

**FOSTERING AN ARTS RICH EDUCATION  
(F.A.R.E.)**

**Atlanta Public Schools**

**Final Evaluation Report  
December 2007**

Evaluation conducted by:

Center for Educational Partnerships in Music  
School of Music  
Georgia State University  
Atlanta GA 30303

David E. Myers, Ph.D., Evaluation Consultant

Pamela W. Millice, Research Associate

## EXECUTIVE SUMMARY

The evaluation of FARE (Fostering an Arts-Rich Education) was completed between 2004 and 2007 by David Myers, Director of the Center for Educational Partnerships in Music at Georgia State University, and Pamela Millice, Research Assistant. Based on the project objectives, the evaluation team developed a plan that would provide data relative to the achievement of each objective. The plan was developed as “responsive evaluation,” allowing for adjustments based on data over the course of the project. Overviews of data-collection methods and a timeline are included in this report (Tables 1 and 2).

Based on questionnaires, interviews, observations, and analyses of student and teacher work, FARE successfully fulfilled the project objectives. All teachers gained a greater understanding of arts-academic integration. Consistent with the assumptions of the grant proposal, arts specialists generally showed higher gains in understanding of integration and collaboration than classroom teachers. Evidence indicated that teachers endorsed FARE and enthusiastically embraced its objectives, as well as its outcomes. Questionnaires, interviews, and observations all revealed that teachers were working more collaboratively and implementing integrated lessons based on the learning they acquired through professional development workshops and retreats. Though student learning was not the focus of the grant, *per se*, evidence indicated that students developed a richer palette of resources for aiding and symbolizing their acquisition of knowledge. In addition, they evidenced both arts and academic learning.

The grant was administered to ensure the range of seminars and workshops outlined in the proposal. Continuity of participants turned out to be the most challenging aspect of the project. FARE could not supersede changes in teachers’ school assignments or administrative decisions that influenced teacher participation. Data analyses, therefore, are limited strictly to the participating teachers, and no generalizations are drawn to other situations or settings. Comparisons with control schools would not be valid given the changes in participants and the fact that they did not represent consistent amounts of training within the project.

Both quantitative and qualitative data indicated progress over the course of the project, particularly in areas such as teachers’ enthusiasm for arts integration, cross-classroom collaboration, self-perceived growth and effectiveness in teaching integrated content and skills, and perceived value of FARE for their own professional development. Toward the end of the project, teachers voiced concern that the gains realized in collaboration and integration during FARE could only be sustained with programs of professional development and administrative support for collaborative planning and implementation time.

The following pages present relevant findings for each project objective, a summary of results for each objective, and thematic conclusions from the data analysis.

## PERFORMANCE DATA BY OBJECTIVE

### Objective I

Objective	Outcome	Instruments/Data Sources
1. To select nine arts teachers (three music, three visual arts and three physical education/dance teachers) to be trained as model teachers in the integration of the arts with other content areas.	1. These teachers will serve as 'critical friends' and model teachers as we develop and implement a professional development model focused on arts integration.	<ul style="list-style-type: none"> <li>• Data from Project Director</li> <li>• Participant list; attendance documentation</li> <li>• Questionnaires; interviews; observations</li> </ul>

1. **Were nine arts teachers trained as model teachers and critical friends?**
  - Three-year total arts teacher participants: 7 (3 music; 3 visual art; 1 physical education/dance)
  - Three visual art teachers proactively emerged as model teachers and critical friends, forming a leadership team for professional development planning and implementation; these teachers met and designed a professional development program for the no-cost extension
  
2. **Were arts teachers consistent and committed participants in training, i.e., ongoing professional development workshops/meetings and retreats?**
  - Attendance records/number of questionnaire responses indicate consistent attendance among arts specialists at all professional development sessions
  - On a scale of 1 to 5, the mean rating among arts specialists for level of participation in completing the FARE application was 4.2
  - Self-perceived commitment levels by arts specialists are indicated below

**Mean Commitment Levels to FARE by Arts Specialists**  
Scale: 1(low) to 5(high)

<i>Project Orientation (March 2004)</i>	<i>Retreat 2004 Pre/Post</i>	<i>Retreat 2005 Pre/Post</i>	<i>Retreat 2006 Pre/Post</i>
4.80	4.20/5.00	4.60/4.63	4.71/4.34

3. **Did arts teachers understand the goals and purpose of FARE?**

**Mean Ratings by Arts Specialists for Understanding Goals and Purpose of FARE**  
Scale: 1(low) to 5(high)

<i>Project Orientation (March 2004) Pre/Post</i>	<i>Retreat 2004</i>	<i>Retreat 2005</i>	<i>Retreat 2006</i>
3.60/5.00	3.40	4.60	4.92

**Summary for Objective I:**

Data indicate that levels of participation, commitment, and understanding were generally high throughout the project. Because of the small number of responses, it is likely that the raw mean differences shown for

commitment levels are non-significant. Importantly, means over 4.0 indicate that arts teachers evidenced a strong level of commitment to FARE that continued throughout the project. In addition, arts specialists indicated a mean level of 4.2 for participation in completing the FARE application, demonstrating that they were engaged in the project even at the time of their school's initial application to participate. It is not clear whether arts specialists actually encouraged their schools' applications, but it is clear that they supported the project.

Mean ratings for "understanding goals and purpose of FARE" indicate that the project orientation in June 2004 improved arts teachers' understanding of the project (3.60 to 5.00). Means for annual retreats indicate that self-perceived understanding of FARE's goals and purpose improved as levels of experience increased. One new arts specialist attended the June 2005 retreat, indicating a rating of 4.0 (scale = 1-5) for understanding the goals and purpose of the project. From the 2004 retreat through the 2006 retreat, mean ratings for understanding FARE's goals and purpose increased steadily, suggesting that teachers were internalizing concepts that reinforced their understanding of the overall project.

Data from classroom observations and interviews indicated that arts specialists were comfortable with the goals and purpose of FARE, that they were able to articulate the intended outcomes, and that they were committed to improving their own skills and becoming models/"critical friends" for arts integration in their schools. Some specialists indicated that they would have found value in more training specifically dedicated to how they could, in turn, function as trainers of classroom teachers in their schools. In general, workshops represented a collaborative learning approach among classroom teachers and arts specialists. However, teachers were invited throughout the workshops and retreats to share their ideas and strategies and to lead their colleagues in developing integration skills. These presentations were typically very effective and built a sense of camaraderie among the participants. Coupled with the guest presentations, the workshops and retreats represented a high level of content and skill development.

Though commitment levels and understanding were generally high across all arts teachers, two visual art specialists emerged as significant leaders and models. These teachers planned and implemented professional development as part of the project's no-cost extension.

Representative quotes:

Music specialist:

*I am very excited about the FARE project and can't wait to share my experience with my students!!*

*FARE has built a basis for us working together in ways we never would have otherwise. I often feel isolated from my fellow teachers, but this program is helping me feel more connected.*

Visual art specialist:

*I enjoy the integration of the arts, and I look forward to integrating thematic units in my teaching.*

*I have enjoyed presenting ideas to my fellow teachers and then following up on them in my school.*

Classroom teachers:

*FARE has given me a confidence boost. As a first-year teacher, I was overwhelmed. This is just what I needed.*

*I was ready to retire, but FARE has made me want to stay on for at least another year – I am completely energized by this project.*

*Working more closely with our arts teachers has been a positive outcome – we are all benefiting.*

## Objective II

Objective	Outcome	Instruments/Data Sources
2. To train the selected teachers in enhanced instructional strategies, classroom practices, and improved lesson planning that integrates the arts into the core curriculum.	2. These arts teachers will demonstrate new competencies in instructional strategies, classroom practices, lesson planning, and the integration of the arts with "core" classroom teachers.	<ul style="list-style-type: none"> <li>• Observations; site visits</li> <li>• Questionnaires</li> <li>• Interviews and focus groups</li> <li>• Field notes/observation reports</li> <li>• Lesson/unit plans</li> <li>• Process portfolios</li> </ul>

1. To what extent did arts teachers increase their understanding of planning and implementing instructional strategies for arts integration?

<b>Orientation (March 2004) (Scale = 1(low) to 5(high))</b> Presentation provided new ideas/innovative teaching strategies	<b>5.00</b>
<b>Ongoing Professional Development (Scale = 1(low) to 6(high))</b> Increased understanding/readiness to apply integration concepts/strategies	<b>5.25</b>
<b>Retreat, June 2004 (Scale = 1(low) to 5(high))</b>	
Prepared to initiate arts integration	3.80
Growth in relating academic skills/content with arts content/skills	3.80
Growth in relating arts skills/content with academic skills/content	3.80
Understanding of academic content standards	1.60
Understanding of arts content standards	3.00
<b>Overall Mean Rating</b>	<b>3.20</b>
<b>Retreat, June 2005 (Scale = 1(low) to 5(high))</b>	
Prepared to initiate arts integration	4.25
Growth in relating academic skills/content with arts content/skills	4.58
Growth in relating arts skills/content with academic skills/content	4.50
Understanding of academic content standards	3.50
Understanding of arts content standards	3.65
<b>Overall Mean Rating</b>	<b>4.10</b>
<b>Retreat, June 2006 (Scale = 1(low) to 5(high))</b>	
Prepared to initiate arts integration	4.50
Growth in relating academic skills/content with arts content/skills	3.75
Growth in relating arts skills/content with academic skills/content	4.13
Understanding of academic content standards	3.50
Understanding of arts content standards	4.38
<b>Overall Mean Rating</b>	<b>4.05</b>

2. **What examples did arts teachers cite of new skills/concepts that were particularly beneficial?**

Across ongoing professional development workshops and annual retreats, the following were the most frequently cited beneficial teaching skills/concepts that arts teachers cited:

**A. General Insights**

- Realizing that arts and academic standards are compatible, not exclusive
- Specific ideas for integrating language arts, movement, and music
- Identifying content in the arts and in the academic subjects that can be taught through arts integration
- New strategies to improve my arts teaching while also integrating with academic areas
- Importance of working as a school-wide team for integration
- Integration benefits both arts and academic learning
- Arts are not compromised by integration as long as arts content is still taught

**B. Specific Skills/Strategies**

- Folded paper and painting for symmetry
- Movement to aid understanding of the rainforest
- How visual arts, music, and movement can be integrated
- Thinking more broadly about the “arts” instead of just music or visual arts
- How dance can liven up story telling
- Ways to build communication with classroom teachers
- Effective documentation of students’ integration of the arts into other learning (e.g., the Venn diagram)
- Writing objectives that encompass both arts and academics

3. To what extent did arts teachers view workshops and retreats as advancing their collaboration with classroom teachers for integration?

<b>Orientation (March 2004) (Scale = 1(low) to 5(high))</b> Existing levels of teacher collaboration in respective schools	<b>3.60</b>
<b>Ongoing Professional Development (Scale = 1(low) to 6(high))</b> Prepared to collaborate with fellow teachers for integration	<b>4.63</b>
<b>Retreat, June 2004</b> Existing level of collaboration in respective schools (Scale = 1-5)	<b>3.60</b>
Existing integration in music (Scale = 1-4)	<b>2.60</b>
Existing integration in visual art (Scale = 1-4)	<b>2.20</b>
Existing integration in movement (Scale = 1-4)	<b>2.20</b>
<b>*Overall existing integration mean</b>	<b>*2.33</b>
<b>Post-retreat</b> Enthusiasm for integrating instruction (Scale = 1-5)	<b>4.60</b>
Potential of FARE to improve teaching and learning (Scale=1-5)	<b>4.80</b>
<b>Retreat, June 2005</b> Existing level of collaboration in respective schools (Scale = 1-5)	<b>2.80</b>
Existing integration in music (Scale = 1-4)	<b>2.88</b>
Existing integration in visual art (Scale = 1-4)	<b>2.38</b>
Existing integration in movement (Scale = 1-4)	<b>2.13</b>
<b>*Overall existing integration mean</b>	<b>*2.46</b>
<b>Post-retreat</b> Enthusiasm for integrating instruction (Scale = 1-5)	<b>4.63</b>
Potential of FARE to improve teaching and learning (Scale=1-5)	<b>4.63</b>
<b>Retreat, June 2006</b> Existing level of collaboration in respective schools (Scale = 1-5)	<b>2.75</b>
Existing integration in music (Scale = 1-4)	<b>3.50</b>
Existing integration in visual art (Scale = 1-4)	<b>2.50</b>
Existing integration in movement (Scale = 1-4)	<b>2.88</b>
<b>*Overall existing integration mean</b>	<b>*2.96</b>
<b>Post-retreat</b> Enthusiasm for integrating instruction (Scale = 1-5)	<b>4.50</b>
Potential of FARE to improve teaching and learning (Scale=1-5)	<b>4.50</b>

4. What further knowledge, skills, and support did arts teachers indicate they desired in order to enhance collaboration and integration?

Comments from questionnaires, interviews, and focus groups indicated prevalent responses that organized into the following recurrent themes:

- Additional planning time for collaboration and integration with classroom teachers
- More consistency in team attendance for planning and integration
- Communication with, and support from, administration for the value of collaboration
- Ongoing opportunities for professional learning to enhance understanding of academic content and standards
- Content learning and strategies in art forms other than "my own"

**Summary for Objective II:**

It is clear from questionnaire data (question 1, above) that arts specialists gained new ideas and increased their understanding of arts integration through the orientation and ongoing professional development workshops. From the June 2004 retreat to the June 2006 retreat, specialists indicated that their understanding of academic content standards improved markedly (1.60 to 3.50). The 3.50 rating would suggest that specialists could continue to benefit from more understanding of academic standards. Not surprisingly, the biggest perceived gains in growth and understanding of content and skills for integration occurred between the first (June 2004) and second (June 2005) retreats. Collapsing the data for these items yielded overall means of 3.20 at the first retreat, 4.10 at the second retreat, and 4.05 at the third retreat. The big jump between the first and second years indicates that considerable learning occurred during the first year of the project, with some leveling off as teachers became more confident and comfortable with integration.

Question 2 indicates that teachers internalized the value of arts integration as they developed higher levels of comfort with the material. They were able to articulate both broad-scale and specific benefits of participation in FARE.

Question 3 indicates a moderate amount of teacher collaboration in schools at the time of the FARE orientation (3.6 on a scale of 5); however, throughout the ongoing professional development workshops, arts specialists indicated a high level of readiness for integration (4.63). Across three retreats, the mean for "existing level of collaboration in respective schools" declined. Based on qualitative data, this decline is most likely related to two factors: 1) a desire for more collaboration than was permitted within schools, urging a perception that insufficient collaboration was occurring relative to the ideal that teachers were learning about through FARE; and 2) enlarged awareness of academic-arts collaboration as opposed only to classroom teacher collaboration – teachers indicated that at the outset of FARE they interpreted collaboration only in terms of what classroom teachers were doing, not in terms of working with arts specialists.

Question 3 also indicates that, across the three retreats, arts specialists perceived levels of integration increased from a mean of 2.33 to 2.96 (scale of 1 to 4), suggesting that the amount of integration increased throughout the project. Specialists' ratings of their enthusiasm for FARE and the potential for FARE to improve teaching and learning remained very high throughout the course of the project (means ranging from 4.50 to 4.80). It is possible that the slightly lower means at the end of the third retreat related to teachers' concerns about whether the progress made through FARE would continue. Several teachers voiced concern that the end of the project would bring an end to the collaborative and integrative work that had been accomplished. Question 4 indicates that teachers realized the importance of ongoing professional learning and, most importantly, administrator support, if the outcomes of FARE were to be sustained.

In the words of a visual art specialist, *"The biggest strength of FARE was that I gained a true understanding of what collaboration and integration really are – as a first-year teacher, it helped me define my role in the school community and I have taken a leadership role with regard to integration."*

### Objective III

Objective	Outcome	Instruments/Data Sources
3. To select twelve second grade teachers in Year One. In Year Two, an English/language arts, science, mathematics and social studies teacher from each of the two feeder middle schools and the high school to be trained with the arts teachers.	3. This group of classroom and content teachers will help change the culture of their school as they work collaboratively with the arts teachers to provide integrated lessons that incorporate the arts.	<ul style="list-style-type: none"> <li>• Principal and teacher interviews</li> <li>• Data from Project Director; participant list; attendance documentation</li> <li>• Site visits</li> <li>• Questionnaires</li> <li>• Process portfolios</li> </ul>

1. **Did numbers and professional roles of teachers correspond with the objective?**  
*Please see report of the Project Director for this information.*
  
2. **Were classroom teachers consistent and committed participants in training, i.e., ongoing professional development workshops/meetings and retreats?**
  - Attendance records/numbers of questionnaire responses indicate that classroom teachers regularly attended professional development workshops and retreats; however, specific team members changed during the course of the project
  - On a scale of 1 to 5, the mean rating among classroom teachers for level of participation in completing the FARE application was 4.2
  - Self-perceived commitment levels by classroom teachers are indicated below

**Mean Commitment Levels to FARE by Classroom Teachers**  
Scale: 1(low) to 5(high)

<i>Project Orientation (March 2004)</i>	<i>Retreat 2004 Pre/Post</i>	<i>Retreat 2005 Pre/Post</i>	<i>Retreat 2006 Pre/Post</i>
4.90	4.57/4.88	4.50/4.75	4.60/4.40

3. **Did classroom teachers understand the goals and purpose of FARE?**

**Mean Ratings by Arts Specialists for Understanding Goals and Purpose of FARE**  
Scale: 1(low) to 5(high)

<i>Project Orientation (March 2004)</i>	<i>Retreat 2004</i>	<i>Retreat 2005</i>	<i>Retreat 2006</i>
<i>Pre/Post</i> 2.10/4.70	4.14	4.75	5.00.

4. To what extent did classroom teachers increase their understanding of planning and implementing instructional strategies for arts integration?

<b>Orientation (March 2004) (Scale = 1(low) to 5(high))</b> Presentation provided new ideas/innovative teaching strategies	4.70
<b>Ongoing Professional Development (Scale = 1(low) to 6(high))</b> Increased understanding/readiness to apply integration concepts/strategies	4.96
<b>Retreat, June 2004 (Scale = 1(low) to 5(high))</b> Prepared to initiate arts integration	4.00
Growth in relating academic skills/content with arts content/skills	4.25
Growth in relating arts skills/content with academic skills/content	4.63
Understanding of academic content standards	4.75
Understanding of arts content standards	2.50
<b>Overall Mean Rating</b>	4.03
<b>Retreat, June 2005 (Scale = 1(low) to 5(high))</b> Prepared to initiate arts integration	4.50
Growth in relating academic skills/content with arts content/skills	4.75
Growth in relating arts skills/content with academic skills/content	4.75
Understanding of academic content standards	4.00
Understanding of arts content standards	3.75
<b>Overall Mean Rating</b>	4.35
<b>Retreat, June 2006 (Scale = 1(low) to 5(high))</b> Prepared to initiate arts integration	4.40
Growth in relating academic skills/content with arts content/skills	4.60
Growth in relating arts skills/content with academic skills/content	4.40
Understanding of academic content standards	4.20
Understanding of arts content standards	3.20
<b>Overall Mean Rating</b>	4.16

5. What examples did classroom teachers cite of new skills/concepts that were particularly beneficial?

Across ongoing professional development workshops and annual retreats, the following were the most frequently cited beneficial teaching skills/concepts that classroom teachers cited on questionnaires and in interviews and focus groups:

**A. General Insights**

- FARE allowed me to meet new, young teachers with fresh ideas --- I had been stagnant, but now we've kicked it up and it's like a fever at our school
- FARE has helped me think outside the box and sparked my own creativity
- I was green about integration but now am confident that I can do it
- FARE has opened my mind for exploration
- Gained a better definition of integration, collaboration, and connection
- Collaboration takes time and planning -- you cannot do it informally and expect results

**B. Specific Skills/Strategies**

- FARE gave me specific ways of using music and visual art in my lessons
- Integration of music and social studies for specific learning objectives

- How to integrate art, music, and dance into counting money
- How to motivate students using the arts
- Visual arts incorporates a variety of media, e.g., papers, sponges, string, etc.
- How to interest students through integration while teaching specific concepts at the same time
- I learned how to help students think more critically by using the arts
- I learned that the arts are an extension of learning in all subjects, not just “art work”

7. **What further knowledge, skills, and support did classroom teachers indicate they desired in order to enhance collaboration and integration?**

Comments from questionnaires, interviews, and focus groups indicated prevalent responses that organized into the following recurrent themes:

- *Collaboration/integration requires strong administrative support in terms of time for planning and implementation*
- *Need professional development support to learn more sophisticated ways of integrating the arts into the academic curriculum*

**Summary for Objective III:**

Question 2 data indicate high levels of commitment for FARE among classroom teachers. Comparison with arts specialists (Objective I, Question 2) indicates that classroom teachers may have been more committed to FARE than arts specialists. This is generally explained by the observation in the original grant proposal that arts specialists rarely have training in integrated teaching and learning, and they are often suspicious of arts integration because they believe it may compromise sequential teaching and learning in the arts. The highest commitment rating was at the March 2004 orientation, which may be related to the effective presentation on arts integration by a nationally recognized expert in the field. The slight decline in means may be related to growing awareness of the need for increased administrative support if teachers are to have collaborative planning time for integrated instruction.

Question 3 indicates that classroom teachers began the orientation with a very low understanding of FARE, but that the orientation did a great deal to assist them. As the project progressed, retreat data from 2004 through 2006 showed marked gains, with a rating of 5 out of 5 following the final retreat.

Question 4 shows high levels of new ideas and understanding for arts integration, similar to those for arts specialists (Objective II). Readiness, growth, and understanding relative to integration concepts/skills and arts and academic standards showed their biggest gain between the first two retreats (June 2004 to June 2005). This, again, was similar to arts specialists. Though growth and understanding continued at a high level in the June 2006 retreat, it is logical that the increase in understanding would not be as great once teachers were more fully engaged in implementation. The largest gain between the first and second retreats was in "understanding arts content standards," which parallels the arts specialists' gains in understanding academic content standards.

Question 5 indicates that classroom teachers, like arts specialists, were able to cite both general and specific benefits of new skills and concepts. Classroom teachers did not speak as frequently of the need for administrative support and scheduling, perhaps because classroom teachers may more readily communicate or have dedicated common planning time, as opposed to arts specialists who continue to teach during classroom teachers' planning periods.

Question 6 data show comparable levels of perceived existing pre-FARE integration to those of arts specialists (3.8 as compare to 3.6). Similarly, based on ongoing workshop data, classroom teachers indicated the highest possible level of readiness to collaborate with their fellow teachers (5.0). In striking similarity to arts specialists, classroom teachers also felt that existing levels of collaboration declined over the course of the project. It is likely that the reasons for this response are the same as those for the arts specialists (Objective II). By the third retreat, classroom teachers' perceptions of their levels of integration of music, visual art, and movement had increased to moderately high levels on a scale of 1 to 4. Gains were similar, though not quite as strong, as those for arts specialists. Levels of enthusiasm for FARE and belief in the potential of FARE to improve teaching and learning remained high among classroom teachers throughout the course of the project.

## Objective IV

Objective	Outcome	Data Sources
4. To select six pre-service teachers to be trained with the arts and classroom/content teachers and complete the school teams.	4. These pre-service teachers will work collaboratively with the arts and classroom teachers as they deliver instruction using strategies that foster the integration of content areas.	<ul style="list-style-type: none"> <li>• Data from Project Director, Clark Atlanta University, and Georgia State University</li> <li>• Pre-service intern reports</li> <li>• Interviews and focus groups</li> </ul>

1. **To what extent did pre-service classroom and music teacher interns participate in FARE and work collaboratively with arts and classroom teachers?**
  - 5 Georgia State University student interns participated in the program (2 early childhood education majors; 2 undergraduate music education majors; 1 master's level music education major)
  - Interns observed FARE classrooms, attended ongoing professional development meetings, and met regularly as a group with a university supervisor to reflect on their observations and participation
  - Interns completed relevant reading assignments on arts integration and maintained journals regarding observations and readings
  - Interns did not have opportunities to participate in collaborative work with teachers other than during their attendance at professional development meetings

The following items include representative observations and statements from intern reports and interviews:

2. **What knowledge of arts integration did pre-service teacher interns demonstrate as a result of their participation?**
  - Integrating the arts into the general classroom is an important function of schools
  - Integration is more than using a song to teach a concept; it is truly about "combining" the subjects, so that children can better understand concepts
  - Successful integration requires clearly stated learning goals and objectives
  - It is helpful for teachers' roles to be well-defined, so that they are not confused about what they are teaching, and so that they are not confusing the children
  - School leadership to support arts integration is important – teachers must have joint planning time and sometimes must be able to work together in a classroom
  - Teachers must be conscientious about integrating – *"I saw a great visual art lesson where children research communities on the internet, drew their communities, and then wrote a paragraph about where they lived."*
  - Integrating across the arts is as important as integrating the arts with academics – *"I saw a project where the art, PE, and music teachers collaborated in creating instruments, playing the instruments, and dancing. The feeling I got was that this collaboration did not carry over into the general classroom, but it was a great example of improving children's knowledge of the arts through integration."*
  - Professional development is very important to support collaborations, joint planning, and development of ideas and topics for classrooms; concrete examples of arts integration are very helpful, even if teachers have some background in the arts
3. **How did pre-service teacher interns perceive the purpose and effectiveness of FARE?**
  - FARE helped everyone understand the importance of *relating* subjects, not just using music or art as a learning aid

- FARE provided important professional development through ideas and concrete examples of arts and academic integration
- *“As an early childhood major, I was fortunate to see how teachers employed professional development in their classrooms and implemented arts integration strategies that really helped the children learn.”*
- *“Providing resource materials was very beneficial, so that teachers did not have to design everything from scratch”*
- *“It is important for ALL teachers to attend professional development and to do collaborative planning”*
- *“It is important to realize that classroom teachers may not be comfortable with the arts – they may need more arts experiences themselves in order to feel competent with integrating arts and academics”*

**Summary for Objective IV:**

Student interns offered insightful observations about their growth in understanding arts integration and about their perceptions of the FARE project. They felt the internship was a valuable experience, but that it could have been further enhanced by opportunities for more direct collaboration with FARE teachers. The most significant learning among interns was that integration is not merely about one subject being used to teach another (e.g., singing about the weather), but that it involves conceptual relationships across subjects. Interns were surprisingly perceptive at differentiating strong models of integration in professional development sessions and classrooms from weaker ones. In addition, they understood the value of the professional development sessions, noting that rich training that builds teachers’ confidence through strong integration examples is an important component of implementing arts integrated learning in classrooms.

## Objective V

Objective	Outcome	Instruments/Data Sources
5. To improve overall student performance in both course work and on standardized tests using additional modalities of learning (the arts).	5. Students will have a broader base of knowledge and demonstrate higher achievement levels through arts projects, portfolios, performances, Georgia Criterion-Referenced Competency Tests (CRCT) and the Georgia High School Graduation Test (GHSGT).	<ul style="list-style-type: none"> <li>• Interviews and focus groups</li> <li>• School observations</li> <li>• Questionnaires</li> <li>• Process portfolios</li> <li>• Student work</li> <li>• Student test scores</li> </ul>

1. **In what ways did students demonstrate integration of the arts with classroom learning?**  
 Portfolio data indicated that students integrated all of the arts across a wide range of subject areas. The richest examples of arts integration tended to occur in relation to social studies, where aspects of various cultures could be compared and contrasted through their visual art, music, and dance. Students could replicate these cultural elements and compare their own artistic efforts to those found within comparative cultures.

Another frequent area of integration was among language arts and music, dance, and visual art. Using literary subjects and forms, students depicted meaning through drawing, moving, and creating and performing music.

Analyses of student work as submitted in portfolios and observed in classrooms indicated that content and skill standards were met or exceeded. Particularly rich examples of student work were found in visual art, where line, color, and shape frequently offered a high level of aesthetic expression as well as accurate content regarding academic standards.

2. **Did students demonstrate higher levels of achievement in arts creation, production, and/or performance?**  
 Comparisons were not possible to ascertain whether student artistic work exceeded pre-FARE standards. However, it is clear that teachers' growing awareness of integration translated to students' learning activities, and that examples of integration became more sophisticated throughout the project. Whereas early work samples indicated simplistic relationships that were largely topical, later examples indicated richer authenticity with regard to conceptual-level integration. This finding in student work relates positively with teachers' self-reports regarding growing levels of understanding regarding integration.

3. **Did students in FARE schools demonstrate improved academic achievement during the project?**

*Please see the Project Status Chart, Objective # 5, for this information.*

4. **To what extent did principals perceive FARE as contributing to successful learning and learning cultures in their schools?**

Interviews with principals indicated that they perceived FARE teachers as improving learning in their schools. In the words of one principal, "I've seen wonderful culminating projects. We always work thematically, but for the FARE teachers and kids, there's really an extra push." Another said, "I expected this approach to improve kids performance levels, and I can see that it is doing just that." Another principal noted that FARE teacher had planned an entire integrated unit around "Living Things." This principal said, "FARE has added to our collaboration and integration by bringing the arts teachers into the mix. Our grade-level teachers have always worked together, but the specialists have not traditionally entered into it."

**Summary for Objective V:**

Because the primary focus of FARE was on teacher development, student learning, per se, was challenging to track. Teachers were often experimenting, trying out strategies, seeing whether they could actually implement integration. The primary sources of data for student learning were portfolio samples, observations in classrooms, and feedback from teachers and principals. Evidence consistently pointed to implementation of strategies that were, at the very least, enhancing and enriching students' learning process, regardless of whether they specifically improved student achievement in quantifiable terms. Samples of both academic and artistic student work were generally at or above expected standards, particularly in the integration of visual art.

## OBJECTIVE VI

Objective	Outcome	Instruments/Data Sources
6. To develop and implement an ongoing professional development program that produces highly-trained teachers of the arts who work collaboratively with classroom teachers and influence the development of pre-service arts teachers.	6. New strategies and improved instructional delivery will be demonstrated by newly trained teachers. Student achievement will improve in those classrooms.	<ul style="list-style-type: none"> <li>• Questionnaires</li> <li>• Interviews and focus groups</li> <li>• Meeting agendas</li> <li>• Site visits</li> <li>• Process portfolios</li> <li>• Student work</li> </ul>

1. **To what extent did FARE teachers demonstrate new strategies of integration and improved instructional delivery?**

<b>Orientation (March 2004) (Scale = 1(low) to 5(high))</b>	
Existing level of arts-academic integration	
• Classroom teachers	2.90
• Arts specialists	4.20
<b>Retreat, June 2004</b>	
Existing level of arts-academic integration (Scale=1-5)	
• Classroom teachers	3.86
• Arts specialists	4.00
Self-perceived current <i>effectiveness</i> of arts-academic integration (Scale=1-6)	
• <u>Classroom teachers</u>	
Music integration	3.38
Visual art integration	4.38
Movement integration	3.38
<b>Overall effectiveness mean for classroom teachers:</b>	3.72
• <u>Arts specialists</u>	
Music integration	3.00
Visual art integration	4.20
Movement integration	2.60
<b>Overall effectiveness mean for arts specialists:</b>	3.27
<b>Retreat, June 2005</b>	
Existing level of arts-academic integration (Scale=1-5)	
• Classroom teachers	4.29
• Arts specialists	4.40
Self-perceived current <i>effectiveness</i> of arts-academic integration (Scale=1-6)	
• <u>Classroom teachers</u>	
Music integration	4.50
Visual art integration	4.50
Movement integration	4.75
<b>Overall effectiveness mean for classroom teachers:</b>	4.58

<ul style="list-style-type: none"> <li>• <u>Arts specialists</u></li> <li>    Music integration</li> <li>    Visual art integration</li> <li>    Movement integration</li> <li>Overall effectiveness mean for arts specialists:</li> </ul>	3.63 3.63 3.38 3.55
<i>Table continues on following page . . .</i>	
<b>Retreat, June 2006</b>	
Existing level of arts-academic integration (Scale=1-5)	
<ul style="list-style-type: none"> <li>• Classroom teachers</li> <li>• Arts specialists</li> </ul>	4.40 4.43
Self-perceived current <i>effectiveness</i> of arts-academic integration (Scale=1-6)	
<ul style="list-style-type: none"> <li>• <u>Classroom teachers</u></li> <li>    Music integration</li> <li>    Visual art integration</li> <li>    Movement integration</li> <li>Overall effectiveness mean for classroom teachers:</li> </ul>	4.80 5.20 5.40 5.13
<ul style="list-style-type: none"> <li>• <u>Arts specialists</u></li> <li>    Music integration</li> <li>    Visual art integration</li> <li>    Movement integration</li> <li>Overall effectiveness mean for arts specialists:</li> </ul>	5.25 5.00 4.63 4.96

2. To what extent did FARE influence teachers' self-perceived levels of integrated teaching and professional growth for arts-academic integration?

<b>Retreat, June 2005 (Scale=1(low) to 5(high))</b>	
<ul style="list-style-type: none"> <li>• Influence of FARE on amount of integrated teaching you do</li> <li>    Classroom teachers</li> <li>    Arts specialists</li> </ul>	4.00 4.00
<ul style="list-style-type: none"> <li>• Influence of FARE on professional growth as teacher</li> <li>    Classroom teachers</li> <li>    Arts specialists</li> </ul>	4.17 4.00
<b>Retreat, June 2006 (Scale=1(low) to 5(high))</b>	
<ul style="list-style-type: none"> <li>• Influence of FARE on amount of integrated teaching you do</li> <li>    Classroom teachers</li> <li>    Arts specialists</li> </ul>	4.60 4.13

<ul style="list-style-type: none"> <li>◦ Influence of FARE on professional growth as teacher <ul style="list-style-type: none"> <li>Classroom teachers</li> <li>Arts specialists</li> </ul> </li> </ul>	4.60 4.50
---	--------------

2. **In what ways did FARE teachers evidence increased integration and improved instruction?**  
Based on portfolio reviews, observations, and interviews with teachers and principals, the following themes characterized teachers' evidence of improved integration/instruction:

- Increased levels of intentionality and identification of topics, skills, and concepts that could be integrated – teachers clearly were more thoughtful about integration
- On their own, or with administrative support, teachers demonstrated increased cross-classroom sharing of ideas and strategies
- Teachers gave evidence of ways in which FARE reinforced and connected with other integration models, including *ArtsNOW* and *Sound Learning*
- Teachers identified relationships between FARE and school-wide reform models
- Student work shared through bulletin boards, photographs, and videos evidenced inclusion of art work that was related to academic content standards; at Heritage Academy, standards were listed side-by-side with visual art work on the bulletin board
- A Native American unit included students' wearing Native American clothing and head dresses, designing drums, performing music and dance, painting a teepee that remained in the room throughout the unit, writing stories through "picture writing," studying literature about famous Native Americans, drawing their favorite Native American figure using a variety of media, and writing essays about their choice; assessments indicated that students developed a rich understanding of the concepts, showed skill in music, visual art, and dance; demonstrated a broad understanding of Native American culture; and accurately depicted their selected Native American figures through visual art and writing
- Review of student portfolios indicated growing richness of student work throughout the project – representative examples of student learning included: using visual art to increase understanding of geometric shapes; integration of visual art into solving word problems; drawing to reflect poetry about animals; creating puppets to reinforce language arts concepts; using music, stick puppets, and drama to realize a play for the story, "Bremen Town Musicians;" students "playing" Twinkle Twinkle Little Star on soda bottles – relating to measurement and math; interpreting visual art through movement; a lesson "Follow the Drinking Gourd" included carving out gourds, comparing to the Big Dipper, discussing the history and cultural elements of the song, decoding the message of the song, and following maps to trace the routes of those who followed the drinking gourd
- Teachers' lesson plans demonstrated inclusion of academic, physical education, music, and visual art standards
- Classroom teachers incorporated arts criteria and indicators into assessments; rubrics included descriptors of arts-based evidence at higher levels of student performance, e.g., "completes a diorama that accurately and artistically depicts the culture" and "the fine arts are included in the student's comparison and contrast of two different cultures"
- Academic lesson plans included "enrichment" through collaboration with arts specialists, such as "the PE teacher will guide children in creating dances that are characteristic of Japan and Australia;" "the music teacher will teach songs that reflect the culture and enhance our culminating activities"
- Portfolios indicated that teachers implemented plans and strategies based on the content of workshops and retreats

3. **What evidence exists of improved student achievement in FARE schools?**  
*Please see the Project Status Chart, Objective # 5, for this information.*

4. In what ways did principals see FARE as leading toward an improved learning culture in schools?  
Principals perceived a positive change in relationships and levels of collaboration among teachers. One principal said, "I really saw relationships improving. They're so much more collegial now. They see FARE as a joint venture, not forced by the principal." Another principal said, "I thought there would be an explosion, but FARE eased the conflict – great to see. Teachers went to each other. I saw relationships improve - teachers are more collegial. Teachers see the benefit of working together. They see FARE as a joint venture, not forced by the principal." This sentiment was echoed by all principals, who consistently viewed FARE as contributing to a more collaborative learning culture in their schools.

Summary for Objective VI:

Question 1 data indicate that self-perceived levels of existing arts-academic integration increased throughout the course of FARE. For classroom teachers, means increased from 2.9 to 3.86 to 4.29 to 4.40 over the life of the project. This represents a gain of 1.5 points across sequential measures taken at key points of the professional development. Arts specialists also generally increased, though not as markedly as classroom teachers, in their perceptions of existing levels of arts-academic integration at key measurement points: from 4.2 to 4.0, 4.4, and 4.43.

In terms of *effectiveness* of arts-academic integration, classroom teachers' perceptions increased from a mean of 3.72 in June 2004 to a mean of 5.13 (6-point scale) in June 2006. The largest gain between June 2004 and June 2006 among classroom teachers occurred for integrating movement, an increase of 1.72. Music was next with a gain of 1.42, and visual art third with a gain of .82. Data consistently showed that visual art seemed to be more accessible for classroom teachers than music or dance, as supported by the higher beginning mean of 4.38 for effectiveness in integrating visual art with academics.

For arts specialists, arts integration *effectiveness* means increased from 3.27 to 3.55 to 4.96 across the three retreats. Though these means were not as high as those of classroom teachers, the overall gains were similar, though slightly larger for arts specialists (1.41 for classroom teachers; 1.69 for arts specialists). Again, though these data cannot be tested for statistical significance due to small sample sizes, they do suggest that arts specialists, as indicated by the project proposal, had the most to gain from an increased understanding of arts integration with academics. The largest gain for arts specialists between June 2004 and June 2006 was in music integration, which yielded a mean difference of +2.25 points. Next was movement, with a mean gain of 2.03 points. Visual art, as with classroom teachers, showed the smallest gain at .8, though, once again, visual art integration had the highest initial rating for integration effectiveness.

Question 2 data indicate the perceptions of teachers regarding the influence of FARE on their levels of integrated teaching. This question was only asked on the June 2005 and June 2006 questionnaires, as it became evident that FARE was having an impact on the amount of integration occurring in schools. Classroom teachers reported an increasing level of influence (4.00 to 4.60) for the influence of FARE on the amount of integrated teaching, whereas arts specialists showed a slightly smaller increase from 4.00 to 4.17. In terms of FARE's influence on the professional growth of teachers, classroom teachers reported a mean gain of .43 (4.17 to 4.60) and arts specialists a mean gain of .50 (4.0 to 4.5). Once again, arts specialists registered a larger gain than classroom teachers, this time in their professional growth resulting from FARE.



**U.S. Department of Education  
Grant Performance Report (ED 524B)  
Project Status Chart**

OMB No 1890-0004  
Exp. 10-31-2007

PR/Award # (11 characters): **1300022**

**SECTION A - Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)**

**1. Project Objective**     Check if this is a status update for the previous budget period.

To select nine arts teachers (three music, three visual arts, and three physical education/dance teachers) to be trained as model teachers in the integration of the arts with other content areas.

1.a. Performance Measure	Measure Type Project	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio	Raw Number	Ratio
The actual number of elementary arts teachers that participated during this period.		9	%	4	%

1.b. Performance Measure	Measure Type Project	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio	Raw Number	Ratio
These teachers will serve as critical friends and model teachers as we develop and implement a Professional Development Model focused on arts integration.		9	/	4	%

Explanation of Progress (Include Qualitative Data and Data Collection Information)

Kind of Data – Quantitative  
When Data was collected? – Quarterly

Evaluation Methods – Attendance Documentation, questionnaires, observations

Of the four participating arts teachers, there are two music teachers, one visual arts teacher, and one movement teacher. One of the music teachers is a part of the leadership team. The other members of the leadership team were elementary visual arts teachers. Now, one is a middle school visual art teacher and the other is a high school visual arts teacher. These teachers have been the stimulus to keep the planning and implementation of this program moving forward.

With the assistance and support of the teachers, we have created an Arts Leaders group. This group of teachers meet every six weeks to discuss research in arts, the status of the arts in the Atlanta Public Schools and participate in mini workshops to help them prepare to be leaders. The goal is for them to be able to provide support to teachers, lead workshops, speak about arts integration and be a ready resource when needed.



**U.S. Department of Education**  
**Grant Performance Report (ED 524B)**  
**Project Status Chart**

OMB No. 1890-0004  
Exp. 10-31-2007

PR/Award # (11 characters): **1300022**

**SECTION A - Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)**

**2. Project Objective**     Check if this is a status update for the previous budget period.

To train the selected teachers in enhanced instructional strategies, classroom practices and improved lesson planning that integrates the arts into the core curriculum.

2.a. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	%	Raw Number	%
Demonstration of new competencies in instructional strategies, classroom practices, lesson planning and the integration of the arts with "core" content subjects.	Project		/		/

2.b. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	%	Raw Number	%
			/		/

Explanation of Progress (Include Qualitative Data and Data Collection Information)

Kind of Data – Qualitative  
When Data was collected? – Quarterly

Evaluation Methods – Observations, site visits, questionnaires, lesson and unit plans, presentations

Teachers have participated in professional development opportunities focusing on strategies to integrate movement, music and visual arts with reading/language arts, mathematics and science. Consultants have led these sessions as well as the teachers themselves. Teachers have created lesson plans and units of instruction for use in their classes. School site visits, portfolios and individual and group presentations indicate that the teachers have embraced these new strategies and they are a natural part of their instructional delivery. This is evident as you visit their classrooms, view their lesson plans and observe their instruction.



**U.S. Department of Education**  
**Grant Performance Report (ED 524B)**  
**Project Status Chart**

OMB No. 1890-0004  
 Exp. 10-31-2007

PR/Award # (11 characters): **1300022**

**SECTION A - Performance Objectives Information and Related Performance Measures Data** (See Instructions. Use as many pages as necessary.)

**3. Project Objective**     Check if this is a status update for the previous budget period.

To select twelve second grade teachers in Year One. In year Two, one English/Language arts, science, mathematics and social studies teachers from each of the two feeder middle schools and the high school, to be trained with their arts teachers.

3a. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio %	Raw Number	Ratio %
Classroom and content teachers will work collaboratively with arts teachers to provide integrated lessons that incorporate the arts.	Project	33	/	19	

3.b. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio %	Raw Number	Ratio %
			/		/



**U.S. Department of Education**  
**Grant Performance Report (ED 524B)**  
**Project Status Chart**

OMB No. 1890-0004  
Exp. 10-31-2007

PR/Award # (11 characters): **1300022**

**SECTION A - Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)**

**4. Project Objective** [ ] Check if this is a status update for the previous budget period.

To select six pre-service teachers to be trained with the arts and classroom/content teachers. This will complete the formation of the school teams.

4.a. Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
Pre-service teachers will work collaboratively with the arts and classroom teachers as they deliver instruction using strategies that foster the integration of content areas.	Project	0	/		0		0

4.b. Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			/				/

Pre-service teachers were not a part of the project this last year.



**U.S. Department of Education**  
**Grant Performance Report (ED 524B)**  
**Project Status Chart**

OMB No. 1890-0  
Exp 10-31-2007

PR/Award # (11 characters): **13000**

**SECTION A - Performance Objectives Information and Related Performance Measures Data** (See Instructions. Use as many pages as necessary.)

**5. Project Objective** | | Check if this is a status update for the previous budget period.

To improve overall student performance in both course work and on standardized tests using additional modalities of learning (the arts).

5.a. Performance Measure	Measure Type Project	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio %	Raw Number	Ratio %
Students will demonstrate higher achievement levels through arts projects, portfolios, performances, Georgia Criterion-Referenced Competency Test (GCRCT) and the Georgia High School Graduation Test (GHS GT).		NA	/		/

5.b. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio %	Raw Number	Ratio %
			/		/

Explanation of Progress (Include Qualitative Data and Data Collection Information)

Kind of Data – Quantitative

When Data was collected? – Through out the year and in November 2007

Evaluation Methods – Student test scores, interviews, focus groups

During this grant period, scores on the Georgia Criterion Reference Competency Test (GCRCT) in **Reading/Language Arts** in:

- Elementary School 1 - Increased by 3.8 %
- Elementary School 2 – Increased by 4.4%
- Elementary School 3 – Increased by 3.6 %

During this grant period, scores on the Georgia Criterion Reference Competency Test (GCRCT) in **mathematics** in:

- Elementary School 1 - Decreased by 7.9 %
- Elementary School 2 – Decreased by 2.5 %
- Elementary School 3 – Decreased by 9.6 %

During this grant period, scores on the Georgia Criterion Reference Competency Test (GCRCT) in **Reading/Language Arts** in:

- Middle School 1 - Increased by 8.6 %
- Middle School 2 – Increased by 4.4%

During this grant period, scores on the Georgia Criterion Reference Competency Test (GCRCT) in **mathematics** in:

- Middle School 1 - Scores remained the same
- Middle School 2 – Increased by 10.1 %

Schools Performance on the End-of-Course-Test (EOCT)

High school 1

- 69/100 passed the End-of-Course-Test in **Literature**, an increase of 27 students
- 72/100 passed the End-of-Course-Test in **Algebra**, an increase of 52 students
- (Please Note: School only housed 9<sup>th</sup> and 10<sup>th</sup> graders during the period of this project)

High school 2

- 84.2 % passed the Georgia High School Graduation Test (GHSGT) in **Reading/Language Arts**, an increase of 8.3 %.
- 52% passed the Georgia High School Graduation Test (GHSGT) in **mathematics**, a decrease of 1.8 %.

Average Yearly Performance (AYP).

- All of the elementary schools involved in the project made AYP during this project period.
- Neither of the middle schools involved in the project made AYP during this project period.
- High school 1 made AYP.
- High School 2 did not make AYP.



**U.S. Department of Education**  
**Grant Performance Report (ED 524B)**  
**Project Status Chart**

OMB No. 1890-0001  
Exp. 10-31-2007

PR/Award # (11 characters): **130002**

**SECTION A - Performance Objectives Information and Related Performance Measures Data** (See Instructions. Use as many pages as necessary.)

**6. Project Objective**     Check if this is a status update for the previous budget period.

To develop and implement an ongoing Professional Development program that produces highly-trained teachers of the arts who work collaboratively with classroom teachers and influence the development of pre-service teachers.

6a. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio %	Raw Number	Ratio %
New strategies and improved instructional delivery will be demonstrated by participating teachers.	Project	NA	/		/

6.b. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio %	Raw Number	Ratio %
Student achievement will improve in the participating classes.	Project		/		/

Explanation of Progress (Include Qualitative Data and Data Collection Information)

Kind of Data -- Quantitative

#### When Data was collected? – Quarterly

Evaluation Methods – Interviews, focus groups, meeting agendas, questionnaires, observations

Around the time I began the grant, the school district began exploring other possibilities as it relates to arts integration. Many conversations and planning sessions were held with the group, Creating Pride. I was involved in this project also and saw the opportunity to help re-structure Creating Pride to meet the school district's needs as well as have a program in place when the grant funding /project ends. In the process of doing so, Creating Pride heard about Project FARE and the collaboration began to increase. Both projects, Creating Pride/ArtsNOW and my grant, Project FARE were being implemented at the same. Gradually, Creating Pride began to adopt many of our strategies. The school district is funding the ArtsNOW project This Professional Development program is in place and teachers are successfully participating. ArtsNOW requires school teams to participate in the training. School teams include an administrator, the arts teachers and classroom or content area teachers selected by the principal. The training is for two and one half days. Teachers are released from school to participate in the training which is held away from the school site. This Professional Development is offered throughout the year. We are working collaboratively to monitor the progress in the schools and the number of teachers that are being trained. As of November 2007, 106 teachers have been trained.

#### Elementary Schools

Test scores show that GCRCT scores in the second grade increased in Reading/Language arts but decreased in mathematics.

#### Middle Schools

During this project period GCRCT scores increased in Reading/Language Arts.

In mathematics, scores for school 1 did not change but scores for school 2 increased.

#### High Schools

During this project period, high school one saw increase in test scores on the End-of-Course-Test in literature and algebra.

High School 2 saw an increase in the number of students passing the GHSGT in reading/language arts but a decrease in those passing mathematics.