gov/reviewprocess/review.html

Studies that "Meet Evidence Standards with Reservations" include quasi-experiments with equivalent groups and no attrition or disruption problems. These studies include randomized controlled trials with randomization, acceptable levels of attrition, or disruption problems.

Studies that do not "Meet Evidence Standards" include case studies, surveys, studies that rely on single group (no control) pre-post-test data, and descriptive kinds of reports.

Schools and researchers who are interested in establishing the efficacy of arts-integration programs like those included in this report, would be well served to consider addressing the WWC screening standards before implementing innovative arts integration programs, practices and products.

## In Conclusion

We hope that this report captured much of the thinking and discussion we had as a group over the past year, as part of this planning grant process. The conceptual frameworks proposed above should offer all educators in New Hampshire a clearer picture of the best practices that are possible as they implement and design arts education programs in the future.

The Case Studies should provide a glimpse into the nature of some very accomplished and deeply sophisticated arts education programs in our state. We hope that these will serve as models for future documentation as well as inspiration for other schools and organizations to further develop their programs and evaluation procedures.

Finally, we hope that the discussion of qualitative research models and strategies will help arts educators refine and improve the quality of their formative evaluation procedures so that they can gain clearer insights into the strengths and limits of their programs. We hope they will use this information as 'action research' to reflect on and improve their work over time. We also hope that the stark realities offered by the Whitehurst/What Works Clearinghouse Standards will demonstrate to arts education leaders what it will take to create models that are accepted nationally as scientific, evidence-based programs that work.

# Note on Sources

At the time that this report was written only minimal evidence was available about the programs used here as case studies. Information about these programs was gathered through discussions with the director or developer of the program and through material that was, at that time, unpublished. For further information about these programs please visit the websites noted in this report or contact the program director.

# APPENDIX A

**New Hampshire Integrated Learning Project**
**Research Sub-Committee**
**New Hampshire Department of Education**

## Review of Recent Research
## Arts in Education

January, 2005

Dr. William K. Preble
Dr. Zvi Szafran
New England College and
Main Street Academix

## Arts in the Basic Curriculum (South Carolina)

Participants: SC Arts Commission, SC Dept. of Education, Winthrop University College of Visual and Performing Arts

Background: Statewide collaboration begun in 1987. Goal is that every child in South Carolina will have access to comprehensive education in the arts.

Web: edpsych.ed.sc.edu/ope/projects/artseducation/

How Evaluated: parent/teacher/student surveys; classroom observations; teacher/admin interviews; focus groups; standard tests in English language arts/Math; school data (attendance, discipline, # of art shows).

Results: Arts schools were compared to non-arts schools. % of students rated proficient or advanced on standardized tests increased in arts schools, but this may have been because of different teaching methods. Heavier emphasis on arts did not harm standardized test scores (which had been a concern).

## Arts for Academic Achievement (Annenberg Challenge Grant)

Participants: Minneapolis public schools (through Annenberg Grant), Perpich Center for Arts Education

Background: Five year partnership to accelerate student achievement in and through the arts. Professional development with teachers a key element.

Web: www.mpls.k12.mn.us/aaa/menu/htm

How Evaluated: teacher surveys; classroom observations; group/individual interviews; case studies; standard tests in Reading/Math; school demographic data

Results: Mixed improvement in test scores (there some years, in some subjects, but nothing continuous)

## Partnership Grant Program (New York City)

Participants: Center for Arts Education (non-profit org), individual NYC public schools

Background: Goal is restoring and sustaining arts education as essential part of every child's education in NYC public schools. Partnership Grant Program awards grants to schools to form arts partnerships with cultural and community orgs. Parents as Partners funds arts activities for families. Career Development Program provides school to career activities for HS students.

Web: www.cae-nyc.org/

How Evaluated: teacher/artist/coordinator/cultural org admin surveys; observations; interviews; focus groups; standardized tests; school demographics (attendance, discipline); student work; meta analysis

Results: No significant differences in standardized tests, slightly higher reading scores for lower socioeconomic students in arts program schools. Qualitative results were positive.

## A+ Schools Program (North Carolina)

Participants: 25 schools in NC, starting 1995.

Background: Goal is integrating arts with understanding of multiple intelligences to support school reform.

Web: www.aplus-schools.org [does not work]

How Evaluated: teacher/principal/parent/student/partner surveys; observations; interviews; focus groups; case studies; test scores

Results: No significant difference between participating schools and non-participating on standard tests. Teachers felt different assessment instruments needed.

## Transforming Education Through the Arts Challenge

Participants: 36 schools in 8 states, National Arts Education Consortium, J. Paul Getty Trust, Annenberg Challenge Grant. Started 1996.

Background: Goals are to link comprehensive arts education with national and local efforts to reform schools and to create school environments that ensure positive intellectual development in the arts for all learners.

Web: www.aep-arts.org

How Evaluated: teacher/mentor/student surveys; observations; interviews; demographic data (attendance, mobility, dropout rates); test scores; curriculum unit analysis; arts assessment; case studies.

Results: No significant relationship between arts implementation and reading/math scores. Teachers believed that students were stronger in creative thinking, writing, motivation, cooperation, alternate solutions to problems.

## Chicago Arts Partnerships in Education

Participants: 30 Chicago Public schools, 45 professional arts organizations, 11 community organizations, Chicago Arts Partnership

Background: To serve students by advancing the role of the arts in K-12 education.

Web: www.capeweb.org

How Evaluated: artist surveys; observations; student/artist interviews; focus groups; student writing

Results: Some improvements, but not yet at point of significance in 1999.

# APPENDIX B

Resources from ABC
Arts in the Basic Curriculum (South Carolina)

Contents:

1. Arts Infusion Continuum

2. Essential Elements for Arts Integration Programming (draft)

3. Selected References Related to Interdisciplinary and Integrated Arts Education

4. Questionnaire, Interview and Survey Series
   - Parent Questionnaire
   - Teacher Questionnaire
   - Arts Teacher Questionnaire
   - Arts Teacher Interview
   - Administrator Interview
   - Focus Group Guidelines
   - Student Survey

The resources provided in this appendix are from the Arts in the Basic Curriculum program. Ray Doughty, who has a long history with ABC and was hired by the New Hampshire Department of Education as facilitator for the Integrated Learning Project has shared these materials.

Of particular value are the Arts Infusion Continuum and the Essential Elements for Arts Integration Programming. Both of these tools should be useful to districts when identifying where they are and where they can go with their integrated arts work or building a case for financial support.

These tools describe an exciting world of possibilities for arts integration in New Hampshire.

Marcia McCaffrey
Arts Consultant
New Hampshire Department of Education

## AN ARTS INFUSION CONTINUUM*

| Infusion Level → <br> Instruction ↓ | FOUNDATION | | BUILDING | | BEST PRACTICE |
|---|---|---|---|---|---|
| | **Arts Basic (Serendipitous)** | **Arts Enhanced (Planned Exposure)** | **Initial Arts Integration** | **Developed Arts Integration** | **Arts Infused** |
| **CONCEPTS TAUGHT** | Knowledge is discipline specific<br><br>Arts concepts are taught primarily by arts specialists<br><br>Arts instruction may be standards-based | Some superficial connections made between arts and non-arts disciplines<br><br>Arts instruction is standards-based, but arts taught only as separate subjects | Knowledge is discipline specific, however some meaningful connections between arts and other subjects are evident | Knowledge is a synthesis of arts and other disciplines<br><br>Significant integration evident | Knowledge is a tool for identifying issues, solving problems, and making decisions in an environment that encourages inquiry<br><br>Knowledge is constructed through integrated study of arts and non-arts |
| **METHODS UTILIZED** | Arts are rarely part of other curricula<br><br>All disciplines are taught in parallel without regard to the standards of the separate disciplines<br><br>Some communication between disciplines is evident | Connections made primarily by arts specialists within arts disciplines<br><br>Some formal units may be developed for investigation with one discipline emphasized, with possible regard to standards in the other subject areas<br><br>Connections are casual | Arts content and or experiences may be utilized to understand, investigate, study, or appreciate other areas and vice-versa<br><br>One discipline may be emphasized with some regard to standards in the other areas<br><br>Interdisciplinary units and courses are evident | Arts and non-arts disciplines support one another<br><br>Some lessons address standards from all relevant disciplines<br><br>Some evidence of collaboration (arts and non-arts teachers)<br><br>Non-arts teachers plan for integrated arts instructional experiences | Arts and non-art disciplines mutually support and enhance each other<br><br>Objectives in most lessons address standards from all relevant disciplines<br><br>Consistent planning/collaboration between arts and non-arts teachers is evident<br><br>Full day programs are based on themes and real-life learning experiences from the students' own world<br><br>A seamless curriculum is apparent |

| | | | | | |
|---|---|---|---|---|---|
| **STUDENT EXPERIENCES** | Understanding of connectio incidental<br><br>Informal connections between art and other disciplines may occur<br><br>Systematic exposure is infrequent | Students may find some interdisciplinary links<br><br>Connections most frequently take place within the humanities disciplines | Some meaningful connections are made<br><br>Periodic units, courses, or themes bring disciplines together for specific time periods or events<br><br>Students are given experiences with minimal teacher guidance | Some meaning in all disciplines is demonstrated and understood<br><br>Students demonstrate an understanding of the connections between disciplines | Students are challenged to think reflectively and implement decisions using the arts as one basis for expression<br><br>Students do not distinguish between disciplines and can articulate disciplinary contributions<br><br>Student collaboration with teachers and other students is evident in most experiences |
| **STUDENT PRODUCTS** | Students in non-arts classes rarely have opportunities to demonstrate understanding through arts-based performance tasks<br><br>Arts products are expected in arts classes<br><br>Arts products in non-arts classes are seldom produced | Students' needs for artistic self-expression may be met, learning is demonstrated in only one discipline or the other | Techniques, skills, and concepts from disciplines are addressed<br>Product proficiency is at varying levels | Skills and concepts demonstrated through the use of authentic experiences and media<br><br>Products reflect a higher level of proficiency<br><br>Equal attention to arts and non-arts techniques | Products reflect students' responsibility for identifying problems and issues, conducting research, examining values, and making reflective decisions within an arts infused curriculum<br><br>Active involvement in developmentally appropriate activities results in high-quality works that are a fusion of arts and non-arts disciplines |

"An Arts Infusion Continuum" was developed with contributions from "Varieties of Arts Integration" (VAI )– Center for Applied Research and Educational Improvement and Perpitch Center for Arts Education. Information was also used from the New Hampshire Integrated Learning Project (NH ILP) as well as contributions based on the work of Lois Petrovich-Mwaniki, Heidi Hayes Jacob and Ray Doughty.

Richard Moore/ABC Rev 8 12/13/05

**Essential Elements for Arts Integration Programming**
**Developed by the ABC Task Force for an Arts Integration Rubric**
**2005**

**DRAFT**

| Categories | Level | Descriptors | Not Evident | Seldom Evident | Frequently Evident | Always Evident |
|---|---|---|---|---|---|---|
| **Curriculum & Instruction** | Class | Classroom instruction reflects curriculum that is aligned with arts and non-arts state standards. | | | | |
| CI | Class | Teachers ensure that students participate in arts infusion activities daily in at least one non-arts area. | | | | |
| CI | School | A guideline or compilation of documents such as curriculum is used to systematically implement arts infusion. | | | | |
| CI | School | All five arts disciplines are infused throughout the school curriculum. | | | | |
| CI | School | Funds are available for arts and non-arts teachers to implement arts infusion. | | | | |
| CI | School | A policy is in place to ensure that students participate daily in arts infusion activities | | | | |
| **Collaboration & Partnerships** | S&C | Opportunities for students to attend off-campus professional arts events are scheduled. | | | | |
| CP | School | Funds are available for students to attend off-campus professional arts events. | | | | |
| CP | School | Parents, community members, and other stakeholders are included in arts infusion activities. | | | | |

| Categories | Level | Descriptors | Not Evident | Seldom Evident | Frequently Evident | Always Evident |
|---|---|---|---|---|---|---|
| CP | School | Parents, community members, and other stakeholders are included in arts infusion decision-making. | | | | |
| CP | School | Funds are available for arts infused activities established with external partners such as businesses, art organizations, foundations, etc. | | | | |
| CP | School | Funds are available for arts infused activities with professional artists. | | | | |
| CP | School | A system is developed to provide opportunities for all teachers to actively participate in other disciplines with their students. | | | | |
| **Evaluation** | Class | Quality standards-based classroom assessments of student performance are embedded in the arts & non-arts disciplines. | | | | |
| EV | School | A system is in place to evaluate and document the impact of arts infusion on such areas as attendance, student achievement, discipline and parental support. | | | | |
| EV | School | A system is in place to monitor the progress of the arts infusion program in meeting the established goals and objectives. | | | | |
| EV | School | The arts infusion long-range plan is reviewed and evaluated annually. | | | | |
| **Facilities** | School | Multi-purpose rooms are available for all teachers when teaching an arts infused lesson. | | | | |
| FC | School | Sufficient storage facilities are designated for materials and equipments used in arts infused | | | | |

| Categories | Level | Descriptors | Not Evident | Seldom Evident | Frequently Evident | Always Evident |
|---|---|---|---|---|---|---|
| | | lessons. | | | | |
| FC | School | Funds are available for ensuring the availability of appropriate arts infusion facilities. | | | | |
| **Professional Development** | Class | A system is developed to provide opportunities for all teachers to actively participate when working with artists in residence. | | | | |
| PD | School | The school or school district provides and supports professional development opportunities in arts and arts infusion studies. | | | | |
| **Planning & Scheduling** | School | Weekly collaborative planning time for arts infusion is on the schedule during regular school hours for all teachers. | | | | |
| PS | School | A plan for implementation of arts infusion is developed and communicated to the faculty prior to the start of the school year. | | | | |
| PS | School | A committee is in place that is responsible for coordinating the implementation of arts infusion. | | | | |
| PS | School | The arts infusion committee includes arts teachers | | | | |
| PS | School | The arts infusion committee includes non-arts teachers | | | | |
| PS | School | The arts infusion committee includes at least one school administrator | | | | |
| PS | School | Funds are available for planning and scheduling arts infusion. | | | | |

| Categories | Level | Descriptors | Not Evident | Seldom Evident | Frequently Evident | Always Evident |
|---|---|---|---|---|---|---|
| **Resources & Materials** | School | An annual budget funds staffing for the five arts areas and arts infusion. | | | | |
| RM | School | Funds are allocated to insure that every teacher has access to a variety of appropriate resources, consumable materials, and equipment to support the implementation of arts infusion. | | | | |
| RM | School | A library of books, CD, DVDs, videos, and other reference materials is established, updated, and maintained for the implementation of arts infusion. | | | | |
| RM | School | All teachers are provided copies of the SC Visual and Performing Arts Standards and the South Carolina English/Language Arts Standards (Creative Writing) | | | | |
| | | | | | | |
| | | | | | | |
| CI | 6 | Curriculum & Instruction | | | | |
| CP | 7 | Collaboration & Partnership | | | | |
| EV | 4 | Evaluation | | | | |
| FC | 3 | Facilities | | | | |
| PD | 2 | Professional Development | | | | |
| PS | 7 | Planning & Scheduling | | | | |
| RM | 4 | Resources & Materials | | | | |

**Selected References Related to Interdisciplinary and Integrated Arts Education**

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# Publications

| Title | Author | Publisher | Notation |
|---|---|---|---|
| *Creating Meaning Through Literature and the Arts. (2nd Edition)* | Claudia Cornett | Merrill Prentice Hall | An outstanding resource for arts integration, interdisciplinary, and arts centered curricula. |
| *The Lost Curriculum Ensuring a place for the arts and foreign languages in America's Schools* | *The National Association of State School Boards (NASCB)* | Lori Meyre | Includes ten recommendations for state policymakers to promote arts and foreign language instruction. A six-page summary of the report is available at aep-arts.org/PDF%20Files/ Complete%20Curriculum%20Summary.pdf. For a copy of the full report, call NASBE at 800 220 5183 |
| *Critical Links* | *Newsletter of Arts Education Partnership (AEP)* | Richard Deasy | *The Critical Link* is a quarterly newsletter featuring articles and resources on emerging issues related to arts education and promising practices from AEP's partnering organizations. There are currently four editions available on the AEP website (in pdf) and e-mail subscriptions are available. To read an or subscribe go to aep-arts.org |
| *Beyond Enrichment* | Jane Remer Ed | American Council for the Arts | The theme of this book is building effective arts partnerships with schools and community. Contains comments and interviews with more than 50 contributors Available from Americans for the Arts http://www.artsusa.org/default.asp |
| *Interdisciplinary Curriculum: Design and Implementation* | Heidi Hayes Jacobs,(Ed) | Association for Supervision and Curriculum Development | While not an "arts education" text this little book –less than 100 pages – gives one of the best and clearest definitions of interdisciplinary curriculum design. It provides a "cookbook" approach to integration with step-by-step approaches to a wide variety of curricula designed to include the arts at the core of learning. Available at: shop.ascd.org |
| *Opportunity-to-Learn Standards for Arts Education.* | Consortium of National Arts Education Associations | Music Educators National Conference | Specifies the physical and educational conditions necessary in the schools to enable every student, with sufficient effort, to meet the national voluntary content and achievement standard in arts education. Addresses: Curriculum and Scheduling, Staffing, Materials and Equipment, and facilities for dance, theatre, music, and visual arts. Available at: http://www.menc.org |
| *Creating Islands of Excellence: Arts Education as a Partner in School Reform* | Carol Fineberg | Heinemann | Dr. Fineberg has worked in the arts education field for since the early 1960's. This is a mostly first person account of her work, observations, and recommendations. "Her career parallels the emergence of arts in education as a sophisticated, if often misunderstood, field" – from the Forward by Jack Rosenthal. For purchase information go to www.Heinemann.com |
| *In the Front Row* | Rick Allen | ASCD | The Spring 2004 *Curriculum Update* series from ASCD "The Arts Give Students a Ticket to Learning. Reviews current issues such as Arts for Art's Sake, Starting form Scratch, Arts Integration, and Learning with Professional Artists. Available to ASCD members on line at www. ascd.org |

| | | | |
|---|---|---|---|
| *Putting the Arts in the Picture* | Nick Rabkin | Center for Arts Policy, Columbia College | The most recent publication that supports arts integration in the context of learning in the 21st Century (http://artspolicy.colum.edu/education_book.html). Editor Nick Rabkin is the executive director of the Center for Arts Policy, Columbia College, Chicago. |
| *Third Space* | Richard Deasy, Lauren M. Stevenson | Arts Education Partnership | ***Third Space*** tells of the profound changes in the lives of kids, teachers, and parents in ten economically disadvantaged communities across the country that place their bets on the arts as a way to create great schools. Order at www.aep-arts.org |

# Websites

| Title | Address | Notation |
|---|---|---|
| Arts Education Partnership | http://aep-arts.org | The place to start. Helpful publications like Gaining the Arts Advance, Critical Links as well links to nearly all the important to the arts websites. |
| Americans for the Arts | http://ww3.artsusa.org/ | Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. With a 40-year record of service, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. |
| Arts for Learning | www.arts4learning.org | An interactive website developed for arts educators. For teachers and teaching artists to use in planning, creating, and conducting classroom activities that enrich student learning in and through the arts. |
| Professional development programming for teachers | www.learner.org | Free, on demand video. The programs in this video library show classroom teachers and arts specialists using the arts in a variety of successful ways. The 14 video programs — filmed in elementary schools around the country — along with a print guide and companion Web site, serve as a professional development resource for K-5 teachers seeking new ideas for integrating the arts into the classroom |
| Arts for Academic Achievement: (AAA)The Annenberg Challenge | http://education.umn.edu/CAREI /Reports/Annenberg | Describes the purpose of Arts for Academic Achievement: the Annenberg Challenge for transforming teaching and learning through partnerships between schools and artists and arts organizations. |
| Artful Teaching & Learning | http://aaa.mpls.k12.mn.us | Three-year project funded by US DOE makes know the effects of teaching and learning in and through the arts to improve student achievement. Jointly undertaken by Minneapolis PS and MN Perpich Center for Arts Education. |
| ACES Roundtable | http://www.omgcenter.org /aces_roundtable.pdf | Arts Create Excellent Schools (ACES) is an initiative in arts-infused education supported by a partnership of the New Jersey State Council on the Arts, the NJ Department of Education, and the Alliance for Arts Education /NJ. ACES was a four year project that began in 1998. Particularly successful schools in this program are Logan Township at Swedesboro, NJ and Woodrow Wilson Union City, NJ http://www.union-city.k12.nj.us/schools/elem/wilson/index.html |

| | | |
|---|---|---|
| Arts Education Partnership | http://www.aep-arts.org/ | Creating Quality Integrated and Interdisciplinary Arts Programs (2003) is an eighteen page report from a national meeting designed to examine forms of arts integration being implemented in a number of K-12 and higher education settings around the country. |
| Consortium of National Arts Education Associations | www.naea-reston.org/INTERart.pdf | Authentic Connections: Interdisciplinary Work in the Arts (2002) is a joint effort by the consortium with the purpose to assist and support educators in interdisciplinary work and to clarify how the arts can be taught with integrity through the interdisciplinary content standards. |

## Parent Questionnaire

Your child's school has decided to become an arts-immersed school. This means that the classroom and arts teachers (such as music, drama, art, and dance) will try to work together. Your child may be able to spend more time in an arts class or he/she may be doing more arts related activities in their classroom. For example, your child might be involved in studying Native Americans. The history lesson might include a drawing activity or even a play about how Native Americans name their children. When your child goes to music class, he/she might learn a Native American song and/or dance Important Note: The term "arts" is used below to refer to dance, drama, music, and visual arts.

1. Do you support the transition to an arts focus at your child's school? Yes No

2. Have you found that, due to the arts focus, your child is:
a) more enthusiastic about school? b) just as enthusiastic about school as before the arts transition?
c) less enthusiastic about school? d) This is my child's first year at this school.

3. How has the number of times you communicate with your child's teacher(s) changed since the transition?
a) We communicate more often. b) We communicate about the same number of times.
c) We communicate less often.

4. How has the nature of communication with your child's teacher changed since the transition?
a) Communication has become more effective and meaningful.
b) Communication is just as effective and meaningful.
c) Communication has become less effective and meaningful.

5. Have you found that, due to the arts focus, your child's level of academic achievement has:
a) increased? b) not changed? c) decreased?

6. Have you found that, due to the arts focus, your child's level of artistic (dance, music, drama, or art) achievement has:
a) increased? b) not changed? c) decreased?

7. Has your perception of the importance of the arts or arts integration changed since the transition?
a) Yes, I place more importance on the arts. b) Yes, I place less importance on the arts.
c) No, my opinion is the same.

8. Do you feel more welcomed into the school and classrooms since the transition?
a) Yes b) No, the school has always made me feel very welcome.
c) No, I still do not feel welcome.

9. Since the transition, has your child's number of absences:
a) increased? b) not changed? c) decreased?

10. Do you feel that the arts focus has any influence on attendance?
a) No influence b) Some influence on increasing attendance
c) Lots of influence on increasing attendance

11. When the arts are used in academic classes (such as math or reading), do you feel your child's behavior is:

a) better? b) the same? c) worse?

12. Do you feel your child is prepared for the state test and other assessments like it? Yes No Not sure

In the space below, please provide why you do or do not support your schools transition to an arts focused school.
What are the best things about this transition process? What are the worst things about this transition process?

**Arts in the Basic Curriculum (South Carolina)**

## Teacher Questionnaire

This questionnaire will help the researcher compile information about the arts in South Carolina schools. The focus of this questionnaire is on the transition of your school to becoming an arts immersed school. Therefore, some of the questions may require you to reflect on the time prior to your beginning this process.
Note: The term "arts" is used below to refer to dance, drama, music, and visual arts.

1. What grade level(s) and subject area(s) do you teach?
Grade(s)_____ Subject area(s)_____

2. How many years of teaching experience have you had?_____

3. How many years have you taught at this school?_____

4. Are you certified in the area(s) that you teach? Yes No

5. Are you certified in any other areas? Yes (Please list:_____) No

6. Are you a member of any national professional organizations?
Yes (Please list:_____) No

7. Your school has begun a transition towards becoming an arts immersed school. Has the process of transition affected the professional development of teachers in your school?
a) Yes – If so, in what ways? (Please check all that apply.)
Increase in the number of workshops or seminars offered at my school
Increase in the number of workshops or seminars offered at my school relevant to my discipline
Increase in the number of opportunities for professional development outside my school
Visits to other schools in my district
Visits to other schools outside my district
Attendance/participation in professional conferences
Other:_____
b) No

8. How has your school helped prepare you to integrate the arts into your curriculum? (Please check all that apply.)
Workshops/Seminars
Team or grade level meetings
Formal meetings with arts educators in my school
Other:_____
No help from school

If you checked "Workshops/Seminars" above, what types of topics were covered during those

sessions?
(Please check all that apply.)

Behavior or classroom management
Cooperative groups
Incorporating state standards and frameworks:
Arts standards and frameworks into arts classes
Arts standards and frameworks into general education classes
General education standards and frameworks into arts classes
Other:_____

9. In what types of professional development have you participated? (Please check all that apply.)

Arts-related in-services held at school
Non-arts-related in-services held at school
Arts-related graduate courses
Non-arts-related graduate courses
Curriculum Leadership Institute in the Arts (Lander)
Leadership Institute in the Arts (Furman)
Arts for Better Schools
Arts in the Schools (Spoleto Festival, Charleston)
State professional conference
National professional conference (Please list:_____)
Other conferences (Please list:_____)

10. Has the process of transition affected the curriculum you are required to teach?
Yes - If so, in what ways? _____ No

11. Is there more focus on academic aspects during student preparation for participation in or observation of an arts production? (For example, are students prepared academically by studying the literature or history prior to attending a play?)
Yes (Please give an example, such as play critiques, dance history, etc._____)
No I don't know

12. Has anyone or have you developed a curriculum guide to follow which incorporates the arts standards into your classroom? Yes No

13. Does your school support collaborative planning times during school hours?
Yes No I don't know

14. Did your school support collaborative planning times during school hours last year?
Yes No I don't know

15. Do you participate in collaborative planning times: (Please check all that apply.)

during school hours? outside school hours?

No (**Please skip to question number **18.)

16. During the last school year, did you participate in collaborative planning times:
during school hours? outside school hours? No

If you DO participate in collaborative planning times, with whom do you meet?
Other grade level teachers
Each of the arts teachers separately
All of the arts teachers as a group
Other:_____

17. How frequently do you meet with those persons checked above?
- Other grade level teachers: _____ per _____ (ex. Twice per Month )
- Each of the arts teachers separately: _____ per _____
- All of the arts teachers as a group: _____ per _____

18. What level of shared planning takes place during the meetings?
- Arts teachers and classroom teachers plan the entire curriculum together
- Arts teachers consult with classroom teachers to parallel the arts curriculum with the classroom curriculum
- Classroom teachers consult with arts teachers to parallel the classroom curriculum with the arts curriculum
- Arts teachers and classroom teachers plan the entire curriculum separately
- Other:_____

19. Do your lesson plans include references to the state's arts curriculum strands directly?
Yes No

20. Do you feel your students are more motivated to participate and learn when your lessons are arts-immersed than when they are not? Yes No

21. How often do you use arts in your general education lessons?
During every lesson During most lessons During some lessons During few lessons Not at all
If you use the arts in your teaching, briefly give one example of how you do this:

22. How has the number of times you communicate with parents changed since the transition?
- We communicate more often.
- We communicate about the same number of times.
- We communicate less often.

23. How has the nature of communication with parents changed since the transition?
- Communication has become more effective and meaningful.
- Communication is just as effective and meaningful.
- Communication has become less effective and meaningful.

24. Has parent involvement changed since the transition?
Parents have become more involved. Parents are just as involved.

Parents have become less involved.

25. What if any changes have you made in the types of classroom assessments you use? Briefly describe below the criteria you use when grading your students.

26. How prepared do you feel your students are for state and national assessments?
Very prepared Somewhat prepared Not at all prepared

27. Please check all of the following statements that you think are true because of the arts classes in your school.

- Students do better in my classes.
- Students' academics are not affected by the arts.
- Students are better behaved in my classes.
- Students' behaviors are not affected by the arts.

28. Have your classes participated in any extra-curricular arts-related activities this year? (e.g., museum trips, concerts, work with artist-in-residence, festivals, clinics)
Yes - If so, please list: _____ No

29. If you could name one factor without which the transition process would not work, what would it be?

30. What are the best things about this transition process?

31. What are the worst things about this transition process?

32. Knowing what you know now, are you pleased with having gone through the process? Why or why not?

**Arts in the Basic Curriculum (South Carolina)**

## Arts Teacher Questionnaire

This questionnaire will supplement your interview with the researcher. Please complete the questionnaire and bring it with you to the interview. (Note: The term "arts" is used below to refer to dance, drama, music, and visual arts.)

1. What grade level(s) and arts area(s) do you teach? Grade(s)_____ Arts area(s)_____

2. How many years of teaching experience have you had?_____

3. How many years have you taught at this school?_____

4. Are you certified in the area(s) that you teach? Yes No

5. Are you certified in any other areas? Yes (Please list_____) No

6. Are you a member of any national professional organizations?
Yes (Please list: _____) No

7. Do you teach any classes besides arts classes? Yes (Please list:_____) No

8. Do you provide private instruction in the arts? Yes. If so, what kind? _____ No

9. In what types of professional development have you participated? (Please check all that apply.)
- Arts-related in-services held at school
- Non-arts-related in-services held at school
- Arts-related graduate courses
- Non-arts-related graduate courses
- Curriculum Leadership Institute in the Arts (Lander)
- Leadership Institute in the Arts (Furman)
- Arts for Better Schools
- Arts in the Schools (Spoleto Festival, Charleston)
- State professional conference
- National professional conference (Please list:_____)
- Other conferences (Please list:_____)

10. Please list extra curricular events for students that you supervise on a regular basis (weekly clubs, after school practices, etc.).

11. Please list extra curricular events for students that you supervise occasionally (Christmas performances, trips to art museums, etc.).

12. a. Please identify (or attach a list of) the topics you will have covered by the end of this school year.
b. Are there any topics you would like to have covered but could not? Please list and explain.

c. Will you be able to include those topics next year? Why or Why not?

13. Please list the resources (instruments, supplies, furniture) that you have.

14. Are there any resources that you need or would like to have?

**Arts in the Basic Curriculum (South Carolina)**

## Arts Teacher Interview

1. Was there any change in the criteria used, which allowed students to attend certain arts classes (e.g. – drama for gifted only was opened up for all students)?

2. Is there more focus this year on academic aspects during student preparation for participation in or observation of an arts production?

3. As your school has become more arts focused, what curriculum guide materials are you following?

4. Are the materials district level?

5. Do they have any focus on the arts standards?

6. Did you participate in the development of the materials?

7. Are there differences in the curriculum now? If so, how?

8. What curriculum material changes would you suggest?

9. Has the process of transition affected the professional development of teachers in your school?

10. Has the process of transition affected the curriculum you are required to teach?

11. How has your school helped prepare you to integrate the arts into the general curriculum?

12. Do you participate in collaborative planning times:

13. What level of shared planning takes place during the meetings?
- Arts teachers and classroom teachers plan the entire curriculum together
- Arts teachers consult with classroom teachers to parallel the arts curriculum with the classroom curriculum
- Classroom teachers consult with arts teachers to parallel the classroom curriculum with the arts curriculum
- Arts teachers and classroom teachers plan the entire curriculum separately
- Other:_____

14. Do your lesson plans include references to the state's arts curriculum strands directly?

15. Do you feel your students are more motivated to participate and learn when general education lessons are arts-immersed than when they are not?

16. What types of logistical or procedural changes have affected special programs? For example,

plays/productions which were performed by one grade level are now performed by the whole school.

17. Does your grading criteria include student achievement on arts curriculum strands?

18. What if any changes have you made in the types of classroom assessments you use?

19. Have or will your classes participated in any extra-curricular arts-related activities this year? (e.g., museum trips, concerts, work with artist-in-residence, festivals, clinics)

20. Briefly describe on the all special arts activities or projects that your school has been involved with in the past three years.

21. Please comment on major changes since transitioning to an arts immersed school.

22. If you could name one factor without which the transition process would not work, what would it be?

23. What is (are) the best thing(s) about this transition process?

24. What is (are) the worst thing(s) about this transition process?

25. Knowing what you know now, are you pleased with having gone through the process? Why or why not?

**Arts in the Basic Curriculum (South Carolina)**

## Administrator's Interview

1. How was it decided that your school transition to an arts immersed school? Please describe the process.

2. How did you gain parental support?

3. How did you gain faculty support? Incentives?

4. Has there been resentment from neighboring schools?

5. Is this a full magnet or partial magnet or just a change in focus?

6. What is your model of arts immersion? How does it work?

7. What is different? Lessons learned to assist future schools? General perception - has this worked?

**Arts in the Basic Curriculum (South Carolina)**

## Focus Group Guidelines

Recap Purpose – information on transition.

Format: diversity of opinion encouraged; will aggregate all schools' information and maintain confidentiality of data.

1. Has the transition been a good thing so far?
2. What are some of the difficulties?
3. Do you see differences here compared to last year?
4. Have there been changes in parental communication, involvement?
5. Preparation for transition – adequate professional development?
    - Ideas for better preparation
    - Material and resources needed
6. Has your perception of special, Arts areas changed? How so?
7. To make the transition, does there need to be a certain caliber of teacher(s)?
8. Recommendations.

### OBSERVATION GUIDELINE

1. Arts classes in visual arts, music, drama, dance
2. Lesson plans
3. Note class objectives
4. Look for how framework components are addressed (historical & cultural heritage, creative expression, aesthetic valuing, aesthetic perception)
5. Student products and performances in arts class
6. Student products and performances in areas of the school outside of arts class
7. Ask students about what they are learning
8. Ask students attitude questions (favorite class? Do you like arts class?)
9. Collect surveys (teachers, arts educator, resources survey)
10. Collect strategic plan (school renewal plan)
11. Collect parent roster
12. Talk to principal about attitude toward the arts
13. Talk to teachers about attitude toward the arts
14. Observe after-school arts activities (e.g., chorus, dance)

**Arts in the Basic Curriculum (South Carolina)**

## Student Survey

Part A. Directions: Please answer the following questions by filling in the circle that best describes you.

Your Gender: Female Male

Your Grade: 4th 5th 6th 7th 8th

Your Race: Black (African American) Asian (Including Hawaiian and Pacific Islanders)
White (Caucasian) Hispanic (Such as Mexican, Puerto Rican, or Cuban)
Other

Part B. Directions: Please read each question carefully. Fill in the appropriate circle that shows your answer to the questions. If you have difficulties deciding on an answer, please remember that there are no wrong answers. Give the answers that best tell your thoughts.

4. What do you think of your school?
I don't like my school. My school is okay. I like my school. I love my school.

5. What do you think of your teachers?
I don't like my teachers. My teachers are okay. I like my teachers. I love my teachers.

6. What do you think of your principal?
I don't like my principal. My principal is okay. I like my principal. I love my principal.

7. What do you think of arts shows and performances?
I don't like them. They are okay. I like them. I love them.

Part C. Directions: Please read each question carefully. Only answer a question if you are taking a class in that area. For example, if you are not currently taking P.E., then do not answer the question about P.E. Otherwise, fill in the appropriate circle that shows your answer to each question. If you have difficulties deciding on an answer, please remember that there are no wrong answers. Give the answers that best tell your thoughts.

8. What do you think of math?
I don't like math. Math is okay. I like math. I love math.

9. What do you think of science?
I don't like science. Science is okay. I like science. I love science.

10. What do you think of English?
I don't like English. English is okay. I like English. I love English.

11. What do you think of social studies?
I don't like social studies. Social studies is okay. I like social studies. I love social studies.

12. What do you think of P.E.?

| | | | |
|---|---|---|---|
| I don’t like P.E. | P.E. is okay. | I like P.E. | I love P.E. |

13. What do you think of art class?

| | | | |
|---|---|---|---|
| I don’t like art class. | Art class is okay. | I like art class. | I love art class. |

14. What do you think of music class?

| | | | |
|---|---|---|---|
| I don’t like music class. | Music class is okay. | I like music class. | I love music class. |

15. What do you think of dance class?

| | | | |
|---|---|---|---|
| I don’t like dance class. | Dance class is okay. | I like dance class. | I love dance class. |

16. What do you think of drama class? A

| | | | |
|---|---|---|---|
| I don’t like drama class. | Drama class is okay. | I like drama class. | I love drama class. |

## APPENDIX C

# "What Works": Education research clearinghouse funded by NCLB

What Works Clearinghouse (WWC) gathers studies of the effectiveness of educational interventions (programs, products, practices, and policies). We review the studies that have the strongest design, and report on the strengths and weaknesses of those studies against the WWC Evidence Standards so that you know what the best scientific evidence has to say.

an article from Education Week :

By Debra Viadero
Education Week
Editorial Projects in Education Vol. 23, number 42, page 1,33

Washington

After nearly two years in development, a new federally backed research service on "what works" in education began rolling its first products off the assembly line last week. Launched with $18.5 million in funding from the U.S. Department of Education, the newly operational What Works Clearinghouse is the department's electronic version of a Consumer Reports for research in education.

Part of the Bush administration's push to transform education into an evidence-based field, the clearinghouse has the job of vetting research on programs and strategies and publishing the results on a Web site where practitioners and policymakers can easily find them.

"There is no trusted source of information for what research says in education, and there's a plethora of voices out there and curricula that is being advertised as scientifically based," said Grover J. "Russ" Whitehurst, the director of the department's main research arm, the Institute of Education Sciences.

For More Information
Visit the What Works Clearinghouse <http://www.whatworks.ed.gov>.

"This will make it far easier to use research findings, will create new demand for research, and will set a clear quality standard for the next generation of research and evaluation studies in education," he said.

Already on the rise, demand for research-backed educational programs stepped up with the advent of the No Child Left Behind Act. The federal law puts a heavy emphasis on "scientifically based" research in education, requiring schools that receive federal money for serving needy students to use proven programs for most aspects of their education programs.

The clearinghouse products unveiled on June 30 won't immediately answer all of educators questions about which interventions are scientifically based. They are limited for now to 10 "study reviews" of specific experiments on two topics: peer-assisted learning strategies and middle school mathematics

programs.

But Phoebe H. Cottingham, the commissioner of the department's National Center for Education Evaluation and Regional Assistance, said the new reviews are the first step toward building the broader, reader-friendly reports that can more directly answer educators? "what works" questions. Due out in the fall, those reports will include "intervention reports" that systematically analyze all the effectiveness evidence for particular programs or practices, as well as "topic reports" that summarize the entire research base in specific areas, such as character education or adult education.

**Few Studies Make Cut**

In its first-round study reviews, the clearinghouse gives reports either two checks for "meeting standards" or one for "meeting standards with reservations." The reviews also summarize the studies and rate them on specific strengths or weaknesses, whether, for example, classrooms were actually implementing the intervention being tested or whether the study sample was large enough to generate meaningful results.

Studies that failed to meet clearinghouse standards are also listed on the Web site, but are not formally reviewed. The 10 studies selected were the first of 100 the clearinghouse will publish this summer. They were culled from 18,000 citations the clearinghouse had gathered for doctoral dissertations, published studies, conference proceedings, and other reports, some dating back 20 years. Analysts screened out studies that were not relevant to the topic, those that included no student-achievement data, and those that failed to meet the clearinghouse's methodological standards.

Practitioners and researchers who read the resulting reports at the What Works Web site, www.whatworks.ed.gov <http://www.whatworks.ed.gov>, last week said they were carefully and clearly written. Those observers also praised the site for its navigability. Most were disappointed, though, to see that so few studies made the cut.

"School leaders are very eager to comply with the research-based mandates in No Child Left Behind," said Terri Duggan Schwartzbeck, a policy analyst for the Arlington, Va.-based American Association of
School Administrators. "But when a superintendent looks at that he or she will say, *Oh, none of the research meets their standards, well, that's not really going to help me."*

Whether the meager showing reflects a lack of solid research in the field or overly strict clearinghouse methodological standards is debatable. Following research-evaluation practices in medicine, the clearinghouse puts a premium on randomized field trials, in which subjects are randomly assigned to either control or experimental groups.

But clearinghouse developers said that they also count as valid evidence comparison studies that use carefully matched groups and "regression continuity designs," which are experiments that use a cutoff point to separate comparison groups and to statistically account for differences between groups. Case studies, surveys, studies that rely on pre- and post-test data, and descriptive kinds of reports did not meet the clearinghouse's standards.

“It’s a very narrow conceptualization of what constitutes evidence in education,” said Catherine Emihovich, the dean of the college of education at the University of Florida in Gainesville. She fears that the emphasis on such carefully controlled settings will produce research that educators won’t see as relevant in their own messy, real-life classrooms.

**Politically Delicate Task**

While few studies may meet clearinghouse standards now, developers say they hope to spur more high- quality research by making their standards clear. “If we do the job right, we can elevate or get beyond the puny state of knowledge we’re in now,” said Robert F. Boruch, the principal investigator for the project, which is being led by the Campbell Collaboration, an international research group that Mr. Boruch helps head, and the American Institutes for Research, a Washington- based think tank.

Federal officials acknowledged, however, that the clearinghouse venture might also prove politically delicate for them. Federal law prohibits the department from endorsing specific curricula or programs. Under the Clinton administration, a similar but smaller-scale effort to provide lists of “promising” and “exemplary” research-backed programs ran into heated opposition from prominent mathematicians. (“Academics Urge Riley to Reconsider Math Endorsements,” </ew/ewstory.cfm? slug=13math.h19> Nov. 24, 1999.)

Though the Web site emphasizes that the Education Department is not recommending the programs listed, some observers worried last week that local educators would interpret the reports differently.

”The fact that they’re out there may cause people to jump to conclusions,” said Daniel A. Laitsch, a senior policy analyst for the Association for Supervision and Curriculum Development, a national group based in Alexandria, Va. ”I’m looking at it from the point of view of somebody who is just coming to the What Works Clearinghouse and sees that there is one study on, say, the Expert Mathematician program that meets the evidence standards, and then jumps to the conclusion that this is a research- backed practice.” Other experts said, however, that it was too soon to tell how successful the venture would be.

”It is a high-quality effort aimed at an important goal, increasing the best use of evidence in education decision-making,” said Gerald R. Sroufe, the government-relations director for the Washington-based American Educational Research Association, “and should be given time to fully demonstrate its merits.”

**http://www.whatworks.ed.gov/reviewprocess/review.html**

# APPENDIX D

## Selected References Related to Interdisciplinary and Integrated Arts Education

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| **Publications** | | | | |
|---|---|---|---|---|
| Ref# | Title | Author | Publisher | Notation |
| 1 | *Creating Meaning Through Literature and the Arts. (2nd Edition)* | Claudia Cornett | Merrill Prentice Hall | An outstanding resource for arts integration, interdisciplinary, and arts centered curricula. |
| 2 | *The Lost Curriculum Ensuring a place for the arts and foreign languages in America's Schools* | *The National Association of State School Boards (NASCB)* | Lori Meyre | Includes ten recommendations for state policymakers to promote arts and foreign language instruction. A six-page summary of the report is available at aep-arts.org/PDF%20Files/ Complete%20Curriculum%20Summary.pdf. For a copy of the full report, call NASBE at 800 220 5183 |
| 3 | *Critical Links* | *Newsletter of Arts Education Partnership (AEP)* | Richard Deasy | *The Critical Link* is a quarterly newsletter featuring articles and resources on emerging issues related to arts education and promising practices from AEP's partnering organizations. There are currently four editions available on the AEP website (in pdf) and e-mail subscriptions are available. To read an or subscribe go to aep-arts.org |
| 4 | *Beyond Enrichment* | Jane Remer Ed | American Council for the Arts | The theme of this book is building effective arts partnerships with schools and community. Contains comments and interviews with more than 50 contributors Available from Americans for the Arts http://www.artsusa.org/default.asp |
| 5 | *Interdisciplinary Curriculum: Design and Implementation* | Heidi Hayes Jacobs,(Ed) | Association for Supervision and Curriculum Development | While not an "arts education" text this little book –less than 100 pages – gives one of the best and clearest definitions of interdisciplinary curriculum design. It provides a "cookbook" approach to integration with step-by-step approaches to a wide variety of curricula designed to include the arts at the core of learning. Available at: shop.ascd.org |
| 6 | *Opportunity-to-Learn Standards for Arts Education.* | Consortium of National Arts Education Associations | Music Educators National Conference | Specifies the physical and educational conditions necessary in the schools to enable every student, with sufficient effort, to meet the national voluntary content and achievement standard in arts education. Addresses: Curriculum and Scheduling, Staffing, Materials and Equipment, and facilities for dance, theatre, music, and visual arts. Available at: http://www.menc.org |

| Publications | | | | |
|---|---|---|---|---|
| Ref# | Title | Author | Publisher | Notation |
| 7 | *Creating Islands of Excellence: Arts Education as a Partner in School Reform* | Carol Fineberg | Heinemann | Dr. Fineberg has worked in the arts education field for since the early 1960's. This is a mostly first person account of her work, observations, and recommendations. "Her career parallels the emergence of arts in education as a sophisticated, if often misunderstood, field" – from the Forward by Jack Rosenthal. For purchase information go to www.Heinemann.com |
| 8 | *In the Front Row* | Rick Allen | ASCD | The Spring 2004 *Curriculum Update* series from ASCD "The Arts Give Students a Ticket to Learning. Reviews current issues such as Arts for Art's Sake, Starting form Scratch, Arts Integration, and Learning with Professional Artists. Available to ASCD members on line at www. ascd.org |
| 9 | *Putting the Arts in the Picture* | Nick Rabkin | Center for Arts Policy, Columbia College | The most recent publication that supports arts integration in the context of learning in the 21st Century (http://artspolicy.colum.edu/education_book.html). Editor Nick Rabkin is the executive director of the Center for Arts Policy, Columbia College, Chicago. |

| Websites | | | |
|---|---|---|---|
| | Title | Address | Notation |
| 10 | Arts Education Partnership | http://aep-arts.org | The place to start. Helpful publications like Gaining the Arts Advance, Critical Links as well links to nearly all the important to the arts websites. |
| 11 | Americans for the Arts | http://ww3.artsusa.org/ | Americans for the Arts is the nation's leading nonprofit organization for advancing the arts in America. With a 40-year record of service, we are dedicated to representing and serving local communities and creating opportunities for every American to participate in and appreciate all forms of the arts. |
| 12 | Arts for Learning | www.arts4learning.org | An interactive website developed for arts educators. For teachers and teaching artists to use in planning, creating, and conducting classroom activities that enrich student learning in and through the arts. |
| 13 | Professional development programming for teachers | www.learner.org | Free, on demand video. The programs in this video library show classroom teachers and arts specialists using the arts in a variety of successful ways. The 14 video programs — filmed in elementary schools around the country — along with a print guide and companion Web site, serve as a professional development resource for K-5 teachers seeking new ideas for integrating the arts into the classroom |
| 14 | Arts for Academic Achievement: (AAA)The Annenberg Challenge | http://education.umn.edu/CAREI/Reports/Annenberg | Describes the purpose of Arts for Academic Achievement: the Annenberg Challenge for transforming teaching and learning through partnerships between schools and artists and arts organizations. |
| 15 | Artful Teaching & Learning | http://aaa.mpls.k12.mn.us | Three-year project funded by US DOE makes know the effects of teaching and learning in and through the arts to improve student achievement. Jointly undertaken by Minneapolis PS and MN Perpich Center for Arts Education. |

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| 16 | ACES Roundtable | http://www.omgcenter.org /aces_roundtable.pdf | Arts Create Excellent Schools (ACES) is an initiative in arts-infused education supported by a partnership of the New Jersey State Council on the Arts, the NJ Department of Education, and the Alliance for Arts Education /NJ. ACES was a four year project that began in 1998. Particularly successful schools in this program are Logan Township at Swedesboro, NJ and Woodrow Wilson Union City, NJ http://www.union-city.k12.nj.us/schools/elem/wilson/index.html |
| 17 | Arts Education Partnership | http://www.aep-arts.org/ | Creating Quality Integrated and Interdisciplinary Arts Programs (2003) is an eighteen page report from a national meeting designed to examine forms of arts integration being implemented in a number of K-12 and higher education settings around the country. |
| 18 | Consortium of National Arts Education Associations | www.naea-reston.org/INTERart.pdf | Authentic Connections: Interdisciplinary Work in the Arts (2002) is a joint effort by the consortium with the purpose to assist and support educators in interdisciplinary work and to clarify how the arts can be taught with integrity through the interdisciplinary content standards. |