Chicago Arts Partnerships in Education
Portfolio Design Project (PDP)
Program Evaluation
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and
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Executive Summary

Overview
The Portfolio Design Project (PDP) was a four-year partnership between Chicago Arts Partnerships in Education (CAPE) and select Chicago Public Schools Fine and Performing Arts Magnet Cluster Program (FPAMCP). Its purpose was to improve visual art and music teacher instruction as well as student performance in the arts and other core academic areas. Funded by the U.S. Department of Education's Arts in Education Model Development and Dissemination grant program, the PDP program focused specifically on strengthening the capacities of students, teachers, teaching artists, schools, and school systems to implement portfolio processes that developed and clearly demonstrated complex learning in and through the arts. The PDP program provided a shared context that was conducive to student, teacher and administrator learning. A comprehensive, long-term student portfolio system utilized multiple art forms to demonstrate complex learning, representing a model that Arnau describes as "data driven professional learning that improves the learning of all students" (2008). Such a system, supported by teams of artists and teachers who actively use the portfolio to make instructional decisions, broadens the scope and deepens the academic relevance of assignments and projects to engage students. Signature features of the PDP program included PDP student portfolios, PDP digital teaching portfolios, and Systematic Portfolio Artifact Review (PAW) of student analytic reflection templates and Teacher Portfolio Artifact Review (TPAW) of PDP team curriculum and student artifacts.

The goals of the Portfolio Design Project were to assist students to develop as artists, readers and writers over time; to assist teachers in assessing arts learning and to assist school administrators in developing data-driven arts education policies.

Participants: This report focuses on teacher and administrator participants. During Year One the following participated in the project: 10 Magnet Cluster Lead Teachers (MCLT); 10 4th grade classroom teachers, 10 5th grade teachers, and 10 6th grade teachers. In addition, 10 school Principals participated. During Year Two that number had changed to 9 school Principals. During Year Three, 30 classroom teachers continued their participation, while the number of MCLT's changed to 9. Nine school Principals continued their research participation during Year Three.

Activities: The PDP program activities include PDP collaborative arts integrated curriculum and professional development workshops. PDP teams, including MCLTs, PDP Classroom Teachers, and external Teaching Artist Partners developed and implemented arts integrated curriculum connecting the art/music classroom to the language arts classroom. This curriculum included sixteen class sessions for each grade level taught by a visiting Teaching Artist Partner and an MCLT music/art teacher each year, and four language arts class sessions taught by a visiting Teaching Artist Partner and a PDP classroom teacher each year. Each year school Principals participated in classroom and PDP team meeting observations as well as follow-up interviews. CAPE staff led Four to six PDP professional development workshops with PDP teams each year.

Research Questions: The purpose of the PDP research and evaluation was to assess how arts learning supported teacher professional development and student academic achievement. The research questions were:

RQ 1. How does collaborative development and utilization of portfolios of individual student work improve educators' arts integrated instructional practices?

RQ2.   How do observation and examinations of student artifacts created during arts integrated units develop school principals' strategic planning and support for the arts?

RQ3.   How do the development and maintenance of individually developed portfolios impact student analytical, literacy and artistic achievement?

This report focuses on Research Questions 1 and 2.

Data Sources: The PDP Research Team used both quantitative and qualitative methods to analyze the data sources. These sources included: 1) PDP participant open and closed ended pre/post surveys and professional development exit surveys, 2) PDP MCLT and School Principal interviews, 3) Classroom Observational data and 4) Digital artifacts, including PDP Digital Teacher Portfolios and relevant student artifacts.

Findings

The PDP project provided school based MCLTs and 4-6th grade classroom teachers with professional development that they reported increased their knowledge about arts integration and documentation. They also indicated that they could apply what they were learning into their classroom practices. The collaboration between MCLTs and classroom teachers improved, with increased understandings of each other's instructional practices. This set a better context for curriculum integrated across arts and literacy classrooms. PDP teachers engaged in collaborative analysis of student artifacts and used their findings to refine their curriculum, particularly in areas arts, student writing and classroom climate.

School Principals were knowledgeable and supportive or arts integration upon entering the PDP program. Through their observations and exposure to PDP student artifacts they noted teacher outcomes such as stronger collaboration across disciplines. They also articulated student outcomes such as better peer-to-peer communication and community building. Through their experiences, Principals articulated future strategies to expand opportunities for arts integration including increased release time for MCLTs to plan with classroom teachers and developing arts integrated opportunities for low incidence populations.

The PDP program areas of improvement could address the challenges teachers faced with documentation and continued development of formal strategies for analyzing student work such as the "27 Strategies" process. These PDP processes were important forays into artifact driven arts integration curriculum reform. Through continued research and development into these areas, CAPE will continue to be an important contributor to the fields of educational curriculum and school partnerships.

The specific findings of the PDP program appear below.

- **PDP participants all agreed that PDP workshops were beneficial.** However, there were no significant differences between MCLT's Year One and Year Three PD Exit Survey responses. On all questions, participants either agreed or strongly disagreed that they had learned and would be able to apply their learning to their instructional contexts.

- **From Year One to Year Three there were no significant differences in MCLT PDP Pre/Post Survey responses from Year One to Year Three.** Each year, MCLTs' consistently reported helping their students make connections between arts and non arts topics. MCLTs also reported providing their students with feedback. However, there were some practically significant findings, indicating nuanced differences in the teachers' classroom practices and the social practices that students engaged in. Through their participation, PDP teachers became more intentional with student work. In Year Three, they indicated setting aside places for students to keep their work, creating conditions for students to re-look and reflect upon their work. Teachers also began to keep portfolios of their own, something that they had not routinely done prior to the PDP program. Finally, PDP teachers increasingly raised inquiry questions to guide their practices and to increase their understandings of the content they teach.

- **MCLT's reported they documented the curriculum more frequently.** Although not statistically significant, MCLTs reported on PDP Pre/Post Teacher Surveys that they documented their own work more frequently.

- **MCLTs and PDP Classroom Teachers instructional practices became more similar.** At the start of the PDP program, there were statistically significant differences between MCLT's and classroom teachers' instructional practices as noted in their PDP Pre/Post Survey responses. They were more distinct from one another, most likely defined by their roles and qualities of collaboration. Following Year Three, there were fewer statistically significant differences. This indicates that as MCLT's and PDP Classroom Teachers' collaborations intensified, they learned from one another and integrated similar instructional practices across arts and non arts contexts.

- **All PDP Teachers in treatment school classrooms (MCLT's and Classroom Teachers) increased their student-centered practices.** They
  - provided students with opportunities to research or investigate questions *most of the time*
  - asked their students to reflect on their growth as artists/music makers or learners *some of the time.*

- **Over Time, PDP Teachers expanded their instructional practices.** Although this was not a statistically significant finding, on PDP Pre/Post Surveys PDP MCLTs and Classroom Teachers reported they more often provided students with feedback and more frequently incorporated documentation into learning activities.

- **At the conclusion of the PDP program, Teachers/MCLT's in Treatment Classrooms changed significantly vs. Classroom Teachers/Arts Teachers in Control Classrooms.**
    - PDP teachers in treatment classrooms provided contexts for their students to document their own work more often than teachers in control classrooms provided for their students.
    - PDP teachers maintained their own professional portfolios more often than did teachers in control classrooms.
    - PDP teachers provided their students with more choice and decision making than teachers in control classrooms offered their own students.

- **PDP Teachers increasingly emphasized work quality.** On observation, statistically significant differences were observed from the beginning to the end of Year Three PDP Units. Teachers increasingly emphasized the quality of work to students. At the beginning of Year Three this was not observed, and at the end of Year Three it was observed some of the time.

- **Students engaged in less talk during classroom activities.** On observation, students engaged in less talk during Year Three End Observations as opposed to Year One Baseline Observations.

- **While co-teaching, PDP teams increased their focus on curriculum and decreased their focus on discipline.** While not statistically significant, teachers were observed to more often focus on aspects of the curriculum rather than discipline while co-teaching more often during Year Three as compared to Year One. Students were also observed to be respectful of each other more often during Year Three.

- **PDP workshop participants reported increased understandings of integrated curriculum.** PDP classroom teachers and MCLTs reported that professional development workshops increased their understandings of integrated curriculum, and they developed strategies for making stronger linkages between arts and non arts topics. Some of the curriculum units focused on the development of student art skills. Many units represented broad themes such as addressing issues of student identity and advocating for social justice.

- **Documentation was a challenge for PDP Teams.** In the open-ended section of PDP exit surveys, PDP teachers reported learning about documentation, although they indicated that this was a more challenging aspect of the PDP program for them. However, over the course of their three-year participation, PDP teams developed strategies for managing student portfolios. These strategies helping students to incorporate more writing within their documentation.

- **PDP Teams could identify areas of student growth through collaborative analysis and discussion of student artifacts.** PDP teams collaboratively and systematically assessed student portfolios. They identified evidence of student growth in artmaking

such as working in 3D or creating musical compositions based upon emotions. They also noted evidence of students' social-emotional growth, including increased confidence and increased attention to the curriculum activities.

- **PDP Teams refined curriculum and opportunities for student growth based upon their analysis of student artifacts.** PDP teams analyzed and used student artifacts from portfolios to inform curricular modifications and increase student learning outcomes. Through their discussions during Year Two, teachers realized that there was limited carryover of portfolios into literacy classrooms. They also realized that students' needed to improve their art skills. Through the "27 strategies" process, PDP teams developed strategies for using student portfolios across arts and literacy classrooms, and increasing literacy teachers' understandings of the connections between arts and nonarts subject areas. Content analysis of third year teacher documentation indicated that these strategies increased the participation of classroom teachers, including their awareness of connections between literacy and art. The teachers also reported student benefits, including greater engagement in writing, enhanced peer collaboration, and increase in students' art skills such as shading techniques.

- **PDP Principals believed in supporting arts integration.** They entered the PDP program with a commitment to arts integration, indicating that it is an important aspect of their school programs. Indicating that it is an important aspect of their school programs.

- **PDP Principals were experienced in using student data to inform instruction.** Prior to their involvement in PDP, Principals reported a variety of strategies for using student data. These included analyzing artifacts through structured protocols and developing portfolios of exemplars of student work.

- **When observing PDP curriculum units, PDP Principals identified instances of arts integration.** Following Principals' observations of PDP lessons and PDP team meetings, principals noted strong examples of arts integration that they had observed. These included students' having prior knowledge of musical notation, student integration of art and literacy themes present in literature they had read, as well as students' abilities to represent their knowledge through culminating performances.

- **Principals articulated PDP teacher outcomes**. These included stronger collaboration and community building between the art and literacy classrooms. Principals also noted that classroom teachers were learning from the MCLT's how to engage with students in a different way.

- **Principals identified PDP student outcomes.** Principals noted social emotional outcomes for students. These included an improved classroom climate in which students became more supportive of one another, better communicators, and respectful of each other's questions.

- **Principals articulated strategies for continued arts integration efforts.** Principals identified possible future plans for arts integration. These included providing teachers with opportunities to share unit plans based on common core standards. They also recognized a need to create more time for arts and literacy teachers to collaboratively plan inquiry based curriculum. They also identified a new potential strategy for arts integration that would address the needs of low incidence populations.

Recommendations

<u>PDP Professional Development Recommendations:</u>
1. CAPE should continue to refine its professional development goals and strategies. Particular focus should be to facilitate educators' abilities to systematically analyze and use student artifacts to refine curriculum and better realize student outcomes.

2. CAPE Staff should develop workshop activities around the "27 strategies" process. In particular, this strategy should help participants better understand project outcomes, and to identify and discuss student artifacts that exemplify a range of these outcomes.

3. Professional development opportunities advance documentation strategies. These strategies should help participants move beyond reflections of curriculum implementation to include specific and tangible examples of how particular student artifacts exemplify outcomes achieved. CAPE staff should also develop web-based materials for assisting educators to connect student outcomes with tangible evidence of outcomes achieved.

4. The Classroom Observation Protocol could be shared with Educators as a vehicle for discussion and improvement of arts integrated practices. With each professional development community, participants could develop consensus and define some shared or signature practices that could facilitate their arts integration.

<u>Partnership Recommendations</u>

5. Through their arts integrated curriculum, PDP teachers and MCLTs offered increasingly student centered interactions conducive to rich arts integrated engagement. CAPE should build upon these, offering ways for educators to share their ideas and practices.
6. CAPE staff should help PDP teams to share their strategies that eased the challenges they faced when sharing portfolios across art and literacy classrooms.

7. Classroom observations of arts integrated lessons and team meetings helped school Principals to identify associated teacher and student outcomes. This enhanced their commitment to arts integration and helped them to identify future strategies. In future programs, building principals should be invited to observe program implementation.

8. School Principals could serve as advisors to CAPE staff when they refine their classroom observation protocols. For example, Principals might be able to help CAPE staff frame observation items that are relevant to academic goals.

Recommendations for Future Evaluations:

9. Many of CAPE's programs are longitudinal. As they have established a baseline for many outcomes, including teacher collaboration and student growth in artmaking, they should continue to monitor changes in these areas through growth modeling techniques.

10. CAPE should continue its efforts linking professional development outcomes to changes in teacher practice to student outcomes. CAPE staff should research connections between specific professional development strategies and student outcomes. For example, in what ways does professional development for documentation strategies change teachers practices, and how do these impact student literacy practices?

I. Introduction

For this year's art project, I learned many new things that I didn't know. I didn't know I was going to catch on so fast. But I guess I did and I want to be an artist when I grow up just because Ms. Vicky and Ms. Moore gave me a little experience in my life. (PDP student, 6th grade, year two)

In the above quote, a student shares his surprise at learning so quickly. Interestingly, he doesn't list arts or academic skills that he has learned. Rather, he reports what he has learned about himself: that he can catch on fast. Whether this is unusual for him we cannot tell, but we know from his words that his artmaking experience was personally meaningful to him now and into the future.

School arts specialists and administrators had an important role to play in this student's growth as well as that of his classmates. This PDP Final Report will document teacher and administrator learning through their participation in the PDP program.

A. Overview

The Portfolio Design Project (PDP) was a four-year partnership between Chicago Arts Partnerships in Education (CAPE) and select Chicago Public Schools Fine and Performing Arts Magnet Cluster Program (FPAMCP). Its purpose was to improve visual art and music teacher instruction as well as student performance in the arts and other core academic areas. Funded by the U.S. Department of Education's Arts in Education Model Development and Dissemination grant program, the PDP program focused specifically on strengthening the capacities of students, teachers, teaching artists, schools, and school systems to implement portfolio processes that developed and clearly demonstrated complex learning in and through the arts. This portfolio process aimed to:

•   Assist students to develop as artists, readers and writers over time
•   Assist teachers in assessing arts learning
•   Assist school administrators in developing data-driven arts education policies.

        FPAMCP Magnet Cluster Lead Teachers (MCLT)
In FPAMCP schools arts based MCLT's serve as instructional and community leaders. They plan and implement arts integrated curriculum with other teachers, and teach standards-based arts education. The MCLTs also serve as the lead arts educators at their schools teaching in their arts discipline, whether music, drama, dance or visual arts.

        Chicago Arts Partnerships in Education (CAPE)
CAPE works toward a future in which young people are empowered, through education and the arts, to fully realize their academic, creative and personal potential. CAPE's mission is to increase students' academic success, critical thinking and creativity through research-based, arts driven education. CAPE has become recognized nationally as a leader in the field of school improvement through the arts by fostering partnerships among schools, arts organizations and

community organizations. CAPE consistently contributes to the educational field clear evidence that arts integrated curriculum can significantly impact the achievement of low-income, at-risk students (Catterall 1999; Scripp, Burnaford & Paradis, 2013)

Overview of The Portfolio Design Project

While CAPE and FPAMCP have been successful in scaling-up and replicating successful practices in arts education, the PDP program was designed to address the following gaps:

- No system for collecting longitudinal student data on arts learning (and its impact on literacy achievement) is present in CPS. Through the PDP program, students created portfolios of art and literacy work over three years.
- Lack of structures to assess and analyze, regularly and reliably, student work in visual arts and music. Through the PDP professional development program, PDP MCLT's, classroom teachers and teaching artists used the PDP portfolios to systematically analyze student work.
- Lack of data on arts learning that can be used by school leaders and district administrators to make improvements in curriculum and planning. Quantitative and qualitative data from the PDP portfolios provided summative data on the impact of the arts integration on students' arts and literacy learning and on teacher practices within school buildings.

Signature features of the PDP program included

- PDP student portfolios
- PDP digital teaching portfolios
- Systematic Artifact Review: Student analytic reflection templates (PAW) and PDP team artifact analysis and curriculum review (TPAW)

Student Portfolios:
Each PDP student maintained an ongoing collection of his/her artwork and process journals. Students actively used their portfolios to document the processes and techniques they engaged in to create visual arts and music compositions; to reflect on work, and to document revisions made that led to their improvement and deeper learning in the arts.

PDP portfolios enabled students to fully explore arts and literacy development through arts integration. The PDP program also developed and implemented a flexible yet rigorous teacher portfolio process that looked closely at student work. This portfolio process provided educators and students with 1) a useful structure for generating and documenting complex learning in and through the arts over time and 2) a useful structure for both formative and summative assessment of student work. The PDP portfolio context provided a process to capture learning as it happened, reflect on learning as it occurred, and project forward new learning.

Specifically, the PDP portfolios functioned as:
•   a conceptual arena in which student thinking, questions, proposals, problem raising and solving was fostered, and captured in totality.

• a production tool in which students communicated, debated, and collaborated ideas with others, made choices, finalized selections, laid out a final product;
• a critical/reflective method in which students revisited questions, pondered successes and challenges and offered informed opinions; compared and contrasted with others' work; formed conclusions, and gained new insights, ideas, and questions.

As a <u>Conceptual tool</u>, students had the opportunity to sketch and write in order to describe their thinking related to the development of an idea and/or creative work. The students raised questions and described their curiosities as they developed work. Each student generated ideas for current work or proposed future work. The student raised problematic issues that could be interpreted to guide a creative work. They also described problems and decisions that arose when creating a body of work. The student created artifacts showed application of knowledge and skills. The artifacts reflected student's critical thoughts.

Students exhibited a range of conceptual orientations in their portfolios. Some students' reflections were critical, communicating problematics or analytic statements to an audience. Others shared experiential reflections related to the unfolding design of their artwork. Finally, some students presented the steps they took to complete a project in a factual manner. For example, in one classroom students were asked to create symbols representative of words found in the stories they were reading. One student made the following critical comments:

> *I think this piece shows that I'm try to broaden the viewers understanding and try to make them think. I also try to go out of the ordinary for example when I decided to color in the bathroom sign purple, green, and red instead of blue.*

This student was intentionally thinking about how to communicate with an audience.

In another PDP curriculum unit student's created a 'Sound Detective' chart through which they noted the sound properties of a "mystery instrument" being played. They imagined what this mystery instrument might look like with a drawing, noting the prior knowledge that helped them to make their inferences. They shared their solutions, as the student below stated:

> *I learned that some sounds can fool your ears from the different instruments when you have to make a guess.*

This student's reflection is based on experience and memory.

Portfolios served as <u>Production tools</u>. Students documented discussions they had with others concerning an idea or piece of work. They articulated the choices they made when purposefully selecting artifacts that represented their learning. Students described the research that supported their ideas and creative work. Students used evidence to document their creative processes. Their documentation had multimedia dimensions and showed complexity in terms of organization and presentation. The

students described how they worked with others and how their ideas evolved over the course of the artmaking.

Students presented a range of expression, from concrete to thoughtful and insightful. Some of the students described how they worked with others. Many students used images and drafts to describe how their ideas had evolved over time, with successive drafts becoming more detailed. Students used a range of symbols to plan their work, including text and webs as depicted in the below image:
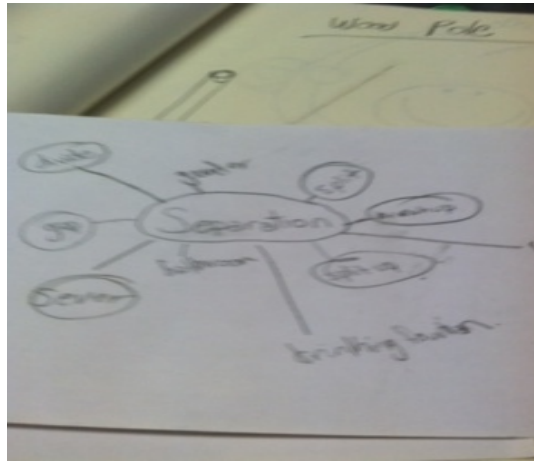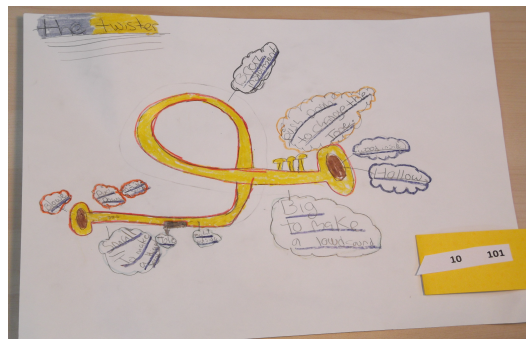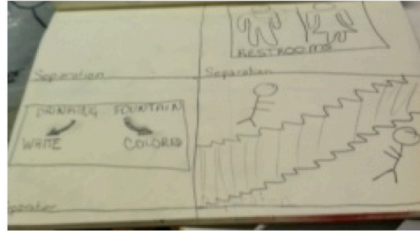

Image 1: To find ideas I used a web to find other meanings for the word. So I could research the synonyms to look up.

Symbols such as arrows and labels were also used:

Label describing a Student-created Instrument

Production:Sketches
MKA

Students also used their journals to sketch plans, as depicted in the above image.

As the above images reflect, student used multiple formats to plan and create artworks including sketching, writing and notation.

As a <u>Reflective tool</u>, students used their portfolios to discuss successes and challenges they experienced. They used evidence to describe their learning and development in the arts and/or academics. Through reflection and artifact analysis, students generated new questions, ideas, and insights. The students discussed opinions about others creative works, and compared/contrasted their work with the work of others. Many students thought about the experience of working with others and narrated the sequence of their PDP projects. They described their choices of materials.

There was a range in the depth of reflection. For example, in the PDP Creating Symbols project, one student demonstrated deep insights.

She thought forward:
> *This picture really got me to wonder and think about how this would impact people.*

She thought about audience:
> *I chose this because I thought it could really stump people and make them ask questions like it did for me.*

She captured her learning:
> *I had a really difficult time picking one of my images. I couldn't find the one I wanted. I know I had to be more open with it. What I learned from this is that I can find what I want if I'm open to it all.*

Overall, it was evident that PDP student work varied in level of thought, artistic complexity, and production processes including sketching, journaling and drafting. There was evidence of conceptual thinking, variation in the ways students planned and produced work, and ranges of reflective thinking.

PDP Teacher Digital Templates:
Teachers generated their own PDP portfolios, digitizing artifacts and recording their reflections in digital form, as displayed below:
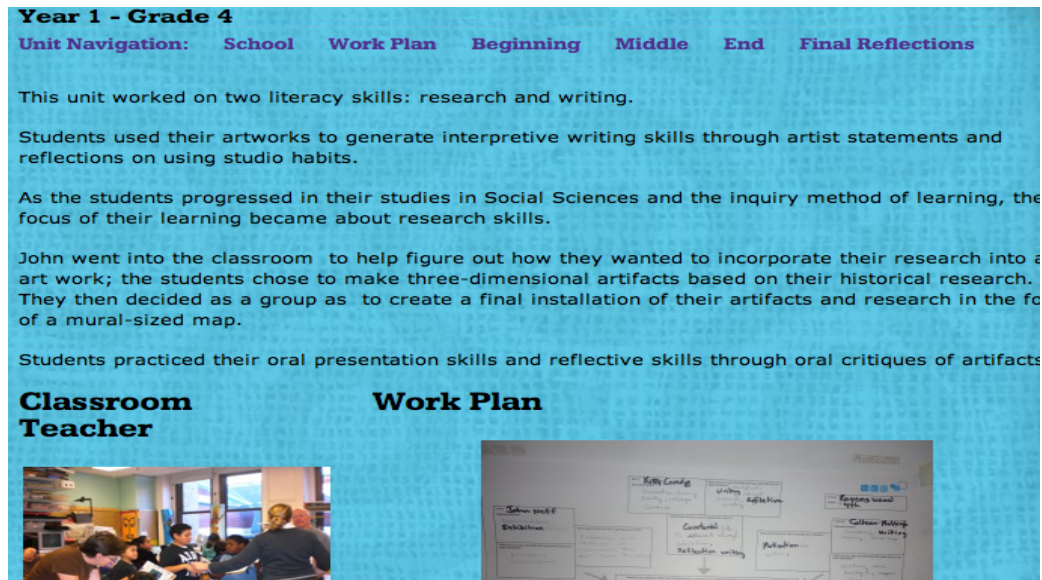

Image: PDP Teacher Portfolios

Using digital tools, PDP teams described their units, reflected and displayed student work created at the beginning, middle and end of the unit. The image below displays student artifacts created during the midpoint of a PDP unit.
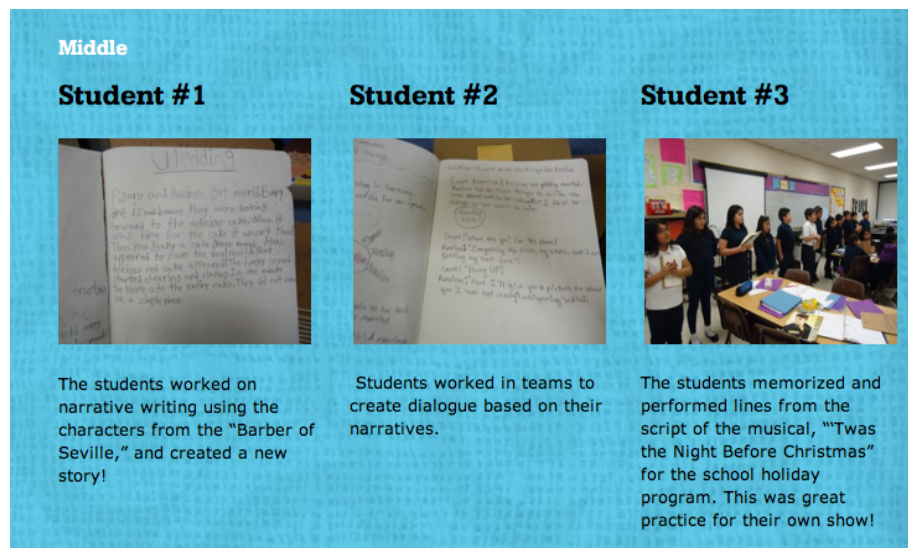

Image: Teacher Portfolio Documenting Student Artifacts

Teachers contributed final reflections on curriculum implementation and student work once units were completed. For example, one teacher stated: *I was impressed at how students grew in their use of journals. They were initially somewhat stilted in their use, just writing what was asked of them, but later in the process they grew to add more of their own ideas and illustrations. Students will definitely continue building their portfolios and to use opera to expand on their musical and literacy learning even though the PDP project is at an end. The journal is in the beginning stages with 4th graders. It is still "messy" for them. I would like to use teamwork as part of the process again. The students really were engaged in group work and came up with some excellent ideas that they need more time for follow through. I would like to spend more time on developing that. It is a good real life skill as well as musical skill to get into.* Through systematic examination of student and curriculum artifacts, this MCLT built on lessons learned about student portfolios, literacy and collaboration to refine future curriculum plans.

Systematic Artifact Review:
The PDP Project created a portfolio milieu within each participating classroom. Over the course of a PDP curriculum unit, students used a reflective template, called the Portfolio Analysis Worksheet (PAW) to reflect and analyze their work. Students used the PAW to articulate the choices they made when selecting artifacts for their portfolios. As students looked over their artifacts, they identified examples that:

- illustrated their growth, sharing their reflections on how their artifacts exemplify growth
- exemplified connections between what they were learning in the classroom to examples outside of the classroom
- identified their personal challenges creating their projects and how they solved problems
- identify how their artworks and ideas changed over time

PDP teacher teams also systematically reviewed student artifacts in an ongoing manner during each PDP unit. Together, they examined the artifacts collected, analyzing examples of collaboration and student learning. This systematic analysis provided reasoned rationale for developing strategies to improve the PDP units and the potential for increased student achievement in the arts and literacy. Below is an image of a Student PAW.

B. Relevant Review of the Literature

A core aspect of the PDP program is continuous learning for all participants through data driven reflection. During the PDP arts integrated curriculum, teachers and students systematically document and reflect on developmental portfolios containing the students' artifacts. While there is evidence that the arts can significantly impact the achievement of low-income, at-risk students (Catterall 1999, Burnaford 2009), there is no data of the arts' actual impact on this growth because there is no structure for collecting such information. While aggregated data on student achievement in reading indicates a positive relationship between literacy development and the arts, aggregated student achievement in the arts is not collected, analyzed or used to contribute to teachers' and administrators' decision making. The PDP created a structure for data-driven decision making.

The use of portfolios as a performance assessment measure has become more widely practiced in academic classrooms. A benefit of using portfolios is that they provide a means for addressing problems of fairness in grading and provide insight into students' performance. For instance, portfolios can indicate (1) the amount of work students have been willing to engage in, (2) the thinking processes they used to transform information over time, (3) their ability to revise their work based on peer and instructor corrections and suggestions, and (4) their development in a discipline. Mostly, portfolios can unmask for students and faculty the processes of learning that are well hidden in traditional assessment methods. In particular, portfolios encourage student participation, foster collaboration, and enhance student self-esteem. (Mullin 1998). Traditionally, educational portfolios have addressed either one of two functions: 1) to generate and document complex learning over time or 2) for formative and summative assessment of student work (Barrett, 2007). When documentation occurs over time, administrators, teachers and students better understand not only what has been learned, but also how each student learns and the instructional context that fosters achievement. When assessment becomes the primary function, portfolios reveal "a student's particular profile of strengths, weaknesses, and chosen challenges" (Winner 1992). Through a focus on both functions, portfolios become powerful vehicles for deep learning, facilitating "authentic intellectual work that involves original application of knowledge and skills (rather than just routine use of facts and procedures)" and "disciplined inquiry into the details of a particular problem, and results in a product or presentation that has meaning or value beyond success in school." (Newmann, Lopez, & Bryk, 1998). The PDP process attempted to advance the field by integrating these two portfolio functions within an arts integrated curriculum.

The PDP program provided a shared context that was conducive to student, teacher and administrator learning. A comprehensive, long-term student portfolio system utilized multiple art forms to demonstrate complex learning, representing a model that Arnau describes as "data driven professional learning that improves the learning of all students" (2008). Such a system, supported by teams of artists and teachers who actively use the portfolio to make instructional decisions, broadens the scope and deepens the academic relevance of assignments and projects to engage students.

The PDP portfolio process enabled students to fully explore arts and literacy development through arts integration. There is considerable evidence that well-designed assessments at the classroom level, in which students are encouraged to improve their work by rethinking, redoing,

revising, and building on what they are learning, improves achievement and contributes to improved standardized test scores (Guskey, 2003; Meisels, Atkins-Burnett, Xue, Nicholson, Bickel, & Son, 2003). Research has indicated that arts teachers can, with appropriate training, conduct the assessment of K-12 student artwork and create their own standards for adjudicating artworks (Dorn, 2003). The benefits of teachers' and artists' involvement in guided reflection on their own work is well documented: (1)"It is not enough that teachers' work should be studied; they need to study it themselves." (Stenhouse 1975) and (2) "Effective teaching is informed by personal knowledge, trial and error, reflection on practice, and conversations with colleagues." (Burnaford Aprill & Weiss, 2001). Portfolios offer teachers an opportunity for job-embedded team, grade, and cross-school professional development and collaborative reflection (Eib and Cox, 2003).

Professional Development
The PDP program emphasized continuous professional learning. Research indicates that teachers are most likely to improve practice when they: plan their own learning activities, have opportunities to engage in on-going dialogue about their work with mentors and colleagues, receive follow-up support, and can observe the teaching of colleagues to deepen their professional knowledge (Danielson, 2000; Odell & Huling, 2001). Oreck (2004) reports that teachers practicing arts integration require professional development that strengthens their self-efficacy relative to the arts, develops their understanding of the arts, and improves their art-making capacities. The development of teachers in the use of the arts, collaborative curriculum development, and the partnering of community resources are all inter-related processes that grow over time (Horowitz, 2004).

Another strategy for professional growth was collaborative practice between MCLT's, classroom teachers and teaching artists. The PDP program built on CAPE's approach to connecting teaching artists to schools as documented in Putting Arts in the Picture: Reframing Education in the 21st Century (Rabkin & Redmond 2005). The strengths of this approach are as follows: (1) ample planning time for the school-based teams to develop, implement, and refine arts integrated curricula; (2) structured collaboration for teaching artists and MCLT's supported by site-based facilitation; and (3) arts integrated curriculum models that align academic and arts content standards.

C. PDP Professional Development Program Description
Professional Development in the PDP program was facilitated by ongoing workshops and mentoring relationships between school-based Magnet Cluster Lead Teachers (MCLT's), external teaching artist partners (TA) and classroom teachers (CT).

Year One: Arts Integration Basics
During Year One, PDP professional development workshops aimed to strengthen participants' understandings of all facets of arts integration. These include developing interdisciplinary curriculum; increasing participants' knowledge of collaboration and co-teaching strategies; and to increase understanding of documentation and portfolio processes.

Year Two: Portfolio Practices Strengthening Interdisciplinary Teams

In year two PDP participants explored and developed strategies for the use of documentation and portfolio processes. Collaborative teams developed their rationale for the use of portfolios and learned a variety of strategies for analyzing their own and their students' unit artifacts curriculum unit artifacts.

Year Three: Moving Practices Forward
Participants engaged in guided reflection during Year Three professional development. They systematically analyzed their curriculum units and rated their students' creative journals, art products and written reflections. Based upon their analysis, they re-envisioned curriculum plans. PDP partners, including MCLT's, TAs and CTs, explored strategies for disseminating their work on a larger scale to reveal their own and their students' learning.

Workshop focus, interactive experiences and learning relationships between MCLT's, classroom teachers and teaching artists provided an environment conducive to teacher learning and transformation of teachers' instructional practices.

D. Overview of Report Contents
This report format will include the following:

- An Introduction including a brief overview of PDP, a brief literature review of the most significant prior research related to this research, a description of the PDP professional development program and overview of report contents. Pages 10-19.
- An Overview of the Research, including the purpose of the evaluation, the research questions, and audiences for the report. Page 20.
- A Methodology section, including the research design, the research methodology, data collection procedures, and analytic techniques employed to illuminate findings and interpretations. Pages 21-24.
- The Presentation of Research Results for each performance objective, and Interpretations and Conclusions related to the research questions. Pages 25-74.

II. Overview of the PDP Research

A. Purpose of the Evaluation

The purpose of the PDP research and evaluation was to assess how arts learning supported teacher professional development and student academic achievement. The research questions were:

RQ 1. How does collaborative development and utilization of portfolios of individual student work improve educators' arts integrated instructional practices?

RQ2. How do observation and examination of student artifacts created during arts integrated units develop school principals' strategic planning and support for the arts?

RQ3. How do the development and maintenance of individually developed portfolios impact student analytical, literacy and artistic achievement?

This report focuses on Research Questions 1 and 2.

The research was quasi-experimental in nature. Evaluation was accomplished through a time-series model, using mixed methods to assess teachers' and students' growth. The PDP program was implemented in 9 Treatment and 4 Control school 4th, 5th and 6th grade classrooms for three consecutive academic years: 2011-2012; 2012-2013; and 2013-2014. Comparisons were drawn between the treatment group schools participating in the project and the four matched control-group schools that were not participating in the project.

B. Audience

The audience for this research is diverse. Specific audiences include Chicago Public Schools administrators, teachers and parents and local and national arts integration specialists. Other audiences include local and national policymakers interested in practices supporting increased student learning; charitable foundations supporting education; and educators interested in interdisciplinary curriculum and arts learning.

III. Methodology

A. Overview

PDP research was conducted in 9 treatment and 4 control schools. The unit of analysis was at the classroom level, from 4th[th], 5th and 6th grade classrooms. A total of 3 non-arts classrooms per school participated (4, 5, and 6th grade) + 1 arts classroom in each school. In year Three 36 classrooms participated. Ten MCLT's and their students were the primary participants.

B. Research Design

The PDP project used a Quasi-Experimental Design to assess progress, provide feedback for program modification, and explore the impact of an arts integrated curriculum and portfolio processes on the growth of teachers and students.

The Independent Variables related to aspects of the PDP Program included:

- PDP professional development through ongoing workshops and MCLT/Classroom teacher/teaching artist partnerships.
- Development and implementation of arts integrated curriculum units inclusive of literacy with artforms such as visual arts, performing arts, and musical composition.
- Portfolio practices designed to provide a narrative of the curriculum, refine teaching, set direction for the design of culminating artifacts, and capture personal learning.
- Systematic analysis of student artifacts and portfolios created during the implementation of PDP units.
- Dissemination of practices by sharing curriculum units, artifacts and lessons learned.

The Dependent Variables were teacher and student outcomes. Teacher outcomes included collaboration/ partnership skills, arts learning, arts integrated instructional practices, portfolio practices and curricular decision making based upon artifact analysis. Student outcomes included achievement test scores, arts learning and literacy learning.

The primary teacher research participants were Chicago Public Schools' Magnet Lead Cluster Teachers (MCLT). During Years One and Two 10 MCLTs participated in the research. During Year Three 9 MCLTs participated.

Treatment School Building Principals also participated in the research. During Year One ten Principals participated, and during Years Two and Three nine Principals were involved in the research.

Secondary teacher research participants included 4th, 5th and 6th literacy classroom teachers who created and implemented arts/literacy arts integrated curriculum with MCLTs. External Teaching Artist Partners were also involved programmatically, co-creating and teaching curriculum units with MCLTs.

Formative evaluation was conducted on an annual basis.

C. Data Collection Instruments and Procedures

Research must systematically capture the arts integrated context through tools designed to illuminate *how* arts integration fosters teachers' transformative classroom practices and growth in student achievement. Because communities of practice are complex and relational, learning outcomes are best investigated through connected research designs (Smolin & Lawless, 2011). For example, Burnaford (2006) describes layered research, a connected research model in which teachers are "engaged in documenting and investigating their work with respect to student learning and their own professional development" and the curricular decisions that they make (Burnaford, 2006, p. 2).   Through the "culture of evidence" that teachers and researchers create, educators can learn whether and how "arts integration enhances specific learning in nonarts disciplines"(35).

Desimone (2009) also advocates connected approaches to research that conjoin teacher professional learning with teacher practice and student learning outcomes: they are inextricably bound. She maintains that by examining patterns and ideas that thread through professional development workshops and classroom contexts, researchers can better establish relationships between teacher learning, its impact on their classroom practices and resultant student learning outcomes.

The research participants for this current study were 10 MCLT's in 9 urban FPAMCP schools.

To measure the teacher outcome variables of collaboration, arts integration, portfolio processes and data driven decision-making, triangulated data sources were analyzed. The following model depicts these categories of data:

Self Report: Quantitative Data

Self Report: Participant

Application: Participant Artifacts
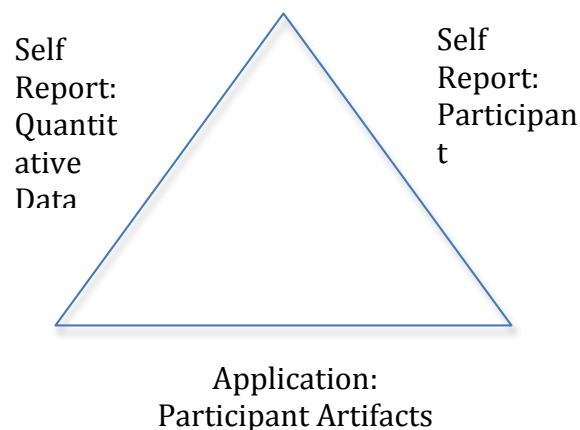
Self-Report Data collection tools included:

- **PDP Pre/Post Teacher Survey**: This survey contained open and closed ended items. It was administered to teachers in both treatment and control school classrooms. It was designed to investigate the instructional conditions in which the PDP arts integrated interdisciplinary units unfolded and to compare the treatment classroom teachers' knowledge, attitudes and behaviors concerning PDP program concepts such as arts integration and portfolio processes at various points in the program. This survey was administered to the sample of teachers in treatment and control classrooms/schools prior to and following the implementation of the PDP arts integrated interdisciplinary units in Years 1 through 3. The teacher surveys provided a format to track how PDP professional and curriculum development impacted teachers' knowledge, beliefs and application of arts integration and portfolio practices. Participants responded to a total of 31 closed ended items reflecting the program constructs described in Table 1 below. Participants responded using a 4 point Likert scale, ranging from
  - 1 = Never: Not emphasized or observed in a typical academic year.
  - 2= Sometimes: Might happen between an academic grading period to once a year.
  - 3= Most of the time: Happens during each academic grading period.
  - 4= Always: Happens routinely and often during the entire course of an academic year.
- **PDP Professional Development (PD) Exit Surveys**: This survey contained open and closed ended items and was administered to teachers in treatment schools. Following each PDP professional development session, participants rated the extent to which they could incorporate PDP instructional practices into their current instruction. Questions on the survey reflected the program constructs, including collaboration and portfolio processes.
- **PDP Teacher Interview Protocol:** This semi structured interview protocol was designed as a follow-up to the PDP Pre/Post surveys. The sample of 10 MCLT's in treatment schools was requested to discuss and detail insights and examples they had drawn from the PDP Pre/Post Survey protocol. Interviews were transcribed and the research team accomplished a thematic analysis based upon an analytic framework reflective of the PDP program constructs.

Table 1: PDP Program Constructs

Inquiry
Teachers and teaching artists facilitate an inquiry orientation during PDP activities. All participants investigate questions and ideas. Teachers and teaching artists encourage students to use their own curiosities to guide their investigations and make connections between their inquiries and their home lives.
Arts Integration
Teachers and teaching artists strive to integrate the arts and academic subjects in curricular units. Students are offered opportunities to make connections between art/music and their academic subjects. Students represent their learning through multiple modes of expression and/or representation.
Student Ownership: Self Regulated Learning
Students are afforded opportunities to independently plan, design and create arts integrated curriculum artifacts and portfolios. Students describe how their work reflects or represents who they are.
Process Documentation
Students are encouraged to document their ideas, their plans, their challenges and solutions to support their learning. They are encouraged to use their class work as tools for their learning. Teachers apply student documentation to revisit and revise curriculum, tailoring it to more reflect student needs.

Reflection
Students are encouraged to continually revisit their work and explore what and how they are learning. Teachers provide opportunities for students to reflect about their work orally and in writing, and also provide structures for students to critique their own work and the work of their peers.

The following assessment tools systematically measured teachers' <u>application</u> of PDP program concepts:

- PDP Classroom Observation Protocol: Each PDP classroom was observed twice during implementation of the PDP units. Using a systematic observation protocol, observers documented features of classroom instruction by recording extensive field notes and then completing a rating scale noting instances of the PDP constructs described in Table 1above. These qualities included inquiry, arts integration, student ownership, portfolio processes, reflection and social emotional learning. Each item on the observation protocol used a Likert rating scale of 1 to 4, with a 1 indicating the characteristic was not used in the observed lesson; 2 = used with little emphasis, 3= used with some emphasis, and 4 = used with major emphasis.

- PDP Digital Documentation Analysis. Curriculum artifacts and teacher portfolios were examined using content analysis techniques.

  Please refer to appendices following Page 75 to review the PDP Assessment Tools.

D. <u>Analysis of Data</u>

The following analysis were conducted to arrive at the research results:

- Descriptive Statistics were gathered to describe patterns related to teachers' collaboration skills, arts integrated practices, documentation of PDP curriculum, and portfolio processes, including reflection on their own and their students' growth.
- Independent Sample t testing was accomplished annually to compare treatment and control teachers' results on the PDP Pre/post Teacher Survey. Pre/post surveys were designed to examine outcome variables such as collaboration, arts/literacy curriculum integration, portfolio development, documentation and reflection.
- Paired Sample T-testing was accomplished annually to compare treatment classroom teachers' outcome variables at the beginning of the program (baseline) and annually following their first, second and third year of participation in PDP. This analysis was accomplished for the PDP Pre/Post Teacher Survey, the PDP Classroom Observation Protocol, and the PDP PD Exit Surveys.
- Content analysis techniques were used to describe patterns that emerged in teachers' open-ended responses on the PDP Pre/Post Surveys, PDP PD Exit Surveys, and annual PDP Teacher Interviews. An inductive approach was used to analyze participants' open-ended responses. Each comment was reviewed and then organized into themes and subthemes through constant comparison techniques.
- Content Analysis Techniques were conducted annually to analyze teachers' PDP Digital Curriculum Templates.

<center>**IV.   Presentation of Research Results**</center>

Overview

How far can the genre of opera take middle elementary school age children? This is unexplored territory for me and, after teaching for 15 years, I LOVE finding out new things. The subject matter is limitless, but the approach has to be well thought out. Find out what makes the kids in the class interested and connect it to an opera in a relevant manner. The potential is amazing. (MCLT, MUSIC, YEAR 3).

This quote captures one PDP MCLT's curricular inquiry and a potential roadmap to address her curiosities. Her words underscore the power of self-directed professional learning: the potential is amazing.

A. Performance Objective One: To improve educators' instructional practices through the collaborative development and utilization of portfolios of individual students' work.

In Sections I and II of Performance Objective A, results related to PDP teacher practices are shared. Section I contains a summative evaluation of PDP Pre/Post Surveys, PD Exit Surveys and ET Observations. Section II contains the formative description of educators' growth over time, drawn from the above surveys as well as interviews and curriculum artifacts.

<center>**Section I: Three Year Summative Findings**</center>

1. **PDP Professional Development (PD) Exit Surveys**

PDP PD exit surveys reflect an evaluation model that incorporates participant satisfaction, knowledge acquisition and application (Kirkpatrick, XXX). Questions such as *I was able to relate each of the learning objectives to my current instructional practices* reflect knowledge acquisition, as connecting new concepts to prior knowledge indicates learning.   Application oriented questions include the following: "*As a result of participating in the professional development sessions, I will be able to document examples of my teaching*".

As discussed above in Data Collection and Instruments Section (Page 13), the exit survey is participant self-reported. Participants rate their responses to questions through a 4-point agree/disagree Likert scale. Please refer to the PDP PD Exit Survey in the Appendix section for exact items.

Results of the non-parametric Wilcoxon test indicated no significant differences between MCLT's Year One and Year Three responses.   On all questions, participants either agreed or strongly agreed that they had learned the professional development workshop objectives and would be able to apply this learning to their instructional contexts.

Results of t-testing of all workshop participants, including MCLT's and PDP classroom teachers indicated the same pattern. Although no significant changes were noted from Year One to Year

Three, all participants indicated that they agreed or strongly agreed that they had learned the objectives of the sessions and would be able to apply their learning to their classroom contexts.

These results indicate that the PDP workshop sessions successfully increased participants' knowledge and application of arts integration, documentation and portfolio processes, supporting their professional growth.

2. PDP Pre/Post Survey

The following participants completed The PDP Pre/Post Surveys teachers:

- MCLT's in Treatment Schools
- PDP 4th, 5th and 6th grade Classroom Teachers in Treatment School Classrooms
- Teaching Artist Partners in Treatment School Classrooms
- Classroom Teachers and Art Teachers in Control School Classrooms

The Pre/Post Survey data was analyzed in 4 sets in order to differentiate MCLT growth, PDP teacher growth, and PDP Treatment vs. Control research participants. These four disaggregated data sets were:

- Data Set 1: MCLT only responses.
- Data Set 2: All PDP participants in Treatment School classrooms, including MCLTs, Classroom Teacher and Visiting Teaching Artist Partners
- Data Set 3: MCLTs' disaggregated/compared with PDP Classroom Teachers/Teaching Artist Partners
- Data Set 4: Treatment and control research participants. Treatment participants included MCLT's, 4th, 5th and 6th grade Classroom Teachers and Teaching Artist Partners. Control participants included school based art teachers and 4th, 5th and 6th grade classroom teachers.

Data Set 1: MCLT Responses: The following results presented below are responses from MCLTs. A total of 10 MCLT's participated in the PDP program. Data is presented in categories related to program constructs, including student-centered instructional practices, inquiry curriculum, documentation, arts integrated practices, reflection, and appraisal of student growth. Each survey question was analyzed using paired sample t-testing, comparing Year One to Year Three responses.

Table 2: Student Centered Instructional Practices: (key: 1=never/2=Sometimes/3=Most of the time/4=All of the time)								
	N	**Year One Mean**	Year One Std. Deviation	N	**Year Two Mean**	Year Two Std. Deviation	N	**Year Three Mean**	Std. Deviation
1.Students decide what they do	6	**2.1667**	.40825	5	**2.2000**	.83666	6	**2.3333**	.51640
3. Students have a place to keep their work	6	**2.1667**	1.32916	5	**2.6000**	1.14018	6	**3.0000**	.89443
4.Students work represents who they are	6	**2.6667**	.51640	5	**2.6000**	.54772	6	**2.8333**	.40825
5. Students work represents where they come from	6	**2.1667**	.98319	5	**2.8000**	.83666	6	**2.5000**	.54772
6.Students can use what they do in class outside of school	6	**2.8333**	.40825	5	**2.6000**	.89443	6	**2.6667**	.51640
7. Students can tolerate ambiguity as their projects develop	5	**2.6000**	.54772	5	**2.8000**	.44721	6	**2.5000**	.83666
8. Students improvise	5	**2.4000**	.89443	5	**2.6000**	.89443	6	**2.6667**	.81650

Table 2 above indicates that there were no significant differences in MCLT's student centered practices from Year One to Year Three. In all three years, MCLTs' reported incorporating the above practices *some of the time.* There was one exception. In Year Three, MCLTs' reported that *most of the time* they were designating places for students to keep their work. While not statistically significant, it does indicate a change in their practices (43% increase). It is likely that this change was supported by the portfolio context being nurtured in PDP classrooms.

The next area of practice documented through the PDP Teacher Pre/Post survey related to inquiry based curriculum. Items are listed in Table 3 below.

Table 3: MCLT's Response on Inquiry Curriculum Items
(Key: 1=never/2=Sometimes/3=Most of the time/4=All of the time

	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation
9. teacher inquiry	5	**2.8000**	1.30384	5	**3.0000**	.70711	6	**3.1667**	.40825
10.students research	5	**2.2000**	.83666	5	**2.2000**	1.30384	6	**2.5000**	.54772
11. students and teachers	5	**2.4000**	1.14018	5	**2.6000**	.54772	6	**2.6667**	1.03280

discuss questions								
12. students question each other	5	**2.0000**	1.00000	5	**1.8000**	.83666	6	**2.3333**	.51640
13. students brainstorm	5	**2.2000**	.83666	5	**2.8000**	.44721	6	**2.5000**	1.04881

Table 3: MCLT's Response on Inquiry Curriculum Items

There were no significant differences in MCLTs' practices in any of the above items related to curriculum inquiry from Year One to Year Three. From the data displayed it appears that *most of the time*, PDP MCLTs' raised inquiry questions about their practice and the content they teach. MCLTs' indicated that *sometimes* they provided their students inquiry opportunities, such as brainstorming, generating questions and researching.

Table 4 below provides a description of PDP teachers' documentation practices.

Table 4: Documentation Practices (Key: 1=never/2=Sometimes/3=Most of the time/4=All of the time								
	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation
Students Keep track/ journal	5	**1.8000**	.83666	5	**2.8000**	.83666	6	**2.1667**	.75277
Students appraise work	5	**2.0000**	1.00000	5	**2.6000**	.54772	6	**2.0000**	.63246
Teachers keep professional portfolios	5	**1.8000**	.83666	5	**2.2000**	.83666	6	**2.6667**	.51640
Teachers give students feedback	5	**2.8000**	.44721	5	**3.2000**	.83666	6	**3.5000**	.54772

Results of MCLT's documentation practices indicated no significant differences in MCLTs' documentation practices from Year One to Year Three. MCLTs' responded that they give students feedback *most of the time*, during each grading period. They also reported their students engaged in documentation practices *some of the time*. MCLTs' own documentation practices grew 44% over the course of the PDP program, practicing *some of the time*. Additionally, MCLTs' feedback to their students increased by 25%, occurring *most of the time.*

The Table below describes MCLTs' responses to arts integrated survey items.

Table 5: Arts Integrated Practices (Key: 1=never/2=Sometimes/3=Most of the time/4=All of the time								
	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation
Students do group work	5	**2.4000**	.54772	5	**2.4000**	.54772	6	**2.3333**	.51640
Students investigate arts/non-arts connections	5	**3.4000**	.54772	5	**3.0000**	.70711	6	**3.0000**	.00000
In class/outside world connections	5	**2.6000**	.89443	5	**2.2000**	.44721	6	**2.5000**	.54772
Arts class to academic class connections	5	**2.2000**	.44721	5	**2.4000**	.54772	6	**2.3333**	.51640

There were no significant differences in MCLT's arts integrated practices from Year One to Year Three. MCLT's indicated that students do group work *some of the time* and that they investigate and make connections between art/music and other subjects *most of the time*.

Table 6 below provides a description of how students reflected on their work in arts classes.

Table 6: Reflection (key: 1=never/2=Sometimes/3=Most of the time/4=All of the time								
	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation
Students think about how people learn	6	**1.8333**	.40825	5	**2.2000**	.83666	6	**2.0000**	.63246
Students think about their own learning	6	**2.0000**	.00000	5	**2.4000**	.54772	6	**2.5000**	1.04881
Students think talk and write about their projects	5	**1.8000**	.83666	5	**2.4000**	.89443	6	**2.5000**	.54772
Students think about the quality of their work	6	**2.1667**	.75277	5	**3.0000**	1.00000	6	**2.5000**	.54772

Results indicated no significant differences from Year One to Year Three. MCLT's reported that they provide ways for students to reflect on their projects and the quality of their work *some of the time.*

Finally, table 7 below displays MCLTs' appraisal of student learning within their classrooms.

	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation	N	**Mean**	Std. Deviation
Table 7: MCLT's note student growth (Key: 1=never/2=Sometimes/3=Most of the time/4=All of the time									
MCLT's see evidence of students' growth as artists/learners	6	**2.6667**	.51640	6	**2.6667**	.51640	6	**2.6667**	.51640
MCLT's ask students to reflect on their growth	6	**1.6667**	.51640	6	**1.6667**	.51640	6	**2.1667**	.75277
Students learn from mistakes	6	**3.0000**	.00000	6	**3.0000**	.00000	6	**3.0000**	.63246
Students work individually	6	**2.6667**	.51640	6	**2.6667**	.51640	6	**2.5000**	.54772
Students are respectful of others	6	**2.8333**	.40825	6	**2.8333**	.40825	6	**2.5000**	.54772
Students set their own goals	6	**1.6667**	.51640	6	**1.6667**	.51640	6	**2.3333**	.51640

Results indicated that there were no significant differences from Year One to Year Three. MCLTs' indicated they believed that *most of the time* students learn from their mistakes. There was also a 43% increase in students' setting their own goals.

In summary, results of the MCLT data set indicated no significant differences in ratings from Year One to Year Three. However, there was an increase in MCLTs' responses for over half of the questions asked (63%). Their responses indicated an expansion of their teaching practices over time. During Year One, they reported that the following practices occurred in their classrooms *most of the time*:

- We make connections between art/music and other subjects (Item 19)
- When my students make a mistake, they are able to learn from it (Item 28)

During Year Three, their practices had become inclusive of the following that occurred *most of the time*:
- My students have a place to keep their work (Item 3)
- When I plan a curriculum unit I raise inquiry questions about my teaching practice and the content I teach (Item 9)
- I support my students by giving them feedback as they work on their projects (Item 17)
- We make connections between art/music and other subjects (Item 19)
- When my students make a mistake, they are able to learn from it (Item 28)

It appears that as PDP staff supported MCLTs' arts integration and portfolio practices, a culture of documentation grew in arts classrooms. This milieu supported students and teachers raising questions about their artmaking and instruction. In PDP classrooms, student work became a focus of classroom interactions. This focus fostered teacher feedback and discussion that was conducive to students managing their creations; that highlighted the relationships between arts and academics; and encouraged students to look at all of their efforts, even mistakes made, as learning opportunities.

Dataset 2: All PDP Teachers in Treatment Schools:
T testing was accomplished to compare the responses of all PDP teachers in treatment schools, including MCLT's and collaborating 4-6th grade literacy teachers. There was a significant increase in all treatment teachers' responses from Year One to Year Three with respect to the following items:

- I give my students opportunities to research or investigate questions (Item 10: Sometimes to Most of the Time).
- I ask my students to think about how they have changed/grown as artists/music makers or learners (Item 27: Never to Sometimes)

PDP program staff and teaching artists supported MCLTs' to strengthen the bonds with their classroom teachers, becoming viable resources to one another. As a result, MCLTs and Classroom Teachers' were impacted. This enabled PDP participants to provide more inquiry based opportunities for their students from Year One to Year Three. PDP participants also increasingly encouraged their students to reflect on their own growth.

Data Set 3: MCLTs' compared to Classroom Teachers/Teaching Artist Partners
As sample sizes were small and not evenly distributed, non-parametric procedures were used. Mann-Whitney 2 Independent Sample Testing was administered. During Year One, there were significant differences between MCLTs' and PDP Classroom Teachers on the items depicted in the table below:

Table 8: Differences between MCLTs and PDP Classroom Teachers Year One

Item	MCLT	PDP Teacher
• At the beginning of projects, my students and I discuss questions we have about the project (item 11)	Some of the time	Some of the time
• I give my students time to generate questions, brainstorm, plan and write down possibilities before deciding what to do (item 13)	Some of the time	Most of the time
• My students keep track of what they have done with journaling, photos, or some other way (item 14)	Some of the time	Some of the time
• I maintain a professional portfolio or archive of my teaching practices (item 16)	Some of the time	Most of the time
• I support my students by giving them feedback as they work on their projects (item 17)	Some of the time	Some of the time

• I give my students time to think about how people learn (item 22)	Never	Some of the time
• I give my students time to think about their own learning (item 23)	Some of the time	Some of the time
• I give my students a time to think, talk, and write about their projects (item 24)	Never	Most of the time
• I ask my students to think about how they have changed/grown as an artists/music makers or learners (item 27)	Never	Some of the time
• *My students work individually (item 29)	Some of the time	Some of the time
• My students set goals for themselves (item 31)	Never	Some of the time

Table 8: Differences between MCLTs and PDP Classroom Teachers Year One

With the exception of Item 29 (*), the MCLTs' mean rank scores were lower than the PDP classroom teachers' scores.

Year Three data indicated a closing of the gap between MCLTs' and PDP teachers' practices. There was significant difference in the mean rank for the following single item:

- My students learn from each other by questioning each other's ideas (item 12)

MCLT's indicated that *some of the time*, students learn from questioning each other, whereas PDP teachers indicated that students learn from questioning each other *most of the time.*

These findings are noteworthy. As MCLTs and PDP teachers intensified their collaborations over the years, their practices became more similar. This indicates that they were learning from one another and sharing similar practices across arts and academic contexts.

Data Set 4: Comparison of Treatment and Control Teachers
During Year One, results of t-testing indicated a significant difference between treatment and control teachers on the following item:

- When I plan a curriculum unit I raise inquiry questions about my teaching practice and the content that I teach (Item 9).

PDP Teachers in treatment classrooms reported significantly greater instances of raising inquiry questions (M = 3.46, SE = .67) than did teachers in control classrooms (M = 3.15, SE = .80).

During Year Three, results indicated the following significant differences between treatment and control teachers:

- I give my students the opportunity to decide what they get to do (item 1). PDP teachers in treatment classrooms indicated they provided their students with these opportunities more often (M = 2.5, SE = .10) than did teachers in control classrooms (M = 2.15, SE = .10)

- My students keep track of what they have done with journaling, photos, or some other way (item 14). PDP teachers in treatment classrooms indicated that their students keep track of their work more often (M = 2.97, SE = .16) than teachers in control classroom reported their students doing (M = 2.30, SE =.17)

- I maintain a professional portfolio or archive of my teaching practices (item 16). PDP teachers in treatment classrooms reported that they maintain a professional portfolio more often (M = 2.97, SE = .13) than teachers in control classrooms (M = 2.38, SE = .21)

These findings suggest that the PDP Program impacted program participants' practices. PDP Teachers provided contexts for their students to document their own work. They maintained their own professional portfolios more often than teachers in control classrooms. Finally, PDP teachers provided their students with more choice and decision making than teachers in control classrooms offered their own students.

3. **Classroom Observation**

Each PDP classroom was observed by a member of the research team at various points during program implementation. The baseline was one observation accomplished during Year One. During Years Two and Three, each classroom was observed twice during unit implementation, once during the beginning of the unit and once close to the end of the PDP curriculum unit.

A Wilcoxon test was conducted to evaluate changes in teacher and student behaviors from the baseline observation accomplished at the end of Year One to the final observation at the end of Year Three. Results indicated a significant difference for the following items:

Table 9: PDP Observation Protocol Results
(Key: 1= did not use in lesson/2=used with little emphasis/3=used with some emphasis/4=used with major emphasis)

Item number/Description	Year One Baseline Mean	Year Three End Observation Mean
8. Teachers ask students to discuss any insights the students have developed from their choices and decisions they have made	1.0	.3
20. Students are articulating critical questions and ideas	1.1	.0
30. Students describe how their work represents or reflects who they are	1.3	.6
38. Student discusses his/her creative process and how it is developing	1.2	.17
39. Student discusses insights and what he/she is learning	1.0	.0
40. Student uses reflection to solicit feedback from peers and teachers.	1.0	.17
41. Student describes how he/she is incorporating feedback, including adapting and modifying ideas according to the feedback they have received	1.2	.17
43. Students reflect on their progress as an artist, music maker or learner	1.3	.0

In all items, p $<.05$

In each of these items, classroom observations indicated that students were engaging in less *talk* during Year Three observations. This could be related to the nature of PDP arts integrated units. Students may be engaged in more talk during the beginning of units, and more independent art production during the end of their projects.

During Year One, <u>none of the items on the observation protocol were observed during the lesson</u> with *some or major emphasis*. During Year 3, the items observed with *some emphasis* included:

- #15: Teachers co-teach, focusing on aspects of the curriculum rather than classroom discipline.
- #48: Students are respectful of one another.

Observational data fro the beginning to the end of Year Three PDP Curriculum Units indicated a significant difference for the following

- Teachers emphasize the quality of work to students (Beg Mean = 1.6, End Mean =2.8, 75% increase).

PDP MCLTs and Classroom Teachers increasingly created opportunities for student work to become a focus of learning activities. This was noted in their survey responses. PDP participants provided places for students to keep their work, shared feedback with their students, offered their students opportunities to investigate questions, and encouraged them to engage in self-reflection. These practices supported the above change observed in PDP classrooms. Having student work accessible, providing feedback, and supporting student reflection all created a context in which students could appraise and improve the quality of their work.

Summary of Section I

Results of PDP Surveys and Observations indicate that MCLT's and Classroom Teachers' were satisfied with the professional development they participated in and were able to apply their learning in classroom contexts. Their collaborations solidified and their arts integrated practices deepened. Through their participation in PDP professional development works, collaborative curriculum design, and focused analysis of student artifacts, PDP teachers shared their unique knowledge bases, developing better understandings of each other's roles. They also shared instructional strategies, and this made the connections between arts and academic classroom instruction more seamless.

PDP MCLTs and Classroom Teachers instruction became increasingly student centered. They offered students opportunities to develop and investigate their own question. They provided places for students to keep their work, shared feedback with their students, and encouraged the PDP 4th, 5th and 6th graders to engage in self-reflection. These changes were noted in both surveys and classroom observations. They are important changes: with students being able to regularly access their work, receive feedback on it, and regularly reflect created a context in which they could appraise and improve the quality of their work.

At the conclusion of the PDP program, significant differences between Teachers in Treatment and Control Classrooms were evident. These findings suggest that the PDP Program impacted program participants' practices. PDP Teachers provided contexts for their students to document their own work. They maintained their own professional portfolios more often than teachers in control classrooms. Finally, PDP teachers provided their students with more choice and decision making than teachers in control classrooms offered their own students.

Section II: Formative Evaluation Findings for Performance Objective I: To improve educators' instructional practices through the collaborative development and utilization of portfolios of individual students' work.

The PDP program aimed to improve MCLTs' and Classroom Teachers' instructional practices through the following areas of practice:

- Collaboration between MCLTs, Classroom Teachers and Visiting Teaching Artist Partners (PDP Teams).
- PDP Teams designing/implementing arts integrated curriculum units across arts and literacy classrooms.
- PDP Teams designing and collecting individual students portfolios of arts and academic work.
- PDP Teams analyzing and assessing student portfolios.
- PDP Teams using data derived form portfolios to improve their instruction.

Research findings from each of these areas of practice are drawn from the annual formative evaluation findings, and incorporate a range of data sources. *Text appearing in italics signifies the participants' own words*.

- **PDP Teams' Collaborative Practices:**

Interviews:
The PDP Research Team interviewed MCLTs to learn about their collaborative practices prior to their PDP participation. During Year One, 8 out of 10 MCLT's were interviewed. While FPAMPCP schools place expectations on MCLT's to provide leadership and implement arts integrated practices, a range of collaborative practices was evident. While all MCLT's interviewed valued collaboration, their methods for doing so ranged from no collaboration to co-teaching with classroom teachers.

 Table 10 below provides a summary of MCLTs' collaboration strategies with examples of how they were applied in context.

Definition of Practice	Process	Application
No collaboration	MCLT Teaches arts content to all students	Arts specialist teaches students during classroom teachers' prep periods.
Collaborative Planning	Curriculum is co planned but taught separately	Arts and subject teachers identify and discuss an academic concept and teach an arts extension during arts class. Example: using music to help students understand how simple machines work.
Co-teaching	Curriculum is co-planned and co-taught.	Arts and non-arts teachers teach an integrated unit together Students study opera and create an opera, scripting and performing. Curriculum was co-taught between reading and music teachers.

Table 10: MCLT Collaborative Practices at Baseline

Some MCLT's reported that they did not routinely collaborate with classroom teachers. Their music, art or drama classes were taught separately from the academic classroom. Classroom teachers used arts class time as a prep period. In these schools, the content of the arts curriculum was constrained by the district arts guide, which during Year One of PDP did not include arts integration as one of its goals. Scheduling and structural issues such as release time and balance of teachers' prep periods also challenged MCLTs' arts integration efforts. Approximately 25% of the MCLT's interviewed did not routinely collaborate with classroom teachers.

Arts integration was often achieved through shared planning between MCLTs and classroom teachers. Approximately 37% of the MCLT's interviewed reported that co-planning curriculum units was the extent to which they collaborate. MCLT's reported it is generally up to the arts specialist to address an academic concept within the arts class. As one MCLT stated: *I ask the classroom teacher what do they want to integrate, and we think of something. For example, the classroom teacher was wondering if there's a way that we could use music to help the kids understand how simple machines work. And so she gave me all the physical science curriculum that she uses, so it's my job to look through it and see if I can – you know, this is only the fourth grade level – but to see how I can use that in order to maybe construct instruments that are using the principles of simple machines, so maybe we can use that so we can do that in their classroom.* The willingness of classroom also influenced arts integration. As one teacher stated: *it depends on how cooperative the teacher is, too, because it's like the classroom teacher has to be willing to integrate some of the music stuff in their room. And so we tend to lean towards the teachers who would work with us the most in that aspect.* As these quotes attest, co-planning and arts integration was often driven by teacher relationships as opposed to content synergy.

Another 37% of the MCLTs interviewed reported that they co-taught and considered themselves to be classroom teachers in their roles as arts specialists. As one MCLT noted: *I'm an integral part of the team because… I'm on the Instruction Leadership Team, I'm on the School Improvement Planning Committee, I attend classroom teacher grade level meetings. I think the art teacher and I have developed that over the years, that we're teachers, too, and that's the culture, pretty much, at this school.*

PDP Professional Development Exit Surveys and PDP Pre/Post Surveys:
A total of 27 MCLT's and Classroom Teachers completed the PDP Exit surveys that were implemented at the conclusion of 4 PDP professional development workshops that took place during Year One.

Participants were asked to respond to the following open-ended questions:

- What will you take away that you will use?
- Describe something that was difficult for you (in your practice)
- How are you improving?

Listed below are themes identified through thematic analysis of these participants' comments. Following each category label is the number of times that each category was mentioned by the participants. The subthemes are listed under each associated category.

Benefits of Collaboration: (12):
Subthemes: Interdisciplinary practices, subject transfer, appreciation of others' roles, generating new ideas, student choice

Challenges Collaboration Presents (7)
       Subthemes: Control, learning another discipline, logistics

Related to the theme of <u>Benefits of Collaboration</u>, both classroom teachers and MCLT's gained knowledge about other subject areas through their interactions with the diverse group of professionals who attended the PD sessions. For example, one MCLT realized that *what is taught in the classroom can be transformed in Art class*. A classroom teacher reported *I will take away new ides on how to integrate music into language arts.* Other comments included *I see improvement in my ability to work with others to provide a diverse cross-curriculum. I have used more artistic projects in my subject areas to check student comprehension.*

Classroom teachers gained knowledge about creative processes, and MCLT's developed ideas about incorporating core subjects into their art classes. For example, one MCLT noted *I will take a couple of ways to springboard a writing lesson and a classroom teacher thought about applying studio approaches and connections w/ literacy components.*

MCLT participants reported insights helpful for facilitating collaboration. One participant reported *understanding what the classroom teacher needs so I can focus arts integration.*

The collaborative professional development context resulted in generative learning opportunities for participants. Participants reported they developed new ideas for projects and new ideas for art projects. One participant reported *the benefit of learning about the ideas of other schools.* Through workshop activities, another participant reported *taking away the process of creating new ideas and discovery new things (expectation, unexpectations, discoveries).* Another participant noted *I've become much more willing to try new ideas. The ossification of my teaching is gone.*

Participants discussed ways to improve collaboration. One suggested *being more productive at the school team level to get more accomplished.*

The collaborative context modeled for participants also served as a rich laboratory, facilitating participants' own collaborative practices. Participants realized the need for more collaboration and to plan more, to allow more time for teacher/artist collaboration.

Related to the theme of <u>Challenges Collaboration Presents</u>, participants noted issues of control, learning new things, and logistics. Participants noted difficulties letting go of control. One participant also noted that *learning about musical concepts was difficult but enjoyable.* Multiple participants described logistical challenges. Example comments included *difficulty making adequate time for planning. I have so many other responsibilities and am part of other*

professional committees within the school. Another stated: *Scheduling was the only difficulty I had which was minor.*

During Year Two, participants reported growth in their understandings of aspects of PDP, such as collaboration as indicated in Table 11 below.

Item Theme	Item Description	Percentage Increase Year 1 to Year 2
Collaboration	Based upon the content and strategies modeled in this professional development session, I will be able to more effectively plan with my team partner.	17%
	Based upon the content and strategies modeled in this professional development session, I developed strategies for sharing ideas with other teachers in my school.	6.5%

Table 11: PDP Workshops Enhance Participants' Collaboration Skills

On the open-ended section of the PDP PD exit surveys, the teachers shared their insights about collaboration. They reported that professional development sessions increased their ideas about collaboration**.** CAPE incorporates collaboration in topic and by naturally modeling it during PD sessions. These strategies enhanced participants' own professional growth. It nurtured their ideas about collaborating with teachers in their schools and professionals from other schools. Participants noted they were exposed to *the different ideas from other schools.* This helped them to *learn how to interact with other schools and develop a better idea of how to work next year based on hearing what everyone else did and how, specifically the process.* PDP teachers developed *a better understanding of how to work with the artist and many ways of sharing what my students learned*. One MCLT reflected on an important outcome of her collaboration: *The teaching experience with the classroom teacher helped me and allowed me to be creative and get involved more with the students.* MCLT's also raised important questions: *How can we plan more collaboratively? How do we start collaborating with all of the teachers? How do I get the rest of the school on board?*

Another indicator of PDP teachers' collaborative focus was the instructional context they provided for their students. On the PDP Pre/Post survey, teachers reported their students do group work during each grading period, as indicated in below:

Construct	Item	Mean Score
Collaboration	My students do group work	3.0

From this indicator, it is evident that teachers provided opportunities for students to collaborate with one another.

Teacher Digital Documentation:
Teachers' digital templates were analyzed. During year 2, all 10 PDP teams completed the reflection section of the PDP Digital Portfolios. There were many explicit positive mentions of Collaboration among the teams and students. Representative comments about student-student and MCLT-TA-Teacher team collaboration are in Table 12 below:

School Name	Collaborations – Student-to-Student	Collaborations – Teacher-MCLT-Teaching Artist Team
School 1	They also learned how to work cooperatively, and working with a partner, were able to stay on task.	
School 2	Some groups had a hard time collaborating with another at the beginning of the exercise; eventually at some point they did come to a collaborative and came to a consensus to how their 3-d object was to be built.	
School 3		Teachers "went out of their way to make time to brainstorm, plan (and pre-plan) and get their ideas across from what they wanted the students to get out of this project
School 4	"Students put themselves into 3 groups of 'instrument families' without talking –then they discussed why they grouped themselves into those groups and what their instruments had in common	
School 5		We worked closely with [classroom teacher] and that helped us to build a curriculum that worked for the students and teachers. She had a better understanding of music and was able to bring elements of music into her classroom.

Table 12 Teachers Describe Collaboration in PDP Classrooms

The above comments indicated that students learned to work cooperatively, independently forming groups and coming to consensus about designing their artifacts.

The teachers' comments indicated that they preserved common planning time in order to align the PDP curriculum with student outcomes. Teachers were also incorporating arts elements into their classroom instruction.

PDP Classroom Observations
The research team used the PDP Classroom Observation Protocol to observe each PDP classroom. Each item on the protocol was rated on a Likert scale of 1 to 4, with a 1 indicating the characteristic was not used in the observed lesson; 2 = used with little emphasis, 3= used with some emphasis, and 4 = used with major emphasis. Below are the Year One findings for the two items on the observation protocol that emphasize collaboration:

•   Teachers co-teach, focusing on aspects of curriculum rather than classroom discipline (M= 2.3)
•   Students work collaboratively (M= 1.5)

These findings served as a baseline for collaboration during PDP curricular lessons. MCLT's, classroom teachers, and PDP teaching artists collaborated but with limited emphasis, and instances of student collaboration were not observed.

Summary: Collaboration
Upon entering the PDP program, MCLT's reported a range of existing practices for collaborating with classroom teacher colleagues, from no collaboration to co-teaching. The majority of the MCLT's interviewed (75%) collaborated through curriculum planning and/or co-teaching. Open-ended comments on surveys suggested evidence that participants were experiencing positive outcomes from collaborating within the PDP program itself, such as during workshops and team meetings. These outcomes included increased understanding of academic subjects unfamiliar to them, a willingness to incorporate arts processes into their classrooms, and incorporating the arts as a way to assess student understanding. Participants *agreed* that based upon the content and strategies modeled in each professional development session, they will be able to more effectively plan with a team partner and develop strategies for sharing ideas with other teachers in their respective schools. Participants also reported that the collaboration helped them generate new curricular possibilities. Although participants reported challenges, they appeared committed to collaboration, hoping to find more time for planning and co-teaching. Observational indicated teacher collaboration occurred on a limited basis, and student collaboration was not yet observed.

MCLT's reported that through the PDP partnership and professional development, they were learning more about collaborating with other professionals and were developing strategies for doing so. They were beginning to raise questions that had the potential to guide their own professional growth related to collaboration.

- **Designing and implementing arts integrated processes**

MCLT Interviews:

The primary baseline data source documenting MCLT arts integrated practices were MCLT structured interviews. Through discussion, MCLT's reported a number of ways in which they attain arts integration, as summarized in the Table 13 below.

Table 13: Baseline of MCLT's Interdisciplinary practices within arts integrated units

	Curriculum Focus	Process	Description
Interdisciplinary practices	Fragmented Curriculum	Subjects taught separately	Arts subjects taught in isolation from academic curriculum: subject divisions bound curriculum.
	Cross-Disciplinary	Related topics/themes provide a framework for shared units across disciplines	Arts and classroom teachers may plan together, but teach separately. Boundaries between disciplines are maintained.
	Interdisciplinary focus	Curriculum driven by coherent and holistic ideas rather than a set of fragmented unrelated topics	Arts and non-arts seamlessly integrated, co-planned and co-taught. Theme, product or performance focus forges connections between disciplines.
	Learner focus	Curriculum is permeable and driven by students own questions	Students engage in studio practices and centers in order to create work.

PDP Pre/Post Surveys:

Both treatment and control school MCLT's and classroom teachers participated in the PDP Pre/Post Survey. The key is listed below:

1 =   Never: Not emphasized or observed in a typical academic year.
2=   Sometimes: Might happen between an academic grading period to once a year.
3=   Most of the time: Happens during each academic grading period.
4=   Always: Happens routinely and often during the entire course of an academic year.

Results of the MCLT's responses are presented below.

Construct	Item	Mean Score
Ownership	I give my students the opportunity to decide what they get to do:	2.3
	My students have a place (folder, portfolio, box, etc.) where they keep their individual work:	3.0

	My students' work represents who they are	2.9
	My students' work represents where they come from:	2.6
	Things my students do in my class they can use outside of school:	3.3
	My students feel they can work on a project, even when they are not sure what the final product will be:	2.8
	My students improvise and/or respond to new developments as they come:	2.5

Teachers reported that most of the time, students can use what they do in classrooms outside of the classroom and that student work reflects "where they come from". This indicates that teachers believed the curriculum was relevant to their students' lives. PDP teachers also indicated that *most of the time*, students had places in the classroom to keep their work. This was important because it fostered self-reflection and student ownership of their work. It also created a context that could nurture PDP portfolio practices. Finally, teachers reported that *sometimes*, perhaps once a quarter or academic year, students were given the opportunity to decide what they get to do.

Construct	Item	Mean Score
Inquiry	When I plan a curriculum unit I raise inquiry questions about my teaching practice and the content that I teach:	3.1
	I give my students opportunities to research or investigate questions that they are curious about:	2.6
	At the beginning of projects, my students and I discuss questions we have about the project:	3.3
	My students learn from each other by questioning each other's ideas:	2.7

Results indicated that teachers maintained an inquiry stance to curriculum planning that was receptive to student questions. Teachers reported that most of the time, they used inquiry questions when they planned curriculum, and at the beginning of projects they discussed student interests with the students. An overall classroom culture of inquiry and critique occurred less frequently.

Construct	Item	Mean Score
Process Documentation	I give my students time to generate questions, brainstorm, plan and write down possibilities before deciding what to do:	3.0
	My students keep track of what they have done with journaling, photos, or some other way:	2.5
	My students look at their own work to generate ideas and eventually create new works:	2.5
	I maintain a professional portfolio or archive of my teaching practices:	2.6
	I support my students by giving them feedback as they work on their projects:	3.4

The chart above displays survey responses to items about documentation. Results indicated that teachers and students engaged in feedback during the course of classroom projects. PDP teachers reported that they often gave students opportunities to systematically plan their projects through such activities as brainstorming and generating questions. Teachers also provided students with feedback as they were working on projects. Sometimes, students used documentation such as journals to keep track of their work and to generate new ideas. Teachers maintained their own documentation, but on an intermittent basis.

Construct	Item	Mean Score
Arts Integration	We make and investigate connections between art/music and other subjects:	2.9
	Things we do in our class are directly related to things my students do in another class of theirs:	2.6
	We investigate the connections between different subjects:	2.8

The above results indicated that opportunity to explore connections between the arts and other subjects might happen once during the year.

The chart below shows participants' responses to questions about reflection.

Construct	Item	Mean Score
Reflection	I give my students time to think about how people learn:	2.4
	I give my students time to think about their own learning:	2.6
	I give my students a time to	2.8

	think, talk, and write about their projects:	
	I give my students time to think about the quality of their work in my art/music class:	2.3
	I see evidence of my students' growth as artists or learners:	3.0
	I ask my students to think about how they have changed/grown as an artists/music makers or learners:	2.3
	When my students make a mistake, they are able to learn from it:	3.2

Teachers reported that they saw evidence of their students' growth as artists or as learners, and that they believed their students learned from their mistakes. *Some of the time*, students were given time to reflect on the quality of their work and their growth as learners.

Below, teachers describe social and emotional factors.

Construct	Item	Mean Score
Social-Emotional Factors	My students work individually:	2.3
	My students are respectful of others:	2.8
	My students set goals for themselves	2.4

In PDP classrooms, teachers report that students are respectful of one another most of the time.

Overall, teachers reported that the curriculum processes valued within the PDP program were a part of their teaching practices at some point over the course of a school year, whether it happened once a year or more frequently. These results indicated that at the outset PDP teachers understand the processes incorporated into PDP goals and project activities.

Classroom Observations:
Each PDP classroom project was observed once during the course of the 2011-2012 academic year. Each item on the observation protocol is rated on a scale of 1 to 4, with a 1 indicating the characteristic was not used in the observed lesson; 2 = used with little emphasis, 3= used with some emphasis, and 4 = used with major emphasis.

Most of the items on the protocol were not used within the lessons that were observed, however the following qualities were observed with little emphasis (2) in lessons:

- Teachers investigate questions and exchanges ideas with students (Inquiry)
- Students are representing their learning through different modes of expression and/or representation (speaking, writing, movement, etc. (Process Documentation)
- Students work independently (Social-Emotional)
- Students are respectful of one another (Social-Emotional)

There was a range in terms of how often each of the items was observed in classrooms, indicating that individually, some teachers did incorporate the PDP processes in their classrooms as they were being observed.   Approximately half of the items ranged between not being used in the classroom to using with some emphasis (range = 1-3; 49%) and another 42% of items ranged from not being used in the classroom to using with major emphasis (range = 1-4). 8% of items ranged from not using to using with little emphasis (range = 1-2). There were no apparent patterns noted, such as wider ranges in some construct areas (such as Inquiry or Arts Integration) as opposed to others.

PDP PD Exit Surveys:
During Year Two, teachers reported that they were developing a better understanding of arts integrated curriculum and documentation through the PDP program. Table 13 below presents the percentage increase from Year One to Year Two

Item Theme	Item Description	Percentage Increase Year 1 to Year 2
Curriculum	I was able to relate each of the learning objectives to my current instructional practices.	13%
	As a result of participating in the professional development sessions, I will use Big Ideas to plan my curriculum.	26%
	As a result of participating in the professional development sessions, I am confident in my ability to develop arts integrated strategies for use in my curriculum.	37%
Portfolio Documentation	As a result of participating in the professional development sessions, I will be able to document examples of my teaching.	10%
	As a result of participating in the professional development sessions, I will be able to document examples of student learning.	23%

Table 13: PDP Participants' Growth related to PD Themes

Participants noted the greatest increase with respect to arts integrated curriculum. The least amount of growth was related to documenting their teaching.

Participants detailed their professional growth by responding to two open-ended questions on the PD Exit Surveys:

- what you take away and apply from the session
- what questions did the session answer for you?

A grounded theory approach was used to complete the content analysis of their responses. Using a process of constant comparison, six themes were identified and labeled with codes for facilitation of analysis. The unit of analysis was sentences and words. Methods of analysis included counting comments within each category. Exemplar quotes were then selected to illustrate major themes and to provide thick description. The themes and frequency of occurrence are listed below:

- Curriculum (34)
- Documentation/Portfolios (30)
- Collaboration (19)
- Literacy (18)
- Instructional Strategies (16)
- Reflection (4)

These themes, and associated subthemes are discussed below. Participants own words are reported in italics.

When participants discussed **Curriculum**, subthemes of planning, Big Ideas, inquiry, and integrated curriculum emerged. As a result of PDP professional development participants reported that they would not only plan more but also plan more efficiently and develop a better overall plan. They specified their ideas about planning: *to plan my big ideas based upon literacy standards for CPS*, refer to *weekly plan chart,* and *plan more ways to synthesize learnings.*

Participants reported their increased capacities to organize curriculum around <u>Big Ideas.</u> They developed *better understandings*, including *the definition of what a big idea is, how to conduct one and how to connect it to other subject areas*. They established ways to *focus on the BIG IDEA when developing units* as well as *maintaining a focus on the Big Idea throughout a curriculum unit* through a process of curriculum *mapping*. Participants also connected Big Ideas to other aspects of the curriculum, including the *progression to inquiry questions* and *connections of the big idea between classroom and art room*. These comments confirm that participants developed an understanding of Big Ideas as well as strategies for applying these within arts integrated curriculum.

PDP teachers also discussed ideas about <u>inquiry</u>. Participants benefitted from *good clarification of inquiry cycle* and a rational for using inquiry questions: applying *inquiry questions to student learning and evidence collecting*. As such, PDP teachers began to understand that inquiry questions should be continually threaded throughout planning and implementation, and could serve as anchors for documentation, reflection and assessment.

Participants learned much about *curriculum integration*. They learned to *make connections* and *draw conclusions*, gaining knowledge about the *connectedness between art form & curricular topics* such as the *relationship between Language Arts and Visual Arts*. PDP participants noted acquiring better knowledge of *how to create cross-curriculum reflection questions*. They also developed *ideas to try to implement integrated curriculum* such as *doing a re-cap of what students are reading and use part of the literature to create visual art, to use music to create stories*, how to *incorporate an arts / fine arts curriculum into my instruction*, and *how to begin to integrate 3 classrooms into one idea*. Their growing understandings of and possibilities for connecting literacy and the arts enhance their abilities to take what they are learning in the professional development context into their classrooms.

The PDP project had a **literacy** emphasis that teachers discussed in their comments. They made *connections with literacy components*, particularly in the area of writing. For example, they learned about *writing prompts, how to incorporate writing in the portfolios the students construct, and methods for getting students to really build on writing in their sketchbooks*. They also established writing as a tool for curriculum integration, through *activities to incorporate into my classroom that integrate writing and the arts and Lit/writing strategies that I can apply to music analysis and also music composition*.

PDP teachers commented on the **instructional strategies** that were shared during professional development activities, including those useful for *leading discussions with students, strategies for reluctant and second language learners, and strategies to foster reflection and critical thought.*

Finally, participants understood the importance of **reflection** and *the need to reinforce deeper critical thinking when answering questions*. They learned several *ways to reflect and how to ask students to reflect on their learning progress, process.*

During Year 3, a total of 29/40 PDP MCLT's and classroom teachers responded to PDP PD Exit Survey open- ended questions related to their students' learning and their own professional growth. Their responses were analyzed using a grounded theory approach, noting major themes that emerged from their comments. MCLT comments and classroom teachers' comments were analyzed separately. Themes and representative comments are displayed in the two charts below. The participants' comments appear in *italicized text*.

With respect to professional growth, the PDP participants were asked what, related to PDP project implementation, was difficult for them and what strategies they used to cope with those difficulties. The chart below displays the challenges that the MCLT's reported:

Theme	MCLT: Representative Comments
<u>Coordination:</u> (2) Balancing roles and work distribution	*Coordinating both the classroom and artist; combating apathy; creating some balance in the distribution of work.* *Time for planning and coordination*
<u>Discipline:</u> (3)	*Some discipline issues arose this year.*

Creating new rules for new atmosphere.	*Having to take teaching time to resolve discipline issues is frustrating because our time is wasted on an issue that could have been spent teaching and learning.* *Struggling with self control of the students*
Planning	*Planning all aspects of a lesson - music concepts, how to engage students, assessment, integration, all sensory skills used, differentiation, etc. Because I only have an hour to work with them.*

As indicated above, the MCLT's reported challenges coordinating and planning the arts/classroom curriculum. To address these challenges, they provided *examples of skills crossing the curriculum (between art and language arts)* for the classroom teachers and persistently *carving out more time* for coordinating.

MCLT's also reported discipline issues. MCLT's reported *creating new rules for the new environment* of the arts classroom and *talking out* conflicts. Another reported creating more structure by *only allowing them certain activities to help achieve the goal.*

Classroom teachers' challenges are depicted in the following chart:

Theme	Classroom Teacher: Representative Comments
Arts Integration (7) Balancing academic learning outcomes and arts learning. Assessing creative projects.	*I was not connected to my students' work (art) to connect it with my instruction.* *For years, art has been practiced solely outside of the classroom.* *Connecting what they learned in art with our class. Because I wasn't involved in the class.* *Balancing the scope of literature, the artifact expectations and the art teacher's expectations, while trying to achieve literacy.* *To teach remedial skills to advanced or higher grade students. It was nothing I had planned to teach when creating year units.* *Not being a part of the entire process, I couldn't help them in the initial creation of the skits. I wanted to be able to assist them more, perhaps they would have been better developed.* *To assess creative projects Often seem subjective and open to interpretation*
Student Issues: (3) Independence and Discipline/Management	*helping them (the students) be more independent. this age they go from teacher directed to self directed.* *I find it difficult to repeat myself because students are not staying focused. It is difficult because it interferes with instructional time.* *Finding opportunities for them to select and explain their choices. Continue looking for those opportunities for students to evaluate their work; help them*

	to value their creative side.
	Encouraging and guiding the children to stay on task.
<u>Time Management (2)</u>	*I was trying to do too much at once.*
	It was difficult for me to pace my lessons to make the most out of time allotted. Pacing myself was difficult because there were a number of teachable moments that caused pacing of lessons to be off schedule

Many of the teachers reported challenges related to arts integrated curriculum, including balancing outcomes and assessing creative products. They addressed these challenges by *practicing and planning to consistently integrate Fine Arts into the curriculum, conferencing to deal with the teaching artist and the MCLT,* and *working with the teaching artist when they came to see me.*

With respect to student issues, some teachers reported difficulty keeping students "on task" and helping them achieve independence. The teachers facilitated student growth in these areas through strategies such as *giving them opportunities to solve problems and figure out solutions* and *walking around the classroom and stay in close proximity to keep them on task.*

Related to the MCLT's challenges coordinating activities, the classroom teachers indicated that time management was an issue. These teachers reported that they would *Pace myself and allow myself time after work to finish some things* and *reserve time at the end of the class to teach or elaborate on the extended learning portion.*

<u>Three Year Summary: Arts Integrated Curriculum</u>
The growth that teachers reported in the closed ended section of the PD Exit Surveys was confirmed by their comments in the open-ended section. Through the PDP professional development program, teachers were increasing their knowledge about integrated curriculum and portfolio documentation. They were also developing their own ideas about how to apply what they were learning into their own professional practices. They felt the most professional growth in areas related to curriculum integration and the least growth related to documenting their teaching.

PDP participants reported challenges they experienced creating and documenting the PDP arts integrated units. Although the MCLT's and classroom teachers reported similar themes, they also expressed distinct challenges based upon their unique roles as MCLT's or classroom teachers. For example, both groups expressed challenges related to curriculum integration. For the MCLT's coordination and collaborative planning presented the greatest challenges and this is reflective of their arts leadership roles. Classroom teachers reported lack of arts experience and balancing arts and academic outcomes as their greatest challenges.

- **Design and collect individual students portfolios of arts and academic work.**

PDP PD Exit Surveys
On the open-ended section of the PDP exit surveys, participants discussed the theme of **Documentation and Portfolios**. Themes of purpose, strategies, and assessment emerged. PDP teachers learned *what documentation is* and strategies for documenting the unfolding curriculum. For example, they discussed *strategies to create and organize portfolios and ways to collect materials for student portfolios.* They learned how to maintain their own portfolios, including *different ways to receive data, select tangible items for my portfolio and to select important aspects of my portfolio.* Other strategies included *writing exercises and how to modify them to use with students in their journals, as well as how to begin to curate portfolios.* PDP teachers connected portfolios to other aspects of the curriculum such as *tying portfolios to inquiry.* Finally, they realized that portfolios *help to enhance or grow other classroom skills.* Through professional development activities, PDP teachers realized that portfolios are effective assessment tools. They developed a *better understanding of how to examine student work for a portfolio, to really look at students' work and evaluate what they know.* They also reported insights about different ways of *documenting assessment and ideas for keeping track of students' work from the classroom.* One participant made an important connection between portfolios and self-assessment: *I found that students documenting their own work could help in the ownership of their work. I am very interested in doing something similar to this with the teachers.*

PDP Teacher Digital Portfolio Analysis
Two aspects of the 5th grade central cohort PDP Teacher Portfolios were analyzed for these performance objectives:

1. Work Plans, which are the collaborative curriculum planning documents created by PDP MCLT's, Teaching Artists and Classroom Teachers.
2. Curriculum and Reflection Sections of PDP Teacher Portfolios

1. Work Plan Analysis
The Work Plan Flow Chart has sections at the top for each member of the team to complete: MCLT, TA, and classroom teacher. These sections addressed Student Data Identified Learning Needs. The sections for each professional converge on the boxes in the center identifying Big Ideas and Inquiry Question. The question in the center also asks the team members: "Where do you intersect?" followed by ideas for assessment and use of students' portfolios.

Table 14 below displays the sections that each school completed in Year One and Year Two.

Work Plans	Year 1 (number of school teams)	Year 2 (number of school teams)
Completed Flow Chart forms	**3** Pirie (Visual Art), Ravenswood (Visual Art), Talcott (Music)	**2** Pirie (Visual Art)
Partially completed Flow Chart forms	**1** (Kipling)	**1** (LafayettChopin)
Big Idea and Inquiry Question only	**0**	**5**
Inquiry Question only	**0**	**1** (Ravenswood)
No Response	**6**	**1** (Pirie-Music)
Total	**10**	**10**

Table 14: Completeness of Digital Documentation

After a review of the PDP 5th grade on-line portfolios for Year 1, three out of ten teams fully completed the Flow Chart Work Plans (Pirie-Visual Art, Ravenswood & Talcott). One team (Kipling) partially completed the Flow Chart. In year 1, of the 4 Work Plans that were completed, three appeared to have had input from the MCLT's, 3 with input from the Teaching Artists and all four had input from the Classroom teachers. The other six school teams did not complete the section for Work Plans.

After a review of the PDP 5th grades in Year 2, three out of ten teams completed the Flow Chart Plans. Only one team (Pirie-Visual Art) completed the Flow Chart Work Plan in both Years 1 and 2. Two of the three Flow Chart work plans were fully completed (Pirie-Visual Art; Perez). One flow chart (Lafayette) was partially completed in the Teaching Artist's section.

However, in Year 2, five of the eight other teams described the Big Idea and Inquiry Question of their projects within the Work Plan section of the on-line portfolio. Another team listed the Inquiry Question only (Ravenswood). Only one team did not respond in the section designated for the Work Plan at all (Pirie-Music).

Five schools wrote narrative descriptions (instead of the Work Plan Flow Charts) of Big Idea and Inquiry Questions. The descriptions varied in their level of detail. None of these narrative statements described individual planned input from the MCLT, Teaching Artist, and Classroom teachers.

Levels of Detail in the Big Idea and Inquiry Section:
The descriptions documented in these sections ranged from one phrase and one sentence question, for example:

Short Description: Fort Dearborn described their Big Idea as "From Unrest to Progress". The Inquiry Question: "How can struggle lead to growth in a community?". These show thoughtful depth of selected inquiry, however, there is no further description.

Medium Description: Talcott in the second year gave the Big Idea as "Blues Music." After the Inquiry Question: "How 'blue can music be?" there is an additional paragraph. The first sentence further described the inquiry connected to History ("Students would be learning about American history in 5th Grade—one connection that was made was blues music."). The rest of the paragraph in the Work Plan described the activities the students had engaged in.

Elaborate Description with distinct comments by MCLT and Teaching Artist in the Work Plan section: This school (New Sullivan) also did not respond to the Work Plan Section in Year 1. However, in Year 2, the team documented their Big Idea to be "Hiding Behind the Veil: Discrimination" and added a detailed, elaborate set of Inquiry Questions (see bulleted list below). This list followed by additional questions posed distinctly by the classroom teacher and the Teaching Artist are strong indicators that in Year 1 there was also a depth of collaborative activity not documented in the online portfolio or within a formal Flow Chart Work Plan:

- Has racism in America changed since the 1900′s?
- Has race relations improved between blacks and whites?
- Why did the author felt compelled to write about this?
- What was their motivation/intention for writing this piece of literature?
- Is there a veil folks hide behind when it comes to dealing with issues of race?
- What other forms of discrimination exist today?
- What forms of communication do we use to tell a story?
- How can students create descriptive writings to extend the narrative content?
- How can student's extended descriptive narratives (of the story) be used to accompany their visual project?
- How can students use their visual artwork and descriptive narrative writings in a performance?
- How can we identify growth as it is happening?
- How can we get children to read between the lines?
- How can students create descriptive writings to extend the narrative content?

Six teams in Year 1 did not respond at all in the work plan section from Year 1. In Year 2, the number of responses decreased to one, indicating that only one school updated their Work Plans from year 1 to year 2 (Pirie-Visual Art). Well-defined collaborative planning among the MCLT, Teaching Artist and the Classroom Teacher school teams should be a focus during the final year of the PDP project.

2.   Curriculum and Reflection Sections of PDP Teacher Portfolios

The matrix below depicts four curricular themes represented in the ten PDP schools' online Teacher Portfolios, along with exemplars of each.

The themes are: (1) Decontextualized Art, (2) Integration with Content; (3) Identity, and (4) Social Justice. Table 15 below provides a table for each of the five schools with Visual Arts and five with Music are separated by art and music and by Year 1 and Year 2.

|		Four THEMES			
		Concrete	**Literacy (and content)-Integration**	**Identity**	**Social Justice**
	Curricular Theme Descriptions-→	Arts curricula is decontextualized	Integration with Discipline: Language Arts curriculum – e.g. reading a text; journal writing; Science; History	Connections to self-expressions or to family, family history; Performance	Connecting to social justice and historical issues
Number of Schools	**5th grades**	Year 1/Year 2	Year 1/Year 2	Year 1/Year 2	Year 1/Year 2
5 total Schools	Visual Arts	2/3 [Ft. Dearborn, Ravenswood] / [Ft. Dearborn, Pirie, Ravenswood]	1/1 [New Sullivan] / [New Sullivan]	3/4 [Hoyne, Pirie, Ravenswood] / [Hoyne, New Sullivan,Pirie, Ravenswood]	2/2 [Hoyne, New Sullivan] / [Hoyne, New Sullivan
5 total	Music	1/2 [Kipling] / [Kipling, Lafayette]	2/4 [Lafayette, Talcott] / [Lafayette, Talcott, Perez, Pirie]	1/3 [Talcott] / [Lafayette, Perez, Talcott]	1/0 [Talcott] / [none]
TOTAL each year: 10 Schools		3/5 Year 1 / Year 2	3/5 Year 1 / Year 2	3/7 Year 1 / Year 2	3/2 Year 1 / Year 2

Table 15: Curriculum themes

Description: Themes with Exemplars:
Each of the themes is described below, using the PDP teams' comments. Their comments are color-highlighted.
Theme 1: Decontextualized Art Concepts Ravenswood School

Through the pre assessment we determined that the students struggled with the language of Art. We decided to give teams of students a word from the elements and principles of Art to dig deeper in a variety of methods. They used books, internet and close reads to define their word. After finding a literal definition the students used photography, art making and image searches to create a visual definition.

Theme 2: Content Integration – Perez School
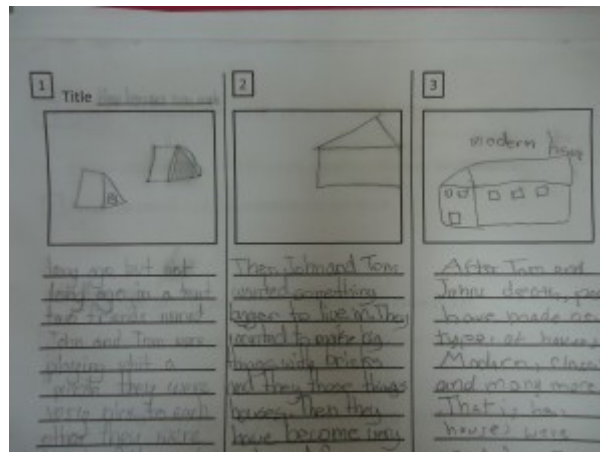
This picture shows the beginning of the musical plot formulation. The students each started a mythical story for our musical then passed their paper to a second student. That student added a portion of the story and then passed it to a third writer. The students enjoyed getting their stories back and seeing how the plot turned out. They did find it challenging at times to understand what the previous person was trying to say due to handwriting or an unclear storyline. I believe this will help them in the future to have a different perspective on their own writing and how others perceive it (in a non-grading context).

Theme 3: Identity: Pirie School

Room 109 is exploring the question *"Who Am I."* This is a very important concept on how the students perceive themselves and how others see them also. The students wrote bio-poems in the classroom which are 10 line poems that express personal factors used to label themselves or describe their identity. In the art room the students created both self-portraits from photographs and ceramic 3-D self-portrait sculptures. This led to the final self-portrait based on a writing assignment in class that was called "Real Me / My Alter Ego". After writing phrases and sentences to describe themselves, hobbies, strengths and weaknesses the students envisioned themselves in the future with imaginary or superhuman traits and qualities.

This student chose her smiling photo (below) as the basis for her self portrait. The students could choose from their serious or smiling photo for this project.

Theme 4: Social Justice   New Sullivan School

The classroom teacher felt it was important for her students to not just read the content but dig for deeper meaning. She worried that students were reading but not actually absorbing the true meaning of the literary content. Why were things the way they were at that time? This was a time after slavery was abolished. Where blacks really free? Did they live as equals to whites? What were some situations that occurred during this time that kept blacks and whites separated from one another? Was it an oppressed segregation? And by whom? Are there some psychological implications that occurred after slavery was abolished?

We decided for students to create puppets based on characters from *Roll of Thunder Hear My Cry*. Students had to create the puppets based on their own interpretation of the character. Students had to fill in (creatively) the gaps left by the author. Students were asked:

- What role do class or discrimination affect the characters behavior?
- What they are wearing?
- How they look?
- How can you show this in your puppets?

The interpretation of these findings are mixed. The art de-contextualization increased from year 1 to Year 2 from three schools total to five, a theme that actually counters the objectives of the project. However, arts-integration with discipline content does increase from Year 1 to Year 2, from three schools to five. The theme of identity, a powerful resonance within artists and evocative in contemporary art showed an increase from Year 1 to 2 beginning with three schools in Year 1 and seven out of the ten total schools incorporating Identity into their units in Year 2. Units with social justice themes decreased from three schools to two between Years 1 and 2.

Three Year Summary: Student Portfolios

During Years One and Two, 10 PDP Teams implemented student portfolios. During Year Three 9 PDP Teams completed the process. In the 4th, 5th and 6th grade classrooms, each student maintained a PDP portfolio across art classroom and literacy classrooms. The teachers' strengthening collaboration eased some of the logistical challenges they faced when organizing student portfolio processes, as did the PDP professional development workshops.

Over the course of the three years, PDP teacher teams developed strategies to manage the portfolios, including ways to collect materials for the student portfolios, incorporate more writing, and how to help students curate their portfolios.   They also learned how to maintain their own teacher portfolios, including defining viable selection criteria.

PDP teams' documented a range of goals through which they designed their curriculum. These curricular goals included expanding student art skills; integrating arts/nonarts content; addressing student identity; and advocating for social justice.

- **Analyze and assess student portfolios.**

The main data source documenting how teachers were analyzing and assessing student portfolios were the Teacher Portfolio Analysis Worksheet (TPAW). A total of 12 TPAW's were analyzed depicted in Table 16 below.

School	MCLT Specialist	Grade Level
Fort Dearborn	Visual Arts	4th, 5th and 6th grades
Pirie	Visual Arts	4th, 5th and 6th grades
Ravenswood	Visual Arts	4th, 5th and 6th grades
LaFayette	Music	4th, 5th and 6th grades

Table 16: PDP Teams submitting TPAW's

Each PDP Team, comprised of one MCLT', 2 Teaching Artists and 3 teachers, completed reflective prompts on the TPAW while studying their students' artifacts. Teams chose student artifacts that provided evidence of such attributes as <u>student curiosity, formation of new ideas, students' decision making and student improvement in art or music</u>.
A grounded theory approach was used to complete the content analysis of the teams' responses. The unit of analysis was words and sentences.

Several themes emerged from the teachers' analysis of student work. These themes are listed below, along with the frequency of occurrence and definition of each theme.

Theme	Definition
Arts (17)	Students' exploration and development of visual arts or music skills.
Creative Process (8)	Students working to master the use of materials or musical processes.
Arts Integration (6)	Students integrating art and academic content.
Academics (1)	Students' exploration or mastery of academic content.
Social Emotional (5)	Student risk taking, persistence and/or collaboration.

PDP teams noted students expressing <u>curiosities</u> about **art skills, arts integration, creative processes and academics.** For example, one team noted students' curiosities about *notation* and *writing melodies*, evidenced *by their engagement*. They also identified curiosity with *learning arts/academics* and content area *research on geography.* One team noted an example of **creative process**: *V went ahead and created a three- dimensional piece using paper. It wasn't shown to him as a technique, he figured it out on his own*.

The PDP teams provided evidence of students <u>making decisions</u> about the **arts** and **creative processes.** Examples included: the student *mastered a construction technique then he was able to transition that skill to use in another project* and another student *deciding on color and the amount of water to apply to artwork.*

The teachers noted when students grappled with <u>difficulties and challenges</u> as well. These related to **arts, arts integration** and **creative processes. Art** challenges included: *Lyrics to rhythms* which was challenging *because there is no one right answer; **Incorporating** notation; multimedia* skills such as cutting *and pasting images and learning new transitions and including background images to represent their project;* and *cutting techniques.* **Arts integration** challenges related to making *Music/math connections;* and *creating a poem about color. Students had difficult crating poetic devices and expressing how colors made them feel. Students had to associate a color with various objects. Students really learned about colors and emotions reading "Hail Stones and Halibut Bones".* Finally, one student, when building a model, struggled *with the moisture of clay. His temple kept collapsing. He problem solved by building mounts to hold up the roof of the temple.*

PDP teams provided evidence of <u>student improvement in art or music,</u> relating to **arts, arts integration**, and **creative processes**. Examples of **arts** skills include *Letters of the scale represent sounds that we use in writing/making music*; *major vs. minor concept* in music; *tonality;* and *working in 3D.* Students also learned valuable **creative processes** such as *time management for visual arts projects;* and *working in fashion* developing *their ability to construct with fabric and create a pattern. The girls' ability to do this shows a great improvement in their planning and construction.*

These improvements sparked students' **Social Emotional growth.** For example, one team noted that a student *was hesitant and unsure as to how to draw eyes, etc. By the time the class advanced to the last project his creativity and confidence blossomed.* Another noted: *K is a student that likes to challenge all teachers. However this project kept her focused, meticulous and able to take direction. She was able to crate a piece that showed improvement!* Students expressed *an eagerness to try new things.* Finally, another student *was very quiet at the beginning but during the book making he let loose and drew all the time.* One team noted changes in the classroom climate: *There was good student interaction. The class helped one another, gave each other suggestions, gave mild critiques and words of encouragement.*

Through the PDP arts integrated units, teachers noted their students generating <u>new ideas</u> in the areas of the **arts** and **arts integration,** providing evidence of students conveying *emotions through melody* and *writing lyrics.* One team felt that students realized *music is more than noise.* New ideas were also related to **creative processes.** One team exemplified how a *student was able to use monochromatic colors and be able to detect foreground and background. She took the direction of using tools that allowed her to blend colors making painting have a Georgia O'Keefe look.*

<u>Three Year Summary: Analyze and Assess Student Portfolio:</u>

PDP teams participated in school based meetings and professional development sessions in order to make sense of their students' documentation. Through their analysis and discussion, they provided concrete evidence of the following:

- Students' engagement in arts integration, including artmaking, construction techniques and working in 3D; planning techniques; and grappling with the connections between academic subjects such as math and music.

- Students' social emotional growth, including increased confidence; tolerance of others opinions; and maintenance of focus and attention.

- **PDP Teams use data derived form portfolios to improve their instruction.**

PDP students completed a Portfolio Analysis Worksheet for each of their PDP units. Using this worksheet, students identify and color code 5 artifacts that they created during their PDP unit. These are:

1. A Pivotal Piece
2. Two artifacts that illustrate growth in concept, media, technique and vocabulary
3. Connections the student has made outside of the classroom with anything learned from the collaborative PDP unit
4. Growth in literacy

During the 2012-2013 year, the PDP teams engaged in a process for interpreting these Student Portfolio Worksheets (PAW). What follows is a description of the process:

- Once a year, PDP teams examine a stratified sample of three of their students' artifacts. They use an assessment rubric to evaluate the work.
- The results of the analysis are used by the PDP team to create *their own* Arts Integrated Instructional Practices rubric. The areas of practice include Collaboration; Arts Integrated Curriculum; Design and Collect Student Portfolios; Analyze and Assess Student Portfolios; and Use Data from Portfolios to Improve Instruction.
- Following completion of the Instructional Practices Rubric, the PDP teams collaboratively develop instructional strategies and an action plan to improve each area of practice ("27 Strategies" Document).

This process insured that each team develops a rubric with validity, based upon their unique curriculum and student population. Then, instructional improvements made were rooted in their students' data and address their students' unique needs and abilities.

Notes and artifacts from these meetings were analyzed using content analysis techniques. Teachers discussed the following areas where improvement was needed:

Limited Carryover into Literacy Classwork

Results of the Year Two Digital Documentation and teacher interviews indicated that the PDP portfolios were successful within arts classes. For example, one teacher noted that the portfolios *mainly affirmed what we were doing.* She also reasoned how reviewing student portfolios impacted instruction in the arts classroom: *Maybe it slowed down what we were doing if we felt that they needed more time on something.*

Another noted that through the process journals that were a part of the portfolios, students began to write more in arts classes: *I know that they did write more than I thought they would when they did go out on the field trip itself… we did tell them you can either write or you can draw. Pick a part of the, you know, maybe sketch out the park and stuff. And it seemed like more kids wrote versus actually sketching.*

However, art teachers noted there was little carryover of portfolios outside of the art room context and into the literacy classroom. One MCLT stated: *There was a clear disconnect between the classroom and art room. Understanding of the selected text and how it related to the big idea was not clear. Portfolios and sketchbooks were not used effectively*. This art teacher maintained that although there was a connection between the text that students were reading in the classroom and the artmaking in her class project *the ideas and concepts from the classroom did not carry over into the art room. The sketchbooks and portfolios were not used as effectively as I would like to see*. Another stated: *The information learned was unclear, because they are still getting past the hurdle of writing what their experience actually was. We need to work with them on communicating their ideas*

Student Improvement in Arts Skills Needed
Following the Year Two interviews and after reviewing samples of culminating student artwork, arts teachers indicated the need for improvement in arts skills related to visual arts and music.

Strategies to Improve Curriculum Outcomes
Through the "27 Strategies" process, collaborative teams of teachers looked over student artifacts and had critical dialogue about the implications for moving forward, particularly in the areas specified by the grant goals. These areas included collaboration, portfolio collection, analyzing and assessing student arts learning represented in portfolios, using data from student portfolios to improve instruction, and possibilities for greater arts/literacy integration.

Based upon the PDP team dialogues strategies and curriculum modifications for improving student outcomes were made. Thematic analysis of these strategies included several patterns, including vehicles to improve interdisciplinary teacher collaboration and arts integration experiences for students. Below are key strategies that teams identified.

Collaboration
Teachers discussed *How can you elicit greater involvement from classroom teachers in both the planning and implementing of the lessons?* Strategies such as these below were identified:
- Deciding as a team which products should be used for analysis
- Strategies that school based arts educators implemented to educate classroom teachers about the use of portfolios

- Use of journals across contexts

Arts Integration

Teachers also strategized ways to realize a more "elegant fit" between arts and literacy curriculum. Several strategies, such as these below, were implemented.

- Scheduling ongoing opportunities for students to examine their work, pull representative examples, and record plans for deepening their work
- Scheduling opportunities for common student artifacts to be created in both literacy and arts classrooms
- Reference ideas and materials that were educationally viable for both literacy and arts classes that match arts concepts

Following Year Two professional development, including the "27 Strategies" process, content analysis of teachers digital documentation indicated:

- Greater participation in the project by classroom teachers along with an increased awareness of arts integrated strategies

It was agreed that the students were more engaged and made deeper connections. The traveling journal/sketchbook was a hit as a resource that was used in both the art room and the classroom. This year, the integration of literacy and visual arts seemed almost seamless. Concepts learned in one class served as a resource in the other. The students were able to more deeply explore ideas from the novel by through a variety of meaningful connections. She detailed: *What seemed to work best this year is the design that allowed a seamless transition from the general education classroom and the fine arts classroom. Students were acclimated to both instructors being knowledgeable about content in both areas. Traveling sketchbooks became a way of life for students and most were able to fill their sketchbooks with critical thoughts from the fine arts and general education classroom.*

- Teachers' increased their awareness of the academic connections between music, art, acting, & language arts.

I have personally seen the improvement of the students' artwork … I've seen the improvement when we tie in the literacy with it…as much as the artwork is supposed to be helping the literacy side, I'm also seeing the literacy side help with the art side as well.
    Another noted: *There's academic connection between music, art, acting, & language arts. This phenomenal experience allowed me to explore how students' comprehension level has increased due to the integration of academic subjects. Students are usually interested in music and art; therefore, they were motivated to read the novel and complete the activities. We were able to apply various focus skills to improve students' comprehension. We covered so many aspects of Language Arts. Students had the privilege to work with four different teachers. It was an opportunity offered, it was up to the students to pursue it & students did an outstanding job.*
    This teacher also stated: *Working in the portfolios made the integration fluid and simple. Students were very eager and excited to learn about similar concepts with three teachers. They*

were more likely to make connections to the text and to themselves by immersing the unit across Literacy, History, and Music.

- Arts teachers could modify curriculum so that it became larger in scope and depth as a result of the "27 strategies" portfolio analysis process.

One teacher stated: *The use of portfolios and journals played a major role in looking more closely at my teaching and how my students are learning. The portfolios create an invaluable collection of student work that the students and I can look at together and then later share with their parents. With music (and all of the arts) becoming a core subject within the school curriculum, these student documents and collection of work are critical to developing and improving instruction. Students have more input in their learning as well.*

- Increased student engagement in writing and peer collaboration, noted by both arts teachers and classroom teachers

It was agreed that the students were more engaged and made deeper connections.

- An increase in students' arts skills such as refined shading techniques that improved student developed conceptual portraiture and musical composition skills reflecting mood.

Even before this (PDP) program, if we did something like a drawing project, like flowers, for instance, they'd want to just draw the flowers. You could have a flower in front of them, but they're going to draw their stereotypical daisy, sunflower pattern….towards the end of this….they're starting to look at it more for a purpose, or they'd be able to draw more what was in front of them.

He also noted: *It's definitely opened their eyes to what you call it, like what they felt public art was in general. Like I said, I think with public art a lot of them came into it thinking public art was just statues. And it's like before they…I don't think any of them would have thought that using a human as artwork would be considered art in the first place. So I definitely know that their horizons have totally been expanded as far as understanding what public art might be. But then now when we were doing the actual planning for the performance piece, they were coming up with ideas. "Oh, well, maybe we can do this, and we can walk this way, or we can stand this way."*

Another teacher noted: *This project was amazing in it's scope and depth. The kids were asked to not only write lyrics and a melody to a song based upon their reading of a lengthy chapter book, but also to help block and stage the song with props. Fourth grade?! I thought this would be far too much to ask. I was wrong. The kids were invested in the process and were eager to bring the entire project to a performance quality conclusion. This performance was artistically and educationally sound. The lyrics, props and performance encapsulated setting and character of the novel very well.*

<u>Three Year Summary: Analyze and Assess Student Portfolios</u>
Through serious and scholarly discussions stemming from systematic, realistic and honest analysis of student work, PDP teacher teams generated viable strategies for improving student work and learning across arts and literacy. Many of these teachers had places for students to keep their work and were practiced at assessing student artifacts. However, cross disciplinary, systematic and critical discussion of student artifacts produced during a shared arts integrated unit led to insights about new instructional strategies. These strategies were designed to make arts integration more seamless, resulting in greater student outcomes. These outcomes included improved peer collaboration, fluid writing across the curriculum, and development of students' visual and musical arts skills.

Performance Objective 2: To develop Principals strategic planning and support for the arts as a key factor in improving student achievement and building teacher capacity.

I also heard that from a couple of my students that we must really begin to look at how we get them to act as a team, 'cause that came out more than once in the dialogue today from students.

PDP Principal, Year Two

Principals played an important role in the PDP program, providing MCLT's and classroom teachers with time to plan and attend professional development workshops. They also spent time observing with the research team in PDP classrooms. Additionally, principals were interviewed annually using a structured interview protocol. During Year One, principals discussed the ways in which the arts play a role in overall school improvement, how they use student data to provide instructional leadership to their teaching staff, and to explain their views and beliefs about the impact of arts teachers and external arts partners on overall school improvement. During Year Two, principals observed a PDP lesson using the Classroom Observation Protocol as a guide. Following observations, they engaged in a follow-up interview with a research team member. Finally during Year Three, principals observed a PDP Team Artifact Analysis Meeting, and engaged in a follow-up interview with a PDP researcher.

The data were analyzed using a qualitative, inductive thematic analysis—a grounded theory approach (Charmaz, 2006; Glaser & Strauss, 1967). Major themes and subthemes were identified inductively and iteratively.

Three major themes emerged from the content analysis of Year One principal interviews. Related to the **arts** theme, principals discussed that incorporating the arts is a process and how they facilitate arts integration through planning. Related to the theme **Use of student data,** principals reported a variety of ways that they collect and use student data, such as using protocols and developing a portfolio of exemplars. Principals reported that some students are involved in keeping their own data.

Related to the theme **interdisciplinary curriculum,** principals reported a variety of approaches such as informal sharing and team teaching. **Collaboration** was noted as another theme. Most principals reported that **logistics** presented challenges for arts planning that supports school improvement.

Through the themes that emerged from the data, principals view the arts as an important aspect of their school programs. While logistical challenges exit, a variety of structures are in place that support arts integrated curriculum. Principals provide leadership for teachers to use data to inform their instruction. Oftentimes, the arts were seen as a strategy for doing so.

During Year Two, eight out of nine principals participated in a PDP observation session and a follow-up interview with the Project Researcher.

Principals were provided the PDP Observation Protocol prior to the observation session, and invited to ask questions prior to the observation. Both the researcher and the principal together observed one 40 to 60 minute PDP classroom lesson. Following the observation, the researcher and principal engaged in a discussion guided by an interview protocol (see attached). The goals of this observation and interview were to better inform building leaders about the PDP project and to explore possibilities and strategies for supporting increased arts integration within their buildings.

Five major themes related to observations and PDP lessons were identified through the analysis of the 8 principal interviews:

- **Arts Integration and Arts Skills** noted during lessons
- **Curriculum Innovations** identified within the PDP lessons
- **Student or Teacher Outcomes** that were observed
- **Questions** that the observation raised for the school leaders, and
- Strategies for future **planning for arts integration** within the curriculum.

School leaders shared their understandings of **arts and arts integration** by noting explicit examples and discussing the rational for arts integration. Examples included _music notation_ (*it was fun to see the kids be able to do the notations and have some background knowledge. I mean, clearly there were some kids who were stronger at it than others, but it was neat to see that they were able to even do it);* the integration of literature and art (*Students picked a struggle from the story and represented it with art. I believe this was a powerful integration of ELA and arts. Nice work.*), and skills observed within final performances (*the final objective was creating their own performance, I guess, using all of those elements that she described. So I did see that one*).

One principal shared her ideas about how she facilitates arts integration: she *wants to make sure that there are arts sorts of things happening in the regular classroom and on the flip side that there are also some explicit teaching about the content happening in the arts room.* Another noted the importance of parity between arts and content area instruction: the *structure of classroom instruction used overall in school is still there* (in the art studio classroom) *even within the context of the arts.*

School leaders communicated their ideas about how arts integration facilitates **curricular innovations**. These included the new Common Core Standards and instances of interdisciplinary connections.

Leaders noted connections between the PDP curriculum and the Common Core Standards that Illinois has adopted. For example, one leader noted *I definitely liked the way the lesson was planned because it tied into fourth grade Common Core and Illinois frameworks.* Another maintained that the new Common Core Standards emphasize interdisciplinary connections, and that arts integrated curricula such as PDP *provides an opportunity to tap into what the needs of*

the students are as far as skill sets, and we could use that to further refine the ELA portion of the Common Core curriculum.

Principals noted the rich interdisciplinary connections afforded by arts integration. One principal noted that these interdisciplinary contexts facilitate student engagement: *I think a lot of times students see every subject as an isolated subject, and this just works so well to integrate it, where they're writing their own drama and then writing songs, and then putting it to music, and the melody, and it's just making such great connections, and the students are so engaged.* Another leader believed that all teachers must take responsibility for concepts and ideas within and outside of their own disciplines: *this gave students an idea to be creative, tying in fine arts with literacy. It's very important that all of our disciplines are addressed. It's not just the art teacher's role as the art teacher and the music teacher. They're working with the teacher to broaden our students' sense of appreciation for the arts, and to be able to use what they've learned, especially with the novel.*

As building principals identified examples of arts integration it is clear that they understand what it is. They expressed their value of arts integration because they were able to describe approaches they use. As one leader stated, he is invested in *keeping instances of arts integration moving.*

School leaders noted powerful examples of **Student and Teacher Outcomes.**

Ownership was cited. For example, *my students now are developing, I would say, an ownership. They're taking pride in their work. They want to display their work.*

Multiple examples of social emotional outcomes were discussed. One leader identified support, communication, empathy and connections to the students own life experiences as reflective of the *social-emotional, classroom climate*: *It was a very supportive group. They communicated well with each other, and were respectful questions, and they seemed to appreciate whoever shared, so I think it was a good connection. There definitely seemed to be a piece of empathy as far as when they were talking about the struggles. And when the artist mentioned something about discrimination, with the high African American population, I think everybody could identify with that. So I think it was a good connection made.*

Collaboration, community building and the need for dialogue were also noted as outcomes:

And it wasn't so much about the art. But I think them working together in that environment has spawned some conversations that the teacher and I and they must have with each other, too, about how to support each other, because they have not been. I know where those kids have— how they started off the year. And they were not a community, as I was sharing with you a few moments ago. They were at odds. As she discussed how the dynamics had changed, she noted that students have begun to explore issues of identity and community: *A couple of my kids express some concerns about themselves as individuals and what they thought of themselves. And now where they are, it says to me that we've got to have some deep dive conversations with some students that are feeling some sort of strife. And how do we get inside their head to make*

them value themselves? 'Cause I heard that from a couple of my students today. I also heard that from a couple of my students that we must really begin to look at how we get them to act as a team, 'cause that came out more than once in the dialogue today from students.

Collaboration was described. For example: *I didn't hear any bickering. From the group that was immediately next to us, many of them were giving input. I didn't really see one person just standing back with his or her hands folded and not offering something, which is good. And that also speaks to the fact that they're used to and comfortable with, in that class, being allowed and free to discuss.*

Leaders noted the <u>critical thinking</u> students engage in during PDP lessons: *The work that they've done in art class has made them think a little bit more critically.* They noted that arts processes in the curriculum take *forethought and strategic thinking.*
 For example one leader described that during *the demonstration part when they had the four kids up there, kind of show, like, this is not easy. This is something that's going to take some work. Students may think, oh, it's just so simple, but there's now all those beats are together. And I think it kind of illustrates how difficult it can be, and how much forethought and strategic thinking it does take.* Another stated that *the things that they have created… Now we're challenging the students. It's not just now, oh, we're just gonna do cute little fun projects.*

Outcomes for teachers were also noted: Because of the collaboration with a teaching artist, teachers are seeing *how <u>they themselves as a practitioner can do it just a little bit differently and get some dynamic result</u>….., because sometimes when you're in the midst of it, you can't. But when you can see other colleagues dealing with the same group of kids that you're working with every day, and maybe just the way the questions that they ask or their demeanor, or the kids' response to someone who's calmer, who speaks a little bit more definitively, has established some boundaries that you can't cross, there's a level of respect that that teacher who's in the midst of it can't see what's going on at that time, because what he or she is trying to do is, they're trying to deal with the then and now, and trying to get a finished product from students.*

Principals expressed **questions** that the observations raised for them. These could facilitate modifications to PDP in its final year and provide viable structures for sustaining and strengthening arts integration.

Questions about <u>students</u> were raised: *How do you get students to generate more or to lead the discussion more; how could the lesson be developed to include even more active student participation;*

Questions about the <u>arts and arts integration</u> were raised*: what art elements, techniques and influences could be referenced or shared to focus the student art products; how are we focused on the art products? How free is it* (the arts product) *as far as the individual expression, because free expression is good, but at the same time you need to learn…how can you further refine it and make your art techniques better?* How can *arts skills be furthered?*

Issues of <u>distribution and balance</u> between arts and academic disciplines were discussed: *And so my question in looking at integrated arts units is what is the distribution of work, and how much is taking place in the arts room, how much is taking place in the regular homeroom, is the collaboration able to be seen amongst the teachers, are there opportunities to further the study, is this a stretch…?"*

Questions of assessment arose during the interviews. *How is it being assessed, and do the students know? How are they being assessed on this project? So I need to know how are they being assessed.*

<u>Curriculum</u> questions were raised. These included curiosities about <u>materials</u> (*There's a wide range of materials, but how are they kind of grouped together*?
How do they rotate through the materials, how are the materials selected?; the <u>pacing</u> of lessons, and <u>transfer</u>*: I would also like to know if I gave them another story to read, could they identify personification, metaphors, because for me, for evidence, I know you already talked about it in class, so I need to know could I give you another story and could you identify it.*

Finally, principals discussed possible future **plans for Arts Integration.** These included *sharing lesson and unit plans based upon new common core standards; arts integration with low incidence populations,* creating time for collaboration by *freeing up one of the arts specialists; Using student data…to find areas where arts integration can happen* to strengthen curriculum, and increasing opportunities for *inquiry based curricular planning meetings.*

<u>Summary of Performance Objective 2: Principal Involvement in PDP</u>
Results of the PDP Principals observations indicated that they recognized and defined arts integration; communicated a reasoned rationale for integrating the arts; described student and teacher outcomes; and framed questions that could help them sustain arts integrated practices within their school buildings.

Portfolio Design Project Findings

Findings: RQ1. How does collaborative development and utilization of portfolios of individual student work improve educators' arts integrated instructional practices?

1. PDP participants all agreed that PDP workshops were beneficial. However, there were no significant differences between MCLT's Year One and Year Three PD Exit Survey responses. On all questions, participants either agreed or strongly disagreed that they had learned and would be able to apply their learning to their instructional contexts.

2. From Year One to Year Three there were no significant differences in MCLT PDP Pre/Post Survey responses from Year One to Year Three. Each year, MCLTs' consistently reported helping their students make connections between arts and non arts topics. MCLTs also reported providing their students with feedback. However, there were some practically significant findings, indicating nuanced differences in the teachers' classroom practices and the social practices that students engaged in. Through their participation, PDP teachers became more intentional with student work. In Year Three, they indicated setting aside places for students to keep their work, creating conditions for students to re-look and reflect upon their work. Teachers also began to keep portfolios of their own, something that they had not routinely done prior to the PDP program. Finally, PDP teachers increasingly raised inquiry questions to guide their practices and to increase their understandings of the content they teach.

3. Although not statistically significant, MCLTs reported on PDP Pre/Post Teacher Surveys that they documented their own work more frequently.

4. At the start of the PDP program, there were statistically significant differences between MCLT's and classroom teachers' instructional practices as noted in their PDP Pre/Post Survey responses. They were more distinct from one another, most likely defined by their roles and qualities of collaboration. Following Year Three, there were fewer statistically significant differences. This indicates that as MCLT's and PDP Classroom Teachers' collaborations intensified, they learned from one another and integrated similar instructional practices across arts and non arts contexts.

5. All PDP Teachers in treatment school classrooms (MCLT's and Classroom Teachers) increased their student centered practices:
   • They provided students with opportunities to research or investigate questions *most of the time*
   • They asked their students to reflect on their growth as artists/music makers or learners *some of the time.*

6. There was an expansion of their PDP teachers' practices over time. Although this was not a statistically significant finding, on PDP Pre/Post Surveys PDP MCLTs and

Classroom Teachers reported they more often provided students with feedback and more frequently incorporated documentation into learning activities.

7. At the conclusion of the PDP program, Teachers/MCLT's in Treatment Classrooms changed significantly vs. Classroom Teachers/Arts Teachers in Control Classrooms.
   - PDP teachers in treatment classrooms provided contexts for their students to document their own work more often than teachers in control classrooms provided for their students.
   - PDP teachers maintained their own professional portfolios more often than did teachers in control classrooms.
   - PDP teachers provided their students with more choice and decision making than teachers in control classrooms offered their own students.

8. On observation, statistically significant differences were observed from the beginning to the end of Year Three PDP Units. Teachers increasingly emphasized the quality of work to students. At the beginning of Year Three this was not observed, and at the end of Year Three it was observed some of the time.

9. On observation, students engaged in less talk during Year Three End Observations as opposed to Year One Baseline Observations.

10. While not statistically significant, teachers were observed to more often focus on aspects of the curriculum rather than discipline while co-teaching more often during Year Three as compared to Year One. Students were also observed to be respectful of each other more often during Year Three.

11. PDP classroom teachers and MCLTs reported that professional development workshops increased their understandings of integrated curriculum, and they developed strategies for making stronger linkages between arts and non arts topics. Some of the curriculum units focused on the development of student art skills. Many units represented broad themes such as addressing issues of student identity and advocating for social justice.

12. In the open-ended section of PDP exit surveys, PDP teachers reporting learning about documentation, although they indicated that this was a more challenging aspect of the PDP program for them. However, over the course of their three-year participation, PDP teams developed strategies for managing student portfolios. These strategies helping students to incorporate more writing within their documentation.

13. PDP teams collaboratively and systematically assessed student portfolios. They identified evidence of student growth in artmaking such as working in 3D or creating musical compositions based upon emotions. They also noted evidence of students' social-emotional growth, including increased confidence and increased attention to the curriculum activities.

14. PDP teams analyzed and used student artifacts from portfolios to inform curricular modifications and increase student-learning outcomes. Through their discussions during Year Two, teachers realized that there was limited carryover of portfolios into literacy classrooms. They also realized that students' needed to improve their art skills. Through the "27 strategies" process, PDP teams developed strategies for using student portfolios across arts and literacy classrooms, and increasing literacy teachers' understandings of the connections between arts and nonarts subject areas. Content analysis of third year teacher documentation indicated that these strategies increased the participation of classroom teachers, including their awareness of connections between literacy and art. The teachers also reported student benefits, including greater engagement in writing, enhanced peer collaboration, and increase in students' art skills such as shading techniques.

Findings: RQ2.How do observation and examination of student artifacts created during arts integrated units develop school principals' strategic planning and support for the arts?

1. Principals entered the PDP program with a commitment to arts integration, indicating that it is an important aspect of their school programs.

2. Prior to their involvement in PDP, Principals reported a variety of strategies for using student data. These included analyzing artifacts through structured protocols and developing portfolios of exemplars of student work.

3. Following Principals' observations of PDP lessons and PDP team meetings, principals noted strong examples of arts integration that they had observed. These included students having prior knowledge of musical notation, student integration of art and literacy themes present in literature they had read, as well as students abilities to represent their knowledge through culminating performances.

4. Principals articulated teacher outcomes. These included stronger collaboration and community building between the art and literacy classrooms. Principals also noted that classroom teachers were learning from the MCLT's how to engage with students in a different way.

5. Principals noted social emotional outcomes for students. These included an improved classroom climate in which students became more supportive of one another, better communicators, and respectful of each other's questions.

6. Principals identified possible future plans for arts integration. These included providing teachers with opportunities to share unit plans based on common core standards. They also recognized a need to create more time for arts and literacy teachers to collaboratively plan inquiry based curriculum.

7. Strategies for incorporating arts integration with low incidence populations was also identified as a future goal.

Conclusions

With the PDP project, CAPE continued its fine work in advancing educators' arts integrated practices. CAPE staff also forged now ground with the PDP project: they developed a viable methodology for helping educators systematically collect, analyze and use student artifacts to improve student learning in arts integrated contexts.

The PDP project provided school based MCLTs and 4-6th grade classroom teachers with professional development that they reported increased their knowledge about arts integration and documentation. They also indicated that they could apply what they were learning into their classroom practices. The collaboration between MCLTs and classroom teachers improved, with increased understandings of each others' instructional practices. This set a better context for curriculum integrated across arts and literacy classrooms. PDP teachers engaged in collaborative analysis of student artifacts and used their findings to refine their curriculum, particularly in areas arts, student writing and classroom climate.

School Principals were knowledgeable and supportive or arts integration upon entering the PDP program. Through their observations and exposure to PDP student artifacts they noted teacher outcomes such as stronger collaboration across disciplines. They also articulated student outcomes such as better peer-to-peer communication and community building. Through their experiences, Principals articulated future strategies to expand opportunities for arts integration including increased release time for MCLTs to plan with classroom teachers and developing arts integrated opportunities for low incidence populations.

The PDP program areas of improvement could address the challenges teachers faced with documentation and continued development of formal strategies for analyzing student work such as the "27 Strategies" process. These PDP processes were important forays into artifact driven arts integration curriculum reform. Through continued research and development into these areas, CAPE will continue to be an important contributor to the fields of educational curriculum and school partnerships.

Recommendations:

PDP Professional Development Recommendations:
1. CAPE should continue to refine its professional development goals and strategies. Particular focus should be to facilitate educators' abilities to systematically analyze and use student artifacts to refine curriculum and better realize student outcomes.

2. CAPE Staff should develop workshop activities around the "27 strategies" process. In particular, this strategy should help participants better understand project outcomes, and to identify and discuss student artifacts that exemplify a range of these outcomes.

3. Professional development opportunities advance documentation strategies. These strategies should help participants move beyond reflections of curriculum implementation

to include specific and tangible examples of how particular student artifacts exemplify outcomes achieved. CAPE staff should also develop web-based materials for assisting educators to connect student outcomes with tangible evidence of outcomes achieved.

4. The Classroom Observation Protocol could be shared with Educators as a vehicle for discussion and improvement of arts integrated practices. With each professional development community, participants could develop consensus and define some shared or signature practices that could facilitate their arts integration.

Arts Integration Recommendations

5. Through their arts integrated curriculum, PDP teachers and MCLTs offered increasingly student centered interactions conducive to rich arts integrated engagement. CAPE should build upon these, offering ways for educators to share their ideas and practices.

6. CAPE staff should help PDP teams to share their strategies that eased the challenges they faced when sharing portfolios across art and literacy classrooms.

Recommendations for Future Evaluations:

7. Many of CAPE's programs are longitudinal. As they have established a baseline for many outcomes, including teacher collaboration and student growth in artmaking, they should continue to monitor changes in these areas through growth modeling techniques.

8. CAPE should continue its efforts linking professional development outcomes to changes in teacher practice to student outcomes. CAPE staff should research connections between specific professional development strategies and student outcomes. For example, in what ways does professional development for documentation strategies change teachers practices, and how do these impact student literacy practices?

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Appendices: PDP Assessment Tools