



U.S. Department of Education

OMB No: 1855-0031
Exp: 10/31/19

Check only one box per Program Office instructions.
Annual Performance Report Final Performance Report
Check only one box per Program Office instructions.
Planning Year Implementation Year

General Information

- 1. PR/Award #: U351D140063
2. Grantee NCES ID#: 4111670
3. Project Title: ArtCore is an immersive, studio-to-school arts integration and school-wide transformation model that emerges from a research-based framework aimed at improving academic achievement.
4. Grantee Name: Springfield School District #19
5. Grantee Address: 525 Mill Street, Springfield, OR 97477-4548
6. Project Director Name: Ross Anderson Title: Principal Researcher
Phone #: (541) 246-2649 Ext: (Click here to enter text.) Fax #: 541-246-2608
Email Address: ross.anderson@inflexion.org

Reporting Period Information (See instructions.)

7. Reporting Period: From: 10/1/2017 To: 9/30/2018

Budget Expenditures (To be completed by your Business Office. See instructions.)

8. Budget Expenditures

Table with 3 columns: Budget Category, Federal Grant Funds, Non-Federal Funds (Match/Cost Share). Rows include Previous Budget Period, Current Budget Period, and Entire Project Period.

Indirect Cost Information (To be completed by your Business Office. See instructions.)

9. Indirect Costs

- a. Are you claiming indirect costs under this grant? Yes No
b. If yes, do you have an Indirect Cost Rate Agreement approved by the Federal Government? Yes No
c. If yes, provide the following information:
Period Covered by the Indirect Cost Rate Agreement: From: 7/1/2017 To: 6/30/2018
Approving Federal agency: ED other (Please specify): 4.7
Type of Rate (For Final Performance Reports Only): Provisional Final Other (Please specify)
d. For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:
Is included in your approved Indirect Cost Rate Agreement?
Complies with 34 CFR 76.564(c)(2)?

Human Subjects (Annual Institutional Review Board (IRB) Certification) (See instructions.)

10. Is the annual certification of Institutional Review Board (IRB) approval attached? Yes No N/A

Performance Measures Status and Certification (See instructions.)

11. Performance Measures Status

- a. Are complete data on performance measures for the current budget period included in the Project Status Chart? Yes No
b. If no, when will the data be available and submitted to the Department? Click here to enter a date.

12. To the best of my knowledge and belief, all data in this performance report are true and correct and the report fully discloses all known weaknesses concerning the accuracy, reliability, and completeness of the data.

Brett Yancey
Ross Anderson
1/7/2019

Chief Operating Officer
Project Director/Principal Investigator



U.S. Department of Education Grant Performance Report Project Status

PR/Award # (11 characters): U351D140063

EXECUTIVE SUMMARY

Project highlights: The ArtCore project finished a strong fourth and final year in the five participating schools. New teachers joined in the project and continuing teachers sustained and grew their arts integration skills and innovations in the classroom. The project team of arts integration specialists and researchers disseminated new ideas and understanding about arts integration in adolescence through multiple venues. The project team (a) hosted a second regional arts integration conference with presentations from other AEMDD grantees, (b) engaged practitioners and researchers from around the country in four professional presentations at two national conferences, (c) supported practitioner-led arts integration trainings at multiple participating schools, and published six new studies for the field of arts integration, creative development in adolescence, and the development of educator's capacity to teach for creativity through arts integration. All of those developmental research projects supported a research-based framework for creative engagement in arts integration that formed the basis for a new and successful AAEDD proposal to expand the arts integration work to rural and remote schools in Oregon using a hybrid approach of in-person and online trainings. The project team continues to disseminate research and finalized arts integration modules with lesson plans and other instructional collateral on the www.artcorelearning.org website.

Extent to which the expected outcomes and performance measures were achieved: Some of the performance measures of student outcomes were reached and others were not. Specifically, results indicate that students met and exceeded expected improvements in academic achievement in English language arts but did not reach the longitudinal improvement goals in academic achievement in mathematics. Students' reached goals in improvements to growth mindset, school engagement, and creative metacognition but not in persistence, creative self-efficacy, valuing of arts learning, and creative production. Observed ratings of student behaviors for creative engagement in ArtCore lessons demonstrated a positive effect compared to non-ArtCore lessons for the third consecutive year. Qualitative findings from student interviews and focus groups present highly positive perceptions and experiences about the ArtCore program. At the teacher level, perceptions were overwhelmingly positive about effects of the program on student behavior, motivation, engagement, and academic achievement, relational trust with peers, enjoyment in teaching, collaboration across content areas, and teaching and modeling for creativity and metacognition. Classroom observation of teacher instruction demonstrated improvements for the third consecutive year, as well. Programmatically, the project exceeded goals for providing high quality professional development and arts integrated learning experiences for students, producing more than 80 arts integrated modules. The project continued to struggle to reach math teachers with arts integration solutions due, in part, to a highly tight and restrictive scope and sequence and perceived pressure to deviate little from that structure scope and sequence.

Briefly summarize contributions the project has made to research, knowledge, practice, and/or policy: Led by project director and principal investigator, Ross Anderson, the research and evaluation team has been productive in conducting research and presenting those findings to different audiences. To date, eight studies—two book chapters and six journal publications—have been published regarding the process and research of arts integration for creative engagement at the student, teacher, and schoolwide levels. In addition, several studies are under development that will contribute important knowledge to the field about the efficacy of arts integration experiences in middle school to affect students' academic, affective, motivational, and creative development during this important early phase of adolescence. First, one qualitative study is currently complete, accepted by the Journal of Creative Behavior, and undergoing final revisions. The study used grounded theory methods with interviews from 86 students to understand the metacognitive, motivational, and creative experience of students undertaking academic learning through an arts integrated approach. Another study reports on the unique experience of newcomer students learning English for the first time, experiencing arts integration in their "pullout" English language classes as well as in their mainstream academic classes. The results from that qualitative study will help shape new understanding about how arts integration can meet the social-emotional and academic needs of new arrivals, many of whom experienced high levels of stress and trauma in their migration to the United States. Another two studies were presented at the Creativity Conference at the Southern Oregon University in August 2018 and are being prepared for journal submission. One study uses latent class analysis to understand how different factors of creativity and engagement relate most closely to one another and how those relationships help to identify distinct profiles of students in creative engagement. The second study explores the reliability and validity of a new assessment protocol we developed in ArtCore to measure students' creative production, creative metacognition, and creative self-beliefs in early adolescence. Another study underway explores the unique developmental trajectories of divergent thinking originality, flexibility, and fluency and the role of those factors on student outcomes; that study has been accepted to present at the American Education Research Association's annual meeting. A comparative case study of two participating middle schools is underway to understand the role of school identity development and forces at play in the school transformation process for arts integration. Finally, the principal investigator's dissertation project will present results analyzing the different developmental trajectories of creative development in early adolescence, the role of baseline demographic, environmental, adaptive, and maladaptive factors in shaping creative growth, and the role of those developmental patterns on academic, affective, and creative outcomes at the



U.S. Department of Education Grant Performance Report Project Status

PR/Award # (11 characters): U351D140063

end of middle school. All of those studies will be submitted for publication in the next year. In total, seven new studies will be submitted for publication based on the work completed in the ArtCore project making a total of at least 15 studies disseminated to inform future work in arts integration for creative development in early adolescence, teacher growth in arts integration instruction, and positive and sustained school change.

Progress Towards Meeting Program Level Goals: The goal of the AEMDD program is to support the enhancement, expansion, documentation, evaluation, and dissemination of innovative, cohesive arts integration models that are based on research.

How has your project integrated standards-based arts education into the core elementary and middle school curriculum?

To date, we have trained over 70 teachers and developed, refined, and archived over 80 arts integration middle school modules that span multiple arts disciplines and core content areas (30 have been published online to date). We have also developed professional development design and facilitation protocol that can inform standards-based, high quality arts integration implementation in the future. Most recently we formulated a framework for *creative engagement*, emerging from decades of research across multiple fields that can serve as the basis for arts integration design across multiple artistic disciplines and other academic content areas. The background research and underlying principles of that framework can be found in the recent article published in *Mind, Brain, and Education* and attached to this report. In the past year, we finalized a 6-part video professional learning series to support teachers in their awareness, understanding, and practices for embodied learning using *tableaux vivants*, a process drama technique. *ArtCore Embodied Learning Professional Training series* will support further replication of this learning technique that has been replicated by ten teachers in the ArtCore project reaching hundreds of students in the ArtCore project. In addition to all of that work, we are working collaboratively with middle school teachers from the ArtCore project to write a series of reflections on the process of their own creative development as *pedagogical artists* for arts integration. We hope that those reflections can be published to support and inspire other practitioners to seek out new collaborations and take creative risks to benefit the creative engagement of students through engagement in the arts across school learning.

How has your project strengthened standards-based arts instruction in elementary and middle school classrooms? Most of the schools we have been working with do not have consistent arts learning opportunities. Indirectly, integrating the arts into core content areas has strengthened standards-based arts opportunities for the middle schools we have been working with.

Based on your current evaluation efforts, what evidence do you have that your project has improved students' academic performance, including their skills in creating, performing, and responding to the arts? We have documented both qualitative and quantitative evidence that the ArtCore arts integration experience has improved students' academic performance, including skills in creating, performing, and responding to the arts. Specifically, the percentage of 8th grade students (most of whom experienced two years of arts integration) reaching proficiency on English language arts increased this past year, especially in comparison to their matched comparison schools. That increase caps three years of greater growth compared to comparison school students at a small-to-medium effect size. Though math proficiency improved in Grade 6 and 7, the rate of proficiency in ArtCore schools fell in Grade 8 and ended considerably lower than the rate at comparison school sites. Notably, math teachers in 8th grade were more reluctant to participate than math teachers in Grades 6 and 7 at ArtCore sites to participate in bringing arts integration into their math classes. Due to highly restrictive scope and sequence and perceived pressure from administrators to increase test scores, middle school math teachers were the least likely content area teachers to participate in arts integration. That reality has provided important lessons for future professional development in math and arts integration. Though there was no statistically significant difference between comparison and treatment school students on creative production and creative self-beliefs, ArtCore students did produce higher levels of creative metacognition. Given a consistent focus on the creative process in ArtCore, rather than the creative product, it is not surprising that we found an effect on creative metacognition and not creative production.

How will the work conducted under this project be sustained beyond the life of this grant? Currently, in the carryover period, each school continues to work with the ArtCore team to pursue sustainability of arts integration practices at their schools. We continue to actively disseminate research and curriculum development through the project website—www.artcorelearning.org—where documentation from more than ten professional presentations of the research and development are available online. Following the copyright rules for each published study, the project website will also disseminate each research publication in the near future. Project partners, Lane Arts Council and Inflexion, will continue to lead the effort to spread arts integration to regional educators, current participating schools, and local schools and educators who may be interested in a future partnership. ArtCore researchers and integration specialists will build on the ArtCore work in the newly funded MakeSPACE proposal designed to work with rural educators and students as well as another grant funded by the Mills Davis Fund to support the development of an arts integrated health curriculum for middle school students and science educators. We will be looking at supporting the network of ArtCore schools



U.S. Department of Education Grant Performance Report Project Status

PR/Award # (11 characters): U351D140063

through an additional grant from the Meyer Memorial Trust later in 2019. Teachers have been taking the lead at each site to further nurture the conditions for creative engagement in arts integration across the curriculum and we believe they have embraced the responsibility to build on their new skills and understanding to promote and sustain arts integration practices.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION A – Population Served

Instructions: Complete the table below for each participating treatment school. Grantees in a planning year must still report on student achievement. This will serve as your project’s baseline data. Grantees in a planning year may be contacted to provide additional data.

Table 1

School Name	Title I	SIG Tier	In SIG Comp. Preference Priority?	% of students eligible for Free or Reduced Meals	% Female	Project a part of School Improvement Plan?	Grade Levels		# of Students		School-Based Instructional Staff		GPRA Measure Data # of Participating Treatment Students...			
							In School	Participating in Project	In School	Participating in Project	# of Participating Classroom Teachers	# of Other Participating Staff	Who Took Test		Who Achieved Proficiency	
													Reading	Math	Reading	Math
Cascade Middle School	Yes	No	No	273 (76%)	40%	Yes	6-8	8	361	115	4	1	115	115	59	51
Hamlin Middle School	Yes	No	No	553 (85%)	49%	Yes	6-8	8	650	247	4	1	196	201	79	41
Kelly Middle School	Yes	No	No	271 (68%)	52%	Yes	6-8	8	399	134	6	2	107	94	69	42
Oaklea Middle School	Yes	No	No	262 (54%)	48%	Yes	5-8	8	485	133	5	2	132	133	82	46
Network Charter School	No	No	No	77 (71%)	39%	Yes	7-12	7-8	109	20	4	1	11	12	5	5



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION A – Population Served

Instructions: Complete the table below for each participating comparison school. Grantees in a planning year must still report on student achievement. This will serve as your project baseline data.

Table 2

School Name	Title I	SIG Tier	In SIG Comp. Preference Priority?	% of students eligible for Free or Reduced Meals	% Female	Grade Levels		# of Students		GPRA Measure Data # of Participating Comparison Students...			
						In School	Participating as Comparison Group	In School	Participating as Comparison Group	Who Took Test		Who Achieved Proficiency	
										Reading	Math	Reading	Math
Shasta Middle School, Bethel SD, OR	No	No	No	250 (56%)	48%	6-8	8	444	149	142	140	66	42
Agnes Stewart Middle School, Springfield SD, OR	No	No	No	394 (69%)	51%	6-8	8	567	209	177	179	58	42
Madison Middle School, Eugene 4J SD, OR	No	No	No	252 (56%)	53%	6-8	8	444	137	130	126	69	56
Thurston Middle School, Springfield, OR	No	No	No	349 (65%)	49%	6-8	8	537	185	165	163	107	87

**Note.* Due to leadership change at Armadillo Technical Institute in Phoenix, OR, the agreement between the project and the school to serve as a comparison site has faced challenges and we were unable to collect data from that school for last year. The project director met with the teachers and administrators on 11/18/16 to discuss continued partnership but the school decided not to continue serving as a comparison school. The project team was not able to find a local comparison school option for a charter school that serves a very unique population of students.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION A – Population Served

Table 3: GPRA Summary Table (Measure 1)

Complete the summary table in this section using the information below:

GPRA Measure 1: The percentage of students participating in arts model projects funded through the AEMDD program who demonstrate proficiency in mathematics compared to those in control or comparison groups.		
Target	6%	
Name of test(s) and grade levels assessed	8 th grade Math and English Language Arts composite scores from the Smarter Balanced Assessment Consortium tests	
	AEMDD Students	Comparison Students
Number of students taking standardized tests	555	608
Number of students achieving proficiency*	185	227
% of students achieving proficiency	33.33%	37.33%
Actual	$(.3333-.3733)/.3733*100 = -10.71\%$	

Note: *If using a standardized test, please refer to your state’s definition of proficiency for that test.

Explanation of Progress:

a) Status of progress:

- Met Not Met In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.

The goal of 6% difference in students reaching proficiency in math between AEMDD ArtCore students and comparison students was not reached. Progress was made to reach halfway to the goal the year before but slipped backwards this past year for AEMDD students. In the 2017-18 school year, only one math teacher across the five ArtCore schools was willing to participate due to a sense that they had no time to fit arts integration into their scope and sequence, which may have contributed to the slide from 35.57% proficient in 2016-17 school year to 33.33% proficient in 2017-18. Additionally, the comparison sites jumped in proficiency from 34.37% in 2016-17 to 37.33% in 2017-18, which appears to be related directly to a jump in proficiency rates at two of the comparison schools, Thurston Middle School and Madison Middle School.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION A – Population Served

Table 4: GPRA Summary Table (Measure 2)

Complete the summary table in this section using the information below:

GPRA Measure 2: The percentage of students participating in arts model projects funded through the AEMDD program who demonstrate proficiency in reading compared to those in control or comparison groups.		
Target	-9%	
Name of test(s) and grade levels assessed	8 th grade English Language Arts composite scores from the Smarter Balanced Assessment Consortium tests	
	AEMDD Students	Comparison Students
Number of students taking standardized tests	561	614
Number of students achieving proficiency*	294	300
% of students achieving proficiency	52.41%	48.86%
Actual	$(.5241 - .4886) / .4886 * 100 = 7.27\%$	

Note: *If using a standardized test, please refer to your state’s definition of proficiency for that test.

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

The goal of an improvement to -9% difference between comparison and AEMDD ArtCore students was surpassed. The gap in percentage of students reaching proficiency that existed between these two groups at the beginning of the project not only narrowed, but the difference became positive with AEMDD ArtCore students reaching a 7.27% higher rate of proficiency than comparison group students. This cohort of students in the AEMDD ArtCore program began at 46.65% proficient and increased to 52.41% by 8th grade. That improvement is equal to a 12.23% increase during the middle school years.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective: 1. To increase student achievement in mathematics and reading through participation in the ArtCore model						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 1.1 Using the <u>easyCBM Mathematics</u> (formative, CCSS-aligned assessment) demonstrate a <i>0.25 standard deviation greater growth in Math achievement</i> for treatment school students compared to comparison school students by the end of two years of full implementation in June 2017.	999	999/999	999	999	999/999	999

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

These data were not shared by school districts.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective: 1. To increase student achievement in mathematics and reading through participation in the ArtCore model.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 1.2 Using the <u>easyCBM Reading Comprehension, Vocabulary, and Fluency assessment</u> (benchmark CCSS-aligned assessment) demonstrate a <i>0.25 standard deviation greater growth in Reading achievement</i> for treatment school students compared to comparison school students by the end of two years of full implementation in June 2017	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

- a) Status of progress:
 Met Not Met In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

These data were not shared by school districts.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 1: To increase student achievement in mathematics and reading through participation in the ArtCore model.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 1.3 Using <u>SmarterBalanced</u> CCSS-aligned standardized state assessment, demonstrate a <i>0.25 standard deviation greater growth in Reading and Math achievement</i> for treatment school students compared to comparison school students by the end of three years of full implementation in June 2018.	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

- a) Status of progress:
 Met Not Met In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*
- b) Description of progress (include challenges faced, if any).
- c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.

Reading

Mean Growth for AEMDD ArtCore students ($n = 528$) in Reading = 65.76 points ($SD = 211.12$)
 Mean Growth for Comparison students ($n = 581$) in Reading = 33.85 points ($SD = 61.84$)
 Mean difference was statistically significant at $p < .01$ $F(1, 1107) = 12.13$.

The difference in reading growth was equal to a Cohen’s d standard deviation effect size of $d = .21$. Though this did not reach the goal of 0.25 standard deviations of greater growth, it came very close.

Math

Mean Growth for AEMDD ArtCore students ($n = 528$) in Math = 45.49 points ($SD = 81.97$)
 Mean Growth for Comparison students ($n = 581$) in Reading = 37.03 points ($SD = 201.16$)
 Mean difference was not statistically significant at $p < .01$ $F(1, 1088) = .858$.

Students at ArtCore sites began 6th grade with lower scores and did not gain at a high enough rate to close the achievement gap. Moreover, Math classes in middle school proved a difficult content area to integrate the arts due to a highly restrictive scope and sequence established by the school district. Teachers were under a great deal of pressure to adhere closely to the scope and sequence with the aim of improving students’ math achievement. In contrast, English Language Arts classes were much more receptive to developing arts integration modules to enhance their students’ engagement and skill development.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 2: To increase student self-efficacy, growth mindset, persistence, and creativity.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 2.1 Using <u>Runco’s Creativity Assessment Battery</u> , ArtCore treatment school students will show improved creative self-efficacy, flexibility, fluency, originality, and attitude about art after two years of implementation in June 2017.						
Creative Self-efficacy	429	228/429	53%	389	149/389	38.3%
Valuing of arts learning	427	226/429	53%	389	120/389	30.8%

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

d) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.

To establish a target for this measure, we calculated the median score for students in the Fall 2015 assessment prior to starting the ArtCore project. To assess progress of improvement on this measure, we calculated the number and percentage of students scoring above the median in the Spring 2017 assessment period after the second year of participation in ArtCore.

Fall 2015 Creative Self-efficacy median = 4.00

We held out target of 53% of students to score above the fall median, a 6% improvement from the baseline. As can be seen, we did not meet our goal of students’ surpassing the median established in fall 2015 for Creative Self-efficacy. We believe this result may be in part developmental due to an increased self-awareness about creativity in comparison to peers and increased importance of conformity during early adolescence. Students may become more critical in their self-evaluation as they get older.

Fall 2015 Valuing Arts Learning median = 3.67

We held out target of 53% of students to score above the fall median, a 6% improvement from the baseline. As can be seen, we did not meet our goal of students’ surpassing the median established in fall 2015 for Value in Arts Learning. We believe this result may be in part due to the discomfort that creative expression in arts integration creates for students in early adolescence. Female students were much more likely to reach this goal than male students, indicating that there may be a gender difference in how the value of arts learning develops during early adolescence. This finding reinforces the importance of scaffolding these creative and expressive experiences for students.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 2: To increase student self-efficacy, growth mindset, persistence, and creativity.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 2.2 Using the <u>Growth Mindset Scale</u> , ArtCore treatment school students will show an improved growth mindset after two years of implementation in June 2017.	432	229/432	53%	389	246/389	63.2%

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

To establish a target for this measure, we calculated the median score for students in the Fall 2015 assessment prior to starting the ArtCore project. To assess progress of improvement on this measure, we calculated the number and percentage of students scoring above the median in the Spring 2017 assessment period after the second year of participation in ArtCore.

Fall 2015 Growth Mindset median = 3.33

We held out target of 53% of students to score above the fall median, a 6% improvement from the baseline. As can be seen, we not only made progress toward the goal but surpassed it and saw a 26.4%% increase in the percentage of students' surpassing the median established in fall 2015 for growth mindset.

c) If Measure was "Not Met," describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 2: To increase student self-efficacy, growth mindset, persistence, and creativity.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 2.3 Using the <u>Motivation and Engagement Survey</u> , ArtCore treatment school students will show greater persistence after two years of implementation in June 2017.*	419	222/419	53	389	147/389	38.4%

Explanation of Progress:

- a) Status of progress:
 Met Not Met In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*
- b) Description of progress (include challenges faced, if any).
- c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.

To establish a target for this measure, we calculated the median score for students in the Fall 2015 assessment prior to starting the ArtCore project. To assess progress of improvement on this measure, we calculated the number and percentage of students scoring above the median in the Spring 2017 assessment period after the second year of participation in ArtCore.

Fall 2015 Persistence in Learning median = 4.00

We held out target of 53% of students to score above the fall median, a 6% improvement from the baseline. As can be seen, we did not meet our goal of students’ surpassing the median established in fall 2015 for Persistence in Learning. We believe this result may be in part due to the increased challenge level of learning in 7th and 8th grade and some of the maladaptive self-beliefs and motivational behaviors that results in a deterioration of persistence in challenges. As school gets more challenging throughout middle school to high school, students may perceive difficulty as diagnostic of their own ability rather than as normative for all learners and something that indicates the importance of the learning task they are attempting. Any persistence increase in arts integration that students mentioned in their qualitative interviews did not generalize to other academic areas, according to students’ perception.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 2: To increase student self-efficacy, growth mindset, persistence, and creativity.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 2.4 Using a rubric to evaluate Student ArtCore work samples, ArtCore treatment school students will demonstrate improvements in dimensions of creative ideas and production.	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

According to our results, some creative production performance measures were met and others were not met. While there was no difference in creative production on the creative task at ArtCore treatment schools and comparison sites, the ArtCore students demonstrated higher mean level of creative metacognition that was statistically significant at $p < .05$. ArtCore students demonstrated mean creative metacognition of $M = 1.26$ and comparison sites demonstrated a mean creative metacognition of $M = 1.11$. There was also no statistically significant difference in students' creative self-beliefs. This difference translated to a medium effect size of $d = .30$.

c) If Measure was "Not Met," describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 3: To affect school-wide improvements in truancy, frequency of disciplinary referrals, achievement gap, and cross-disciplinary collaboration of teachers as well as an increase in student engagement and motivation in school and learning.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 3.1 Using the <u>Motivation and Engagement Survey</u> ArtCore treatment school students will show increased engagement in learning each year of participation, beginning in the 2015-16 school year.	416	221/416	53%	345	201/345	58.3%

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

To establish a target for this measure, we calculated the median score for students in the Fall 2015 assessment prior to starting the ArtCore project. To assess progress of improvement on this measure, we calculated the number and percentage of students scoring above the median in the Spring 2017 assessment period after the first year of participation in ArtCore.

Fall 2015 Engagement Score = 3.33

We held out target of 53% of students to score above the fall median, a 6% improvement from the baseline. As can be seen, we not only made progress toward the goal but surpassed it and saw a 16.6%% increase in the percentage of students’ surpassing the median established in fall 2015 for engagement and interest in school. This finding is especially promising given the general downward trend of engagement during middle and high school and the negative influence that disengagement can have on students’ attendance, sense of control over their academic outcomes, and grade point average—findings from past research.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 3: To affect school-wide improvements in truancy, frequency of disciplinary referrals, achievement gap, and cross-disciplinary collaboration of teachers as well as an increase in student engagement and motivation in school and learning.

Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 3.2 Using the ArtCore Classroom Observation Tool, students will show greater engagement in ArtCore lessons than in non-ArtCore lessons each year of participation, beginning in the 2015-16 school year.	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

According to observation data using the Measure of Instruction for Creative Engagement, our data show that students demonstrated higher levels of creative engagement in ArtCore classes than in non-ArtCore classes. On a scale from 1-4, students in **non-ArtCore** classes scored an average of $m = 2.28$ ($SD = 0.91$; $n = 33$ observations). In contrast, in ArtCore classes, students scored an average of 3.00 ($SD = 0.71$; $n = 9$ observations) in the fall and spring of the 2017-18 school year. That difference represents a Cohen's d effect size of 0.88, a large effect based on Cohen's recommended interpretations. The difference was statistically significant $F(1, 40) = 4.90$, $p < .05$.

c) If Measure was "Not Met," describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 3: To affect school-wide improvements in truancy, frequency of disciplinary referrals, achievement gap, and cross-disciplinary collaboration of teachers as well as an increase in student engagement and motivation in school and learning.

Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 3.3 Beginning in the 2015-16 school year, <u>student truancy</u> will decrease for participating ArtCore students at treatment schools.	999	999/999	999	999	999/999	999

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.

We established a target of a 10% reduction in the percentage of students who were truant in the 2017–18 school year from the 25% level in 2015-2016. Though this target was not reached across all schools—percentage of students who were truant increased to 28% of students—this represented a slight decrease in ArtCore schools from 2016-2017.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 3: To affect school-wide improvements in truancy, frequency of disciplinary referrals, achievement gap, and cross-disciplinary collaboration of teachers as well as an increase in student engagement and motivation in school and learning.

Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 3.4 Beginning in the 2015-16 school year, <u>frequency of disciplinary referrals or suspensions</u> will decrease for participating ArtCore students at treatment schools.	999	999/999	999	999	999/999	999

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

These data were not shared by schools.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

Project Objective 3: To affect school-wide improvements in truancy, frequency of disciplinary referrals, achievement gap, and cross-disciplinary collaboration of teachers as well as an increase in student engagement and motivation in school and learning.

Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 3.5 According to <u>ArtCore student interviews and focus groups</u> conducted twice each year, reflections and responses of participating students will illustrate an improved overall engagement and enjoyment in school.	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

Below are excerpts from focus groups with 4-5 students at each ArtCore school. Students reflected on their experience participating in at least 2 years of arts integration in middle school.

Selected Student Reflections as 8th Graders about ArtCore Experience During Middle School

“This is from the sixth grade, I remember we were... We were walking around the classrooms with Thompsons and we were talking about expressions and body language. He'd, like, say, "walk"... He'd say, "walk around," like, "happy," or "sad," or "disgusted," any of that, those expressions, or "that you're mad"... And then he'd tell us to freeze, he'd choose a couple of us to stay still so that everyone could observe what's the stance, and the... It was the first time we did Art Core.”

“And it just goes spiraling in, but if you actually get to figure, like, this thing out, then you realize that it's simple, and it was kinda like my experience with ArtCore. I thought it was gonna be like this... What schools usually do, like because, doing simple little art things... But ArtCore was kinda different 'cause it was getting into your emotions and trying to understand how you can turn what you're feeling into, like, art. And art is a huge part of my life, I've been drawing for basically all my life, and so I got to figure out maybe that, we could do this thing with Nate. It was like, kinda... It's a lot different than I've every really... So it was a lot more different than anything I've ever done at any other schools. And just... It was a good experience. It helped me a lot, 'cause like, I did a lot of, like, not a lot of my work, and I just kinda got distracted by what was going on in my life. Then Art Core kinda helped me with that because I could just draw my emotions down on paper which is what I usually do on my sides of my paper...”

“When, like, seventh grade, we did these... We went outside and did these exercises with our body and how we would build up really, like we would start at really low voices, and we be like, "ooohh," and we'd go super high, and then we'd come back down, and then I remember kids were scared to participate, really. But then, he was really getting everyone to do it, and it was a really good, fun time outside, I guess, with that... Yeah, 'cause I felt like kids felt excluded, kind of 'cause they didn't really feel that social, and he made them feel social, or something, I dunno... Yeah, everyone just talked to each other, they weren't like to their selves, with their little group, being like- Yeah. They like, actually came out and started talking to other people . . . its an exceptional thing for us in school, I don't see a lot of that. That's the only time I've ever done that. I think Art Core's the only time I've ever done something like that. And that was in seventh grade.



U.S. Department of Education Grant Performance Report Project Status

PR/Award # (11 characters): U351D140063

“[In ArtCore] there's more moving around, more using body expressions... Yeah, and our emotions. Socializing, yeah. And if we do... And they're really strict about socializing, 'cause if you're like socializing in a group, like a group of your friends, they just like to come and split you up, they won't let you talk, really, 'cause they think it's something bad, or something's drama, or... They don't really let you talk like we do in Art Core and stuff. No matter what, you have to socialize. Like you're socializing to where the teacher's like, "oh, they're talking. Well, at least they're talking about this," so... Yeah, there's a little bit more noise, but the thing about Art Core is it gives you that mood to where everything, and like... You're doing something that you like to do, 'cause when you think about art, you think about drawing and stuff, and really it's much more than that. Yeah, singing. It's all art, and basically it combines a lot of people, and you get to open up to much more stuff than you usually do. The way we got into a group as one class, and everyone participated, and nobody was really excluded. That worked really good.”

“What about Art Core that's helped me control my emotions more, 'cause I'm extremely sensitive and it's really frustrating sometimes, but first since we started doing the Art Core thing and... I think it was the Math Anxiety monster thing, or just the fact... We were making these little booklet things and we were, like... Put little drawings for little things, it was like... Remember to get more sleep, or drink more water.”

“I mean, being more confident. 'Cause when I first started off, I didn't feel confident at all in any of the work I was doing, or talking to the teachers, or doing presentations. After doing Art Core for a while and learning how to be more enthusiastic when presenting, or just being able to at least ask for help, or...”

“Yeah, it was the confidence thing. I, like... When I first came in Hamlin, I did not like showing people my drawings because I was afraid they were gonna judge the because I worked hard on them, 'cause most of my drawings will take me two to at most eight hours, and... And it'll, like... It helps me escape, my drawings. And then when Nate saw them, he was telling me I had some serious talent and stuff, and it helped me feel more confident about my art. Yeah, I actually gave him a drawing, I think, and he has it, not with him, but... He said that he has it somewhere. He said it was one of the most, like, best-quality work he's seen from a student, or something.”

“Yeah. I mean... Let's see... When I first came to seventh grade, I'm pretty sure the only thing I had was in Mr. Lynon's class, and that was 'cause Nate was in it, and it was the funnest class, and then I guess... I thought about this once, I was like, "well, if I can do it in that class, I can do it in that, and you know, my other classes." Well, I tried, and I just couldn't do it. Like, I had an F in every other class except for P.E, 'cause P.E is what I really enjoyed, but I got into eighth grade, I paid attention, and it was just really... And then I guess that Nate is in now, I have an A-plus 'cause he's in it, so... [Interviewer: So, there was some moments of believing yourself, and then doubting, and then believing yourself again?] Mm-hmm.”

“The freedom of being able to do whatever you want to finish your project instead of having a set thing to do. The fact that enthusiasm is a big part of it, when, like... There's, like, it's not really... It's not boring, like say Nate was not here and Ms. Ormsbee said, "Alright guys, go do your poster, just be like a regular old, average assignment." But with Nate it's like, "oh, yeah, we're gonna do my poster, we'll make it, you know, good, and we'll make it the best to my ability that I can make it to.”

[Interviewer: So, as you are thinking about moving on to high school, you know, what do you think you'll take from Art Core that you've learned?] “The confidence I got from it. Like, I've actually been leading some assemblies lately, and I've done a presentation the other day. In the past I would've totally freaked out, talked quietly, look at the paper instead. But instead, now after doing Art Core for the past three years, I've been able to stand up, talk like a normal person, show some enthusiasm in what I'm talking about, and show eye contact. I think that's a good thing to have in high school. I never thought I would see myself leading a couple assemblies.”

“I agree with her, that Art Core has helped me with speaking. Student Voice is something I never thought I actually could do 'cause I was always terrified to speak in front of people and I would hear more of my heartbeat like in my ears than more what I was saying, and I'd just stumble over my own words, and after I worked with Nate, with all these projects, it helped. And then when he told me he was helping with Student Voice, that made me feel a lot better, because it's kinda scary to do that.”

[Interviewer: So, as you are thinking about moving on to high school, you know, what do you think you'll take from Art Core that you've learned?] “Probably if I see people, like if we're doing an art project, like if I see people that are kinda excluded, like not really participating, like try to get them participating and see what's going on to see if you can help them. So, like, since Nate's not there to do that.”

[Interviewer: So, we've got two things. So, the first one is thinking back to your creative self as a sixth grade, and your creative self now, you know, how you've changed since then?] “I have a lot more ideas of what to do on a project. Before we even go into



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

projects, I have ideas running through my head of things I could do from other things I've already done for this project with Nate. I feel like Art Core has gotten me more intact with my emotions which has led to me improving with my art and stuff. And it was a lot easier for me going through seventh grade and eighth grade and being more... involved with emotions and trying to actually use them appropriately, and so I think Art Core really helped me with that, 'cause I've had some past emotional trauma stuff, and that just made a lot of my life really difficult."

c) If Measure was "Not Met," describe how and when the measure will be met, and any lessons learned.

Project Objective 3: To affect school-wide improvements in truancy, frequency of disciplinary referrals, achievement gap, and cross-disciplinary collaboration of teachers as well as an increase in student engagement and motivation in school and learning.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 3.6 According to a <u>Cross-disciplinary Collaboration Survey</u> for teachers, participating ArtCore treatment teachers will show increased collaboration with teachers from other disciplines.	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

Table 1. Descriptive Results of Teacher-level Factors Related to Perspectives on Creative Teaching, Professional Growth, Satisfaction in the ArtCore Project, Collaboration, Relational Trust, Efficacy of Arts Integration, and Teaching Practices for Creative Engagement (N = 18)

Factor	Mean (SD) Across Schools
Retrospective Measures ("Since participating in ArtCore...")	
Satisfaction and preparedness	5.19 (1.26)
Arts integration positive effect on student engagement	5.07 (0.79)
Improved relational trust of faculty	5.22 (0.80)
Improved relational trust with Administrator	4.60 (1.18)
Improved openness to collaboration of faculty	4.78 (0.66)
Improved consistency of initiatives in school	3.90 (0.76)
Cross-sectional general measures (not specific to ArtCore)	
Teaching for creativity: self-efficacy	5.83 (0.45)
Teaching for creativity: environmental encouragement	5.14 (0.52)



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

Teaching for creativity: student potential	6.38 (0.44)
Teaching for creativity: societal value	6.24 (0.54)
Professional enjoyment	5.92 (0.86)
Perspective on professional growth	5.72 (0.64)
<hr/>	
Cross-sectional general measures (frequency scale: “How often do you...”)	
Practices for metacognition	3.62 (0.50)
Practices for modeling	3.74 (0.67)

Note. Responses are on a 7-point Likert scale for all factors except Teaching for Creative Engagement (TFCE), where 1 equals “totally disagree” and 7 equals “totally agree.” For TFCE, responses are on a 5-point frequency scale where 1 equals “never” and 5 equals “very often.” School mean range refers to the lowest and highest school averages. Symbols denote a statistically significant difference between the low and high means. † $p < .10$; * $p < .05$

As can be seen in the table above, the majority of teacher perceptions aligned with the expected outcomes from their participation in the ArtCore project. The only factor with a mean that was less than $M = 4.50$, the threshold for agreement, was the perceived improvement in consistency of initiatives at school. Generally, teachers agreed

1. They were satisfied with the training experience and felt prepared and committed to continue arts integration
2. Arts integration had a positive effect on students’ behavior, motivation, academic learning skills, and social-emotional skills.
3. They felt greater relational trust with their peers since starting ArtCore.
4. They felt greater relational trust with their administrators since starting ArtCore.
5. They engaged in more collaboration with their peers, including those teaching different content areas from their own.
6. They felt self-efficacy to teach for creativity.
7. They felt environmental encouragement to teach for creativity in their schools.
8. They recognized creative potential in all of their students.
9. They felt that teaching for creativity and creative development had great societal value.
10. They found enjoyment in their teaching profession
11. They felt drawn to experiences that challenged them to grow professionally
12. They used instructional practices to enhance students creative engagement through reflective and metacognitive experiences, regularly.
13. They modeled creative engagement for their students, regularly.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 4: To increase the ability, implementation, and preferences of participating middle school teachers to design, create, and deliver standards-aligned arts integrated curriculum through the ArtCore model.

Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 4.1 According to the results of the <u>ArtCore Classroom Observation Tool</u> , teachers from ArtCore treatment schools will show increased use of creative teaching strategies and will provide students increased opportunities for creative engagement in both arts integrated and non-integrated classes.	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

According to the results from the Measure of Instruction for Creative Engagement, the mean score for 7th grade teachers, new to ArtCore in fall 2017, prior to treatment was 9.85 ($SD = 3.72$). Importantly, those observations were collected after teachers had already experienced 4 days of intensive professional development at the 2017 Summer Institute. They had yet to fully implement arts integrated curriculum at that point, but these ratings are higher than the pre-intervention levels of teachers in the past two years of evaluation. The mean observation ratings increased to 10.55 in the Spring of 2018 after implementation ($SD = 3.41$), a $d = .20$ or small-to-medium effect size. Compared to the ratings of teachers participating in the previous two years of professional development,



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

this final mean of 10.55 was considerably higher than past observation ratings using the Measure of Instruction for Creative Engagement.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 4: To increase the ability, implementation, and preferences of participating middle school teachers to design, create, and deliver standards-aligned arts integrated curriculum through the ArtCore model.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 4.2 According to results on the <u>ArtCore Teacher Survey</u> ArtCore classroom teachers will show an increase in their understanding of arts integration principles and applications in their pedagogical approach.*	999	999/999	999	999	999/999	999

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

As can be seen in Table 1 provided on pages 20–21, the majority of teacher perceptions aligned with the expected outcomes from their participation in the ArtCore project. The only factor with a mean that was less than $M = 4.50$, the threshold for agreement, was the perceived improvement in consistency of initiatives at school. Generally, teachers agreed

1. They were satisfied with the training experience and felt prepared and committed to continue arts integration
2. Arts integration has a positive effect on students’ behavior, motivation, academic learning skills, and social-emotional skills.
3. They felt greater relational trust with their peers since starting ArtCore.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

4. They felt greater relational trust with their administrators since starting ArtCore.
5. They engaged in more collaboration with their peers, including those teaching different content areas from their own.
6. They felt self-efficacy to teach for creativity.
7. They felt environmental encouragement to teach for creativity in their schools.
8. They recognized creative potential in all of their students.
9. They felt that teaching for creativity and creative development had great societal value.
10. They found enjoyment in their teaching profession
11. They felt drawn to experiences that challenged them to grow professionally
12. They use instructional practices to enhance students creative engagement through reflective and metacognitive experiences, regularly.
13. They model creative engagement for their students, regularly.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.

Project Objective 4: To increase the ability, implementation, and preferences of participating middle school teachers to design, create, and deliver standards-aligned arts integrated curriculum through the ArtCore model.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 4.3 According to <u>Teacher and Teaching Artist interviews and focus groups</u> conducted twice annually, reflections and comments of participating teachers will illustrate an increased self-efficacy, interest, and comfort using arts-integrated and creative teaching strategies.	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

In response to reflective questions about their experience to the arts integrated training, collaboration, and implementation in their middle school classrooms, teachers provided positive confirmation of a meaningful professional experience as well as feedback for how to improve the experience.

Positive Reflections

Arts integration specialists helped to dream up ideas and push boundaries

Ideas for lessons and activities we came up with collaboratively were far better than what I could have come up with on my own



U.S. Department of Education Grant Performance Report Project Status

PR/Award # (11 characters): U351D140063

The specialists brought positive energy and attitude to our school

Brainstorming with specialists came up with many new ideas to incorporate into a variety of lessons throughout the year

Helped to connect with individual students

Our [specialist] is AWESOME!! She brings a different view and expertise through music and technology we wouldn't have access to otherwise.

Our school has become a STEAM school, so we integrate art into a lot of what we do

We try to incorporate art into every project we do

We have posted the Studio Habits of Mind throughout the school

My colleagues more than our administration have embraced ArtCore. We will continue to integrate the Arts in our lessons.

ArtCore projects were some of my most enjoyable teaching/learning

ArtCore allowed the time for a more creative connection with classroom content. For example, allowing students time to draw out a particularly descriptive passage, and have that seen as a valuable learning experience rather than as a waste of time.

Art is naturally engaging & it can be a great tool to bring reluctant learners in.

ArtCore emphasized the Studio Habits of Mind and on getting art up on the walls of the hallways and classrooms.

I think we at my school have all embraced ArtCore pretty well

I think we have embraced all of ArtCore! At Heartwise we were already using many of the ArtCore frames and ideas so there hasn't been a big noticeable shift, but more of a fine tuning

Working with different ideas hands on with a weaver has made me confident that I can do it myself.

Using the SHOMs to frame my thinking and having the mindset that my lesson planning is art has made me more confident to try things, get creative, and make/learn from my mistakes.

I realized how I myself am an artist, and I have the energy and drive to help facilitate that realization to students.

Seeing the students having to use persistence, rethinking/ reworking, critical thinking, collaborating and problem solving.

Permission to flop and fail. The power of yet! The reiteration that its all a big experiment has given me more confidence to try new fun and bizarre things with my creative students

I regularly seek opportunities to incorporate visual arts into my teaching and learning. Making sufficient time, offering student choice, and having a place/space to display student work are keys.

18 out of 19 surveyed teachers in Spring 2018 have already or plan to replicate what they learned and implemented with arts integration specialists in the ArtCore project.

A student who loves art but isn't a fan of science worked really hard on a science project and learned a lot.

One of my 8th graders has started to use art as a way to help himself express and regulate his emotions. This has not only been a successful strategy for him, but he also loves it!

One student said today, "I will forever remember ArtCore in middle school."

Several of my more shy students were able to express themselves visually and in speaking in ways that would not have been possible without ArtCore methods and practices.

A student who doesn't complete work and doesn't have very good attendance - asks on a weekly basis if we get to go to the studio. He really enjoys our time there.

Several students felt that they could be successful in the ArtCore room

It is engaging for kids, helps some enjoy school and use their talents in a comfortable way; helps others face their insecurities and fears and work through that-being okay with making mistakes



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

I am motivated to continue because I have seen how it increases student engagement, promotes creative thinking and problem-solving skills, and instills character traits that can be used throughout life.

I will continue teaching with arts integration because what ArtCore has given me as an educator will always be part of what I do from now on.

I will continue teaching with arts integration because I have seen students work harder, strive bigger, and preserve while enjoying what they are doing.

Challenges and Areas for Improvement

Providing the time to deviate from the curriculum map was difficult

Follow through on ideas was sometimes challenging

A lack of positivity and openness among my colleagues at my school was a barrier

The demands of math curricula leave very little resource for innovation and integration of art

Developing creative arts integration that teach math problem solving rather than just vocabulary

Many of the arts integration lesson's are not sustainable. They also can not be taught without the art background.

I am still not incorporating arts integration into everything (it's still not my "go-to" thought process always)...feeling pressured to get all the way through the curriculum-moving forward - preparing for state assessments

For some staff, viewing mistakes/challenges as an opportunity to get creative and grow is more difficult.

There has been some push back, because of the style of PD and lack of understanding from ArtCore about the realities of education.

Not enough time to incorporate projects because of too many standards and state testing on those standards

Many programs have come and gone in the district so it can be difficult to get complete buy in, especially from veteran teachers.

I felt like I could not replicate the lessons that were performed in my class.

Finding projects that are meaningful that I feel I can explain and model remains difficult - I am still not confident in my own "natural artistic ability", but having learned more about art mediums and having projects that are meaningful to kids has helped.

Demands already in place that there is not enough time to meet... makes adding additional initiatives very difficult.

Arts integration specialists could improve follow through and logistical planning, making their arts integration planning less time intensive, classroom management

c) If Measure was "Not Met," describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 4: To increase the ability, implementation, and preferences of participating middle school teachers to design, create, and deliver standards-aligned arts integrated curriculum through the ArtCore model.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 4.4 According to results from the <u>ArtCore Lesson Rubric for Creative Teaching Habits and Practices</u> , archived lesson plans of treatment teachers will show increased application of arts integrated strategies.	999	999/999	999	999	999/999	999

Explanation of Progress:

a) Status of progress:

- Met
 Not Met
 In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).

Data were not collected for this performance measure.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 4: To increase the ability, implementation, and preferences of participating middle school teachers to design, create, and deliver standards-aligned arts integrated curriculum through the ArtCore model.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 4.5 According to teacher feedback from ArtCore professional development, provide increasingly effective training experiences that grows teacher capacity in arts integration practices, deepens relationships between teachers and ArtCore teaching artists, and deepens teacher’s sense of creative potential.	N/A	N/A	N/A	N/A	N/A	N/A

Explanation of Progress:

a) Status of progress:
 Met Not Met In Progress *(only applicable to measures with completion dates that fall after the end of the reporting period. In Progress measures must be updated in the Ad Hoc Report)*

b) Description of progress (include challenges faced, if any).



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

Evaluations from the 2018 Winter Institute and 2018 Pacific Northwest Arts Integration Conference demonstrated a high level of engagement and effectiveness reported by teachers. Each participating school completed a plan for sustainability focusing on the resources available to them internally and externally. Teachers also expressed their “Why” for bringing arts integration to students and worked with a professional musician to create a musical composition with those statements. That recording can be heard at www.artcorelearning.org.

As the evaluation results detailed below illustrate, every rating was at the Agree to Strong Agree level regarding the quality of the speakers, presenters, professional learning experience, and relevance and expectation of implementation of techniques learned.

Average Rating (1 = Strong Disagree; 4 = Strongly Agree)	Evaluation Area
3.37	The keynote address from Marc Weinblatt contained information relevant to me and my work.
3.47	The keynote address from Marc Weinblatt was enlightening and inspiring.
3.37	The keynote address from Marc Weinblatt was engaging.
3.00	The performance from Esther Stutzman contained information relevant to me and my work.
3.50	The performance from Esther Stutzman was enlightening and inspiring.
3.56	The performance from Esther Stutzman was engaging.
3.00	The closing address from Briana Linden contained information relevant to me and my work.
3.37	The closing address from Briana Linden was enlightening and inspiring.
3.37	The closing address from Briana Linden was engaging.
3.37	The conference was both participatory and interactive.
3.37	The quality of the workshops met my expectations.
3.37	Because of the conference, I increased my ability and/or confidence to design art curricula that meets Oregon State Art Standards while furthering academic benchmarks.
3.37	Because of the conference, I learned new ways of incorporating arts learning into academic curriculum.
3.37	The conference increased the sense of community for educators and practitioners who utilize arts integration.
3.37	Since attending the Arts Integration Conference, I have implemented something that I learned in my classroom (educators) or in my practice (artists).
3.37	Because of the Arts Integration Conference, I intend to increase my integration of arts learning in my classroom (educators) or in my practice (artists).
3.37	Overall, the Arts Integration Conference met my expectations.
3.37	The venue (Lane Community College downtown campus and the RAIN Building) was accessible to me.

In addition to the project-wide professional development, the project team collaborated with teachers and administrators at each school to host professional development sessions focused on the needs and assets of each school community. Below is a table describing some of those opportunities.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

Workshop Title	Art Form and Content Focus	Description
<i>Goldsworthy-inspired Sculpture</i>	Visual/Sculpture	Participants create their own Andy Goldsworthy-inspired sculpture/installation representing one or more of the Principles of Design. This arts-integration challenge asks teachers to consider guiding questions that can apply to all content, including: <i>How can I work through this problem or idea using art? How can I use art to explain this?</i>
<i>Green-Ku</i>	Visual/Poetry	Participants use creative language, including sensory imagery, to express feelings about humans' connection to nature and environmental issues. They then combine text & image into a harmonious composition.
<i>One-Pagers</i>	Visual	Participants practice a cognitive routine that can deepen understanding of any academic content, by engaging with academic language and organizing complex ideas visually. Arts skills include practice with composition and applying elements of design such as balance, positive/negative space, and repetition.
<i>Drawing is Seeing</i>	Visual	Participants practice close observation through drawing, by working through a series of warm-ups designed to improve hand dexterity and engage in new ways of seeing. Then, they move outside to capture observations of nature. These skills can be applied to scientific observation, nature journaling, modeling, and other drawing tasks that require keen sight, careful observation, and precision.
<i>Watercolor Stretch & Explore</i>	Visual	Participants work collaboratively on several sheets of watercolor during guided experimentation with a variety of watercolor techniques. Then, they tear the sheets into pieces and build a collage/mosaic landscape of their own. The creative process is emphasized, as an opportunity to practice working with color relationships, composition, and elements of design.
<i>Unifying Framework Mini-Movies</i>	Theater	Participants collaboratively create a 1-3 minute 'mini-movie' in response to a prompt and set of parameters. Each of the prompts relates to one of the elements of the school's unifying framework (ie. Perseverance, Imagination, Learning, etc.). This is an exercise in embodying a concept and making thinking visible.
<i>3D Laboratory</i>	Visual and science	Participants use recycled and repurposed materials to build a 3-dimensional structure that both expresses a science concept and demonstrates understanding of 3-D design principles. Those who chose to extend the design challenge include a kinesthetic element in their sculpture.
<i>Portraits & Empathy</i>	Visual and social-emotional	Participants create collaged self-portraits by representing, identifying, and responding to emotions and their environment using visual language. The process is an opportunity to practice vocabulary and ways/opportunities to talk about emotions; model vulnerability; break down stereotypes; and build understanding and empathy.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

<i>Build A Head</i>	School culture/student identity	Teachers work collectively to build a visual and metaphorical representation of their “learners”. The process aims at sharing perspectives, and recognizing your school’s unique student identity. “Building effective student supports begins with understanding who our students actually are.”
<i>Fight Song</i>	Unifying Framework	Teachers work collaboratively, using a 12 bar blues format, to write lyrics for songs that reflect their school community identity. (Clarifying differences and similarities between individual teaching philosophies, distilling goals and intentions down to a single clear concentrate.)
<i>Puppet Making/Improv</i>	School Culture	Teachers build a puppet version of someone they admire. Teachers generate ideas for scenarios and act them out with puppets. (Play is a powerful bonding tool.)
<i>Body as Instrument</i>	Training	Teachers explore musical elements like rhythm, melody, percussive sounds, and bass lines. They create original live soundscapes and experiment with integrating lyrics.
<i>Build a Village</i>	Unifying Framework	Teachers create a metaphorical representation of their school community in clay. They find ways to visually represent assets and deficits, and build a vision for their future.
<i>Hip Hop</i>	Training	Teachers explore the origins of hip hop and it’s capacity as a vehicle for social justice. Teachers generate personal story and rap about it in a group hip hop session.
<i>Paper structures</i>	Sustainability	Teachers collectively generate comprehensive lists of school community assets. They construct paper structures as a part of the brainstorming process.
<i>Get your hands on an ukulele</i>	Training	You can learn to play the ukulele in an hour. Lets do it!
<i>Tiny Staff Directory</i>	School Culture	Teachers work in pairs, interviewing and writing/illustrating about each other. Work is assembled, copied and reduced to create a tiny staff directory of a personal and celebratory nature.

c) If Measure was “Not Met,” describe how and when the measure will be met, and any lessons learned.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION B - Performance Objectives Information and Related Performance Measures Data

Project Objective 4: To increase the ability, implementation, and preferences of participating middle school teachers to design, create, and deliver standards-aligned arts integrated curriculum through the ArtCore model.						
Project Performance Measure	Target			Actual		
	Raw Number	Ratio	%	Raw Number	Ratio	%
PM 4.6 Each year of full implementation, <u>at least 10 arts integrated modules</u> will be developed and archived on the Professional Learning Community platform.	10	10/10	100%	15	15/10	150%

Explanation of Progress:

a) Status of progress:

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b) Description of progress (include challenges faced, if any).



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

Teams of teachers and ArtCore Weavers produced more than 79 arts integrated modules from 2015-2018, described in the table below. A selection of modules are already published and disseminated to the public on the www.artcorelearning.org website.

New and Replicated Arts Integration Modules Documented between 2015–2018			
Project Title	Academic Subject	Art Form	Description
<i>The Art of Persuasion</i>	Science	Theater	Students learn about and develop their skills in persuasion techniques. They build a “TV commercial” for a product. They use one or two key methods of persuasion and build original concepts. In this case, they built commercials to sell an actual product they made, using biomimicry: (Polar Ice Shoes).
<i>Tableaux Personal Story</i>	ELD	Theater	Using ELD vocabulary words, students craft personal stories into narrative form. They then direct actors to build tableaux, representing the key 5 moments in the story. The writer then reads the narrative while actors move between tableaux.
<i>You Won’t Believe This...</i>	Social Studies and ELA	Visual & Theater	Students research a region of the U.S. They plan a trip that includes detailed itinerary, places to visit, and so forth. They build a creative slideshow using elements of graphic design. They then craft a fictional story of something that “happened” on their journey. They use gesture and theater to convince their audience.
<i>They Pomplayed Themselves</i>	Science And Social Studies	Theater and Visual	Students build historical characters and become them. They learn the science of volcanoes and relevant history of Pompeii. They build sets, costumes, and props. They work in groups to build a series of vignettes that communicate the scientific and social happenings at the point of eruption.
<i>6 Word Memoirs</i>	ELA	Visual & Media Arts	What if you had to sum up your life in exactly six words? Students work on a series of personal narrative pieces, identifying recurring themes, feelings, and imagery. They then select six words to display on a backdrop. Using typography and design layout, students share their memoirs in exhibition
<i>Comparative Anatomy</i>	Science	Visual	We Compare anatomy in search for evidence of evolution. Students use salt dough to sculpt front limb structures from a wide variety of species, living and extinct. They then paint each individual bone a different color using a key that will showcase the similar structures across species. Students make an illustration of their animal for exhibition.
<i>Handbook for Health</i>	Health (All)	Visual	Students learn about the creative art form of Zines: history, context, composition and lettering. Students reflect on their lives and the wisdom they’ve gathered in regards to self care and relationships. They learn about balance, belonging, and wellness, explored through the five senses. They share what they know in words and images in order to produce a handbook for their peers.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

<i>Tableaux Graphic Novel</i>	ELA	Theater	Students learn the form of tableaux. They read a historical novel, “Catherine Called Birdy,” and create a series of tableaux that creatively illustrate the key scenes in the novel. They photograph the tableaux, transform the raw images into “drawings” using an app. Then use key vocabulary to write and place captions over the photographs using google slides.
<i>Bill of Rights Tableaux</i>	ELA	Theater	Students work together in groups to portray the Bill of Rights using the theater form, Tableau. They use expressive and behavioral gestures to communicate and embody the nuances of the amendments. They pull in personal experience to make them relevant.
<i>Hybrid Poem Collage</i>	ELA	Theater	Students learn performance skills. They take favorite lines from published poetry, add their own, and create an original poem. They use gesture, embodied metaphor, and tableaux to construct an original composition and performance for their peers.
<i>Alternative Energy Showcase</i>	Science	Visual	Students learn about climate change and alternative energy sources. They turn their report into a visual aid to be displayed at the “Solar Car Challenge.” They use elements of design, scientific drawing, and typography to create a visual that persuades the viewer to support their energy.
<i>“I am From...” gesturally</i>	ELA	Theater	Students learn about and practice expressive gestures (Viewpoints theater). They work in small groups to create an overall composition and hybrid poem using synchronized gestures, sounds, and movement.
<i>Tourism Challenge</i>	Social Studies	Multi-media	Students work to persuade a real resident of France to come visit the State of which they are studying. In a class competition, students work to convince an “Authentic Audience” why she should visit their state. Using specific methods of persuasion, and a mixed media approach, students create videos, paintings, brochures, and slideshows to be the most persuasive.
<i>Medieval West African Customs</i>	Social Studies	Theater & Visual	How do we connect and build empathy for people who live in different cultures and moments in history? Students research traditions and customs in Medieval West Africa. They build a multi-media presentation and demonstrate key customs and historical moments using the theater form, tableau.
<i>Sexual Consent Tableaux</i>	Science/ Health	Theater	Using the concept attainment strategy of “example” and “non-example,” students build short skits that aim to clarify the grey line between consent and non-consent. They work to build creative or real-world vignettes that show the same scenario with two different outcomes.
<i>Short Story Haikus</i>	ELA	Theater	What if you had to interpret a short story and demonstrate your understanding using only 3 tableaux? Students work together to create a dynamic representation of the plot of various short stories and perform in front of their peers.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

<i>Future Math Selves</i>	Math	Visual and Literary	Students reflect on their relationship with math. They imagine themselves in the future and draw a self-portrait at the age of retirement. They take pictures of each other and use an “aging app” to help envision themselves after a successful career. They write a letter to their future selves thanking them for persevering and staying curious about math.
<i>Literary Watercolor Reflections</i>	Language Arts	Visual	Literary images that evoke emotions can be represented without words, through colors & textures. Students identify descriptive language and render the emotions they feel in response to that language, using a variety of watercolor techniques.
<i>Masks</i>	Social Studies	Visual	Students trace the story of slavery in the Americas back to the African continent and engage with art from various African cultural groups, thereby broadening understanding of the implications and impacts of the slave trade. Students refine their designs through multiple drafts, both on paper and in 3-D form with plaster, then explain their creative choices in a polished artist statement.
<i>Cuneiform Tablets</i>	Social Studies / Language Arts	Visual	Students explore the relationship between individual, culture, and civilization, including how a people’s surroundings affect their stories. Students first write their own ‘rules for a more peaceful world’ in response to studying Hamarabi’s code. Then, they explore an ancient writing technology, when they record their ‘rules’ by imprinting cuneiform characters on clay.
<i>Poetry Booklet</i>	Language Arts	Visual	Exploring the intersection between poetic form and imagery provides students with an opportunity to understand a poem more deeply. Students create visual imagery in response to a chosen poem, then abstract the imagery by folding it into a small booklet and artfully arranging the text throughout the book.
<i>Murals as Activism</i>	AVID / Peace Jam	Visual	Students learn about murals all over the world that have messages that support social justice. Then, they engage in a collaborative mural design process, based on their research into a global or local social justice issue.
<i>Portraits & Empathy</i>	Social-Emotional Learning	Visual	Students view & discuss a series of portraits, and then create their own mixed-media self-portrait. This process encourages students to represent and identify emotions visually; build vocabulary to talk about emotions; and allows students to connect in ways that break down stereotypes and build understanding and empathy.
<i>My Sphere</i>	Language Arts / Social Studies	Visual Arts	Students create wire & mixed media sculptures that visually represent their “world.” This exploration of self and culture asks them to consider their support systems; their relationships with family & other groups; and their sphere of influence.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

<i>Culture Core</i>	Social-Emotional Learning / Social Studies / Language Arts	Visual	Collaborative sculpture encourages students to consider the intersection between self, community, and culture. Students craft an individual ‘core’ piece to contribute to a sculpture about a social issue about which they share concern. During the collaborative design process, they metaphorically explore their support systems & craft a central message that they wish for their sculpture to communicate.
<i>Weaving is a Coordinate Grid</i>	Math	Visual	Students practice and implement mathematical principles including area, order of operations, locating numbers on a grid, and measuring line segments by creating their own looms and weaving. Students can use a variety of materials in weaving to discover new possibilities.
<i>Me, Growing</i>	Leadership	Visual	Reflecting on our growth as people and students reminds us to hold a growth mindset when we approach learning across life. Students produce a life-size fabric collage of their personal journey.
<i>National Park Coloring Book</i>	Science	Visual Arts	Students create coloring books based on IQWST (Investigating and Questioning Our World through Science and Technology) curriculum that how water shapes the landscapes of US National Parks. Sixth grade students engaged neighboring first graders in coloring activities to share their product, mentor a near-peer, and see their work put into action for others’ learning.
<i>Personal Symbol Stamp Design</i>	Japanese Immersion program	Visual Arts	Students enhance their learning of the Japanese language and culture through creation of their own unique Hanko stamp. They study traditional scroll paintings, then create a personalized symbol that they develop into stamp and print on rice paper according to Japanese tradition.
<i>Earth Strata Woven Mural</i>	Math and Science	Visual	Students engage in large-scale weaving process that creates a visual representation of a coordinate grid and the layers of earth’s strata, using a chain-link fence in the schoolyard. They work between the large-scale weaving and scaled-down versions on graph paper as a way to learn about graphing on a coordinate grid, scaling/reduction, plotting points and lines, and calculating area of composite shapes.
<i>Mosaic Paver-stones</i>	Math and Social Studies	Visual	Learning the heritage of ancient civilizations helps us to understand our current culture and be motivated to create our own legacy for the future. Students develop deeper understanding by creating mosaic paver stones (or paper draft versions) using traditional patterns and techniques. Adaptation of this project included writing a myth in the style of Greek mythology, with accompanying mosaic graphic.
<i>The Globe and Me</i>	Social Studies/Language Arts	Visual Arts	Students create a paper maché globe to learn about geography. They build a sphere, lay out guidelines for longitude & latitude, chart land masses & oceans to scale, then use mixed media to build out key geographical features. The intersection of art and geography invites students to consider their relationship to the world and their place in it.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

<i>Rose In Concrete</i>	Social Studies	Visual Art	Students will gain an understanding of poetic symbolism through an evaluation of Tupac’s “Rose that Grew from the Concrete”. Students will then apply the symbolism to their own lives and utilize physical symbols to express the events, support systems, and goals that shape who they are and who they will be.
<i>Balloon art</i>	Math	Visual Art	Proportions. Viewing and discussing the work of balloon artist, Jason Hackenworth. Students practice using proportions to create recognizable balloon animals.
<i>Collective Mural</i>	School culture	Visual Art	Built on the idea the “the whole is greater than the sum of it’s parts” this collaborative mural project aims to validate and recognize each student’s unique identity then build a unified picture from those many perspectives.
<i>Active Listening</i>	Social Studies	Music	Practicing engaged listening to complex layers of sound like musical recordings can translate to more engaged listening across other areas of life. Listening is a developed skill set. When we practice teasing out the sound of one instrument from a cast of many or when we listen for complex rhythms or vocal harmonies, we prepare ourselves to be better listeners in our human interactions or when we are listening to the sounds of the world at large.
<i>Digital Audio Workstations</i>	Tech skills	Music	A collection of exercises for increasing familiarity with Digital Audio Workstations
<i>Activist Artists</i>	Social Studies	Music/Visual	“How can the actions of our heroes inform our own actions?” Students chose a famous musician from their own listening repertoire who has been active in a cause. Some musicians represented here have donated funds, others have spoken out, written songs, or made lifestyle changes to support something they believe in.
<i>Dead Musicians</i>	Social Studies	Music/Visual	Music is a natural access point for engaging people in meaningful dialogue and purposeful exploration. Whether you are a music maker or a listener, you feel connected to and curious about the music you love. Students practice reading, research, writing, fine art, and listening skills as they learn about a musician from the past.
<i>An alternate lense</i>	Language Arts/Science	Creative Writing	This series of activities points at expanding one’s world perspective by peering through alternate lenses. Attempting to see things from the perspective of a moth, a badger, or a can of coca cola can help us build deeper empathy and recognize the limitations of our own particular world views.
<i>Music Mandalas</i>	Social Studies	Music/Visual	Exploring music more deeply, hear it, draw it, write about it. Using active listening and metaphorical thinking to translate sound into visual symbols.
<i>Consent Podcast</i>	Health	music/media	The importance of verbal consent and communication during intimate activities



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

<i>Recycle Rap</i>	Science/Envir. Studies	music/media	Students engage in a multimedia collaboration (hand painting a recycle bin, photographing and videoing, writing lyrics, composing and performing a song, audio recording, and editing) to create an information video about recycling in their school community.
<i>Parodies/Poems</i>	Lang Arts	music/creative writing	Students explore Quatrains/rhyme scheme through lyric analysis. Students explore parody through music.
<i>Human Brain</i>	Science/Psychology	Visual Art	Creating a model brain that focuses on illustrating the functions of a specific region will help students connect in a way that is both kinetic and abstract to the shapes, regions, and operations of the brain.
<i>National Parks</i>	Enviro. Studies/History	Music/Visual	Exploring our National Parks through artist's perspectives. Investigating the work and lives of Ansel Adams and Hundterwasser.
<i>Skin Diseases</i>	Health/Science	Visual Art	Students create 3d models of healthy human skin. They visually describe the effects of a skin disease on that skin. Students investigate the origins and history of that disease. Students gain a deeper understanding of this, their largest organ.
<i>Westward Expansion 1</i>	Social Studies	Visual Art	Students investigate the phenomenon of California Gold Rush era Boomtowns by collectively constructing a scrap wood model of one. Students read accounts and view blueprints of Boomtown construction. Students create their own blueprints and work from them.
<i>Westward Expansion 2</i>	Social Studies	Visual Art	Students investigate the typical owned property of the American Pioneer. Students work in clay to build their own survival kits.
<i>Westward Expansion 3</i>	Social Studies	Music	Students listen to and learn songs (on ukulele) from the American Pioneer and Old West Eras. Students analyze lyrical content to more deeply understand the life experiences of people from the past.
<i>Bugs</i>	Math	Visual Art	Students scale and draw images of bugs from photographs, utilizing the critique process with multiple drafts. Students translate their 2d drawings into 3D clay and multimedia assemblages.
<i>Civil war puppets</i>	Social Studies	Visual/Theatre	Students investigate the political and economic motivations of the South and the North during the American Civil War. Students choose a historical figure from the War, research his or her position, create a paper puppet of the figure, and engage in puppet interviews/debates.
<i>Fence weaving</i>	School culture, Science	Visual Art	A collective project using repurposed multimedia, a long-term investigation of the degradation rates of various natural and human made materials. "How long will it take for the elements to break down cotton, cardboard, plastics, vinyl, rubber?"
<i>Mardi Gras</i>	Social Studies	Music/Visual	An exploration of Mardi Gras, it's history, origins, music, and costumes. Students learn songs, build masks.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

<i>Mosaic faces</i>	Math	Visual Art	Students use proportions, measurements, and/or mirrors to generate simple line drawings of faces (possibly self-portraits). Students use basic color theory to do scrap color mosaic portraits.
<i>Make your Own Money</i>	Social Studies	Visual Art	Students reflect on personal and community value systems to generate a prototype of a unit of currency. Students generate written and visual metaphor for their belief systems.
<i>Observational Drawing</i>	Science/ Environmental Studies	Visual Art	A series of exercises for developing visual observation skills. Students use isolation windows, grinding techniques, and color gradation tools to hone their looking approach.
<i>Quilting</i>	Math	Visual Art	This module forges a connection between math and pattern making. Students explore quilting traditions from around the world and use Arabic design techniques (geometry) to create their quilt patterns.
<i>Shadow Boxes</i>	Lang Arts	Visual Art	Visual storytelling through 3d art. Students create 3 dimensional scenes of real or imagined worlds. Students express major themes from a book through visual cues.
<i>Ukulele</i>	Music	Music	Chord shapes, strum patterns, lead sheets, basic tools for learning to play the ukulele
<i>National Parks Podcasts</i>	Enviro. Studies/ History	music/media	Students research, and interview to collect and shape stories from our National Parks. Classes collaborate to create musical soundscapes that are reflective of the story themes.
<i>Culinary Podcast</i>	Culinary	music/media	Students interview and collect sound to build a story about Chef's Night Out (an annual Eugene food event). Classes collaborate to build responsive musical soundscapes.
<i>Drug discussion Podcast</i>	Health/Science	music/media	Students interview and discuss the topic of drug use in the Eugene community. Classes collaborate to create responsive musical soundscapes.
<i>Poeming Podcasts</i>	Lang Arts	music/media	Classes collaborate to record original poems and build responsive soundscapes.
<i>Clay basics</i>	All subjects	Visual Art	Guidelines and recommendations for working with clay.
<i>Greek Week</i>	Social Studies	Visual Arts	Students engage in hands-on projects for a week devoted to Ancient Greece. The people and cultures of Ancient Greece made invaluable contributions to modern day architecture, arts, math science, theater, religion and more.
<i>Arts of the Renaissance</i>	History	Visual Arts	Students engage in creative projects for a week devoted to the Renaissance. We can embody the great thinkers of the Renaissance by engaging in printmaking and sculpture projects.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

<i>Atomic Connections</i>	Science	Visual Arts	Students create 3-D models of atoms and an element mosaic to visually represent how atoms make up our bodies. Creating and visualizing the atoms that make up our bodies helps us connect what we are learning about in science to our personal lives.
<i>Watercolor Reactions</i>	Science	Visual Arts	Students experiment with watercolor and various reactants to determine if physical or chemical reactions are occurring. Experimenting with materials in a creative way helps us give meaning to physical reactions that happen in and around us every day.
<i>We are the Change Makers</i>	Social Studies	Multi-media	Students collaboratively and artistically generate messages to the world. By allowing learners to discuss real issues that are relevant to them, we tap into their innate drive for contribution. By asking them to consider multiple viewpoints, students generate their own messages to the world.
<i>Anxiety Monsters</i>	Math	Visual	Students enhance their relationship with math by understanding where their math anxiety comes from, what it looks like, and how it affects them, learning strategies to overcome it. Students learn about the origin of monsters, build a visual sculpture of a <i>math anxiety monster</i> , and develop mini-videos for younger peers about how to overcome anxiety and work through tough math problems.
<i>Recycled Civilizations</i>	Social Studies	Visual	Engineering their own civilizations students learn how the parts of a civilization are dependent on one another and make up the whole. They develop a foundational understanding for thinking about other civilizations old and new, knowing what essential parts to look for and how humans have adapted them. Students work as a team to build detailed models of Neolithic civilizations using only found objects and recycled materials.
<i>Human Impacts Solutions</i>	Science	Visual & Media Arts	When we work a creative problem-solving mindset, we are better able to understand our role as individuals in solving problems and visualize ourselves as integral parts of a system seeking constant improvement. Students envision themselves as engineers, research, design and create a 3-D solution to some of the most prevalent environmental problems facing the earth.
<i>SHOM Room</i>	Cross-content	Multi-media	Students are introduced to the eight Studio Habits of Mind (SHOM) through various artistic mediums, short videos and collaborative activities. Broadening our creative minds through project-based learning increases our ability to problem solve, think critically, understand others and reflect deeply in all subject areas.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION C –Non-Construction Programs: Budget Summary

Instructions

1. **Approved Budget:** Enter the amount awarded for the current reporting year in each budget category. Enter the start date of the grant budget year (e.g., 10/1/14) and the end date of the budget year (e.g., 9/30/15). If you are not sure of the start and end dates of the budget year for your grant, contact your project officer.
2. **Carryover from Prior Year:** Enter the amount of any funds carried over from the prior budget year.
3. **Expenditures to Date:** Enter the amount of funds expended to date in each budget category. Enter the period that the expenditures cover. The start date will be the start of the grant budget year (e.g., 10/1/14). The end date will be the end of the current reporting period (e.g., 5/30/15). If you are not sure of the start of the budget year or the end of the current reporting period, contact your project officer.
4. **Anticipated Costs:** Enter the amount of funds encumbered that will be expended prior to the end of the grant budget year. If this report covers the end of the budget year, this column should be empty.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

5. **Carryover to Following Year:** Enter the amount of funds you propose to carry over to the next budget period.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION C –Non-Construction Programs: Budget Summary

BUDGET SUMMARY U.S. DEPARTMENT OF EDUCATION FUNDS							
Budget Categories	Approved Budget	Carryover from Prior Year	Expenditures	Anticipated Costs		Carryover to Following Year	
<i>Reporting Period</i>	<i>Start: 10/01/17 End: 09/30/18</i>		<i>Start: 10/01/17 End: 9/30/18</i>	<i>Start: 10/01/18 End: 6/30/19</i>		<i>Start: 10/01/18 End: 06/30/19</i>	
1. Personnel	34,306	0	21,187.70	1,162.50		13,118.30	
2. Fringe Benefits	11,000	0	8,139.44	0		2,860.56	
3. Travel	0	0	0	0		0	
4. Equipment	0	0	0	0		0	
5. Supplies	3,000	22.15	1,145.72	500		1,876.43	
6. Contractual	485,183	95340.61	525,267.70	71,371		55,255.91	
7. Construction	0	0	0	0		0	
8. Other	0	0	0	0		0	
9. Total Direct Costs (lines 1-8)	533,489	95,362.76	555,740.56	74,033.50		73,111.20	
10. Indirect Costs	9,138	1,184.73	8,733.98	1,683.05		1,588.75	
11. Training Stipends	6,137	0	6,120.40	0		16.60	
12. Total Costs (lines 9-11)	548,764	96,547.49	570,594.94	74,716.55		74,716.55	



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION C – Non-Construction Programs: Budget Summary

BUDGET SUMMARY NON-FEDERAL FUNDS							
Budget Categories	Approved Budget	Carryover from Prior Year	Expenditures	Anticipated Costs		Carryover to Following Year	
<i>Reporting Period</i>	<i>Start: mm/dd/yy End: mm/dd/yy</i>		<i>Start: mm/dd/yy End: mm/dd/yy</i>	<i>Start: mm/dd/yy End: mm/dd/yy</i>		<i>Start: mm/dd/yy End: mm/dd/yy</i>	
1. Personnel	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
2. Fringe Benefits	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
3. Travel	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
4. Equipment	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
5. Supplies	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
6. Contractual	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
7. Construction	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
8. Other	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
9. Total Direct Costs (lines 1-8)	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
10. Indirect Costs	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
11. Training Stipends	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	
12. Total Costs (lines 9-11)	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount	Enter \$ Amount		Enter \$ Amount	



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION C – Non-Construction Programs: Budget Summary

1. Please provide an explanation if funds have not been drawn down from the G5 System to pay for the budget expenditure amounts reported in items 8a. – 8c of the Cover Sheet: All funds have been drawn to date.

N/A

2. Please provide an explanation if you *did not* expend funds at the expected rate during the reporting period:

The project expended funds at about the expected pace this year, including carryover funds from the prior budget year.

3. Describe any significant changes to your budget resulting from modification of project activities:

N/A

4. Please describe any changes to your budget that affected your ability to achieve your approved project activities and/or project objectives:

N/A

5. Do you expect to have any unexpended (carryover) funds at the end of the current budget period? Yes No.

- a. If yes, please explain why, provide an estimate, and indicate how you plan to use the unexpended funds in the next budget period:

6. Describe any anticipated changes in your budget for the **next** budget period that require prior approval from the Department (see EDGAR, 2 CFR 200.407, as applicable):

N/A



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION D – Budget Narrative

Instructions

1. Provide an itemized budget breakdown, and justification by project year, for each budget category listed in Sections C. For grant projects that will be divided into two or more separately budgeted major activities or sub-projects, show for each budget category of a project year the breakdown of the specific expenses attributable to each sub-project or activity.
2. For non-Federal funds or resources listed in Section C that are used to meet a cost-sharing or matching requirement or provided as a voluntary cost-sharing or matching commitment, you must include:
 - a. The specific costs or contributions by budget category;
 - b. The source of the costs or contributions; and
 - c. In the case of third-party in-kind contributions, a description of how the value was determined for the donated or contributed goods or services.

[Please review ED’s general cost sharing and matching regulations, which include specific limitations in 2 CFR 200.306, and the applicable Office of Management and Budget (OMB) cost principles for your entity type regarding donations, capital assets, depreciation and use allowances. OMB cost principle circulars are available on OMB’s website at:

<http://www.whitehouse.gov/omb/circulars/index.html>]

3. If applicable to this program, provide the rate and base on which fringe benefits are calculated.
4. If you are requesting reimbursement for indirect costs on line 10, this information is to be completed by your Business Office. Specify the estimated amount of the base to which the indirect cost rate is applied and the total indirect expense. Depending on the grant program to which you are applying and/or your approved Indirect Cost Rate Agreement, some direct cost budget categories in your grant application budget may not be included in the base and multiplied by your indirect cost rate. For example, you must multiply the indirect cost rates of “Training grants” (34 CFR 75.562) and grants under programs with “Supplement not Supplant” requirements (“Restricted Rate” programs) by a “modified total direct cost” (MTDC) base (34 CFR 75.563 or 76.563). Please indicate which costs are included and which costs are excluded from the base to which the indirect cost rate is applied.

When calculating indirect costs (line 10) for "Training grants" or grants under "Restricted Rate" programs, you must refer to the information and examples on ED’s website at: <http://www.ed.gov/fund/grant/apply/appforms/appforms.html>.

You may also contact (202) 245-8082 for additional information regarding calculating indirect cost rates or general indirect cost rate information.

5. Provide other explanations or comments you deem necessary.
-

Begin your response here:



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

1. The Breakdown and Justification for each category are as follows:

a. In the Personnel line –

- Substitute Hourly out-of-contract consulting with classroom teachers for research and sustainability support (5 teachers x 5 hours x \$46.50) \$1,162.50

b. In the Benefits line –

- No benefits

c. In the Travel line –

- We have not included travel costs for this budget because the Springfield Administrator will not attend the Project Director's meeting if scheduled by the Department this year.

d. In the Supplies line –

- Costs for student project supplies were estimated at about \$5/student for about 100 students in the carryover period for sustainability at Hamlin Middle School to cover consumables used in the teachers' independent module curriculum development process, trainings, student projects, and student assessments. **\$500**

e. In the Contractual line –

- **Inflexion (formerly named Education Policy Improvement Center)**, subcontracted for Project Director/Principal Investigator. **Total contractual cost for carryover period was estimated at \$62,221**
This cost will cover the .60 FTE Project Director and principal investigator salary and benefits and research support from other Inflexion staff and independent consultants for qualitative and quantitative analysis and dissemination of research. This contract also includes subcontracts with three arts integration specialists to complete documentation, evaluation, and research tasks with guidance from the PI. This subcontract also includes travel costs to the American Education Research Association meeting to present a research paper from the project. Includes mileage reimbursements locally and 3.89% indirect to organization.
- **Subcontracted Districts**
The Subcontract for the participating schools has run through the district office except for Network Charter School, which is an independently run school. For Bethel, Eugene 4J, and Junction City, the contracts were all estimated to be similar and reflect the cost estimates for sustainability efforts at Hamlin Middle School in Springfield School District.

Eugene 4J School District, Bethel School District, and Junction City School District, and Network Charter School have been contracted to support sustainability of teacher practices in arts integration through planning and design time and supplies. Each school will receive **\$2,162.50**

f. In the Training Stipends line – No stipends will be given in the carryover period.

g. In the Indirect costs line –

- **Indirect Costs**

Indirect costs the 2018-19 school year carryover period were calculated using the Indirect Cost Rate Agreement approved by the Federal Government of 3.89% for a total Indirect Cost for Springfield School District as of 7/1/2018 for an estimated \$1,683.19. For the subcontracts to Inflexion the indirect cost includes only the first \$25,000 of each subcontract in its calculation and is calculated at the same federally approved rate.

2. No Non-Federal funding to report

3. Fringe Rates

4. The Indirect rate of 3.89% is the Indirect Rate Cost Agreement for Springfield School District. This was applied to all budget costs except the training stipends and any subcontract amounts above the first \$25,000 which applied to the subcontracts with Inflexion. All subcontractors without a Rate Agreement used the approved 3.89% Indirect Rate.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

Number of studies that are based on research and have demonstrated their effectiveness in strengthening standards-based arts instruction in the elementary or middle school grades	2*
Number of studies that are based on research and have demonstrated their effectiveness in improving the academic performance of students in elementary or middle school grades	0
Number of studies based on research that have demonstrated effectiveness in improving students' non-cognitive skills and abilities (e.g., perseverance, motivation, positive mindset) in the pre-K, elementary and middle school grades	0

*Currently, the research and evaluation team is working on longitudinal quasi-experimental studies from the complete three years of implementation and student achievement data. To date, five exploratory quantitative and qualitative studies have been completed and are in press or published. Additional studies are underway using rigorous longitudinal analysis and methodology. The PI will provide the Program Officer copies of these reports when they are prepared to submit for publication to academic journals in the education field.

Contributions to Research of Arts Integration and Creative Engagement in Middle Schools

Led by project director and principal investigator, Ross Anderson, the research and evaluation team has been productive in conducting research and presenting those findings to different audiences. To date, eight studies—two book chapters and six journal publications—have been published regarding the process and research of arts integration for creative engagement at the student, teacher, and schoolwide levels. In addition, several studies are under development that will contribute important knowledge to the field about the efficacy of arts integration experiences in middle school to affect students academic, affective, motivational, and creative development during this important early phase of adolescence. First, one qualitative study is currently accepted at the *Journal of Creative Behavior* using grounded theory methods with interviews from 86 students to understand the metacognitive, motivational, and creative experience of students undertaking academic learning through an arts integrated approach. Another study reports on the unique experience of newcomer students learning English for the first time, experiencing arts integration in their “pullout” English language classes as well as in their mainstream academic classes. The results from that qualitative study will help shape new understanding about how arts integration can meet the social-emotional and academic needs of new arrivals, many of whom experienced high levels of stress and trauma in their migration to the United States. Another two studies were presented at the Creativity Conference at the Southern Oregon University in August 2018 and are being prepared for journal submission. One study uses latent class analysis to understand how different factors of creativity and engagement relate most closely to one another and how those relationships help to identify distinct profiles of students in creative engagement. The second study explores the reliability and validity of a new assessment protocol we developed in ArtCore to measure students’ creative production, creative metacognition, and creative self-beliefs in early adolescence. Another study underway explores the unique developmental trajectories of divergent thinking originality, flexibility, and fluency and the role of those factors on student outcomes; that study has been accepted to present at the American Education Research Association’s annual meeting. A comparative case study of two participating middle schools is underway to understand the role of school identity development in the school transformation process for arts integration. Finally, the principal investigator’s dissertation project will present results analyzing the different developmental trajectories of creative development in adolescence, the role of baseline demographic, environmental, adaptive, and maladaptive factors in shaping creative growth, and the role of those developmental patterns on academic, affective, and creative outcomes at the end of middle school. All of those studies will be submitted for publication in the next year. In total, seven new studies will be published based on the work completed in the ArtCore project making a total of at least 15 studies disseminated to inform future work in arts integration for creative development in early adolescence, teacher growth in arts integration instruction, and positive and sustained school change.



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION E –Additional Information

Description of Project Implementation

9. Assessment Tools

a) Please list the student and instructional staff assessment tools that are being used in this project.

Name and Description of Tool	How it will be/has been administered	Outcome being Measured	Associated Performance Measure #	Completion Date
Runco Creativity Assessment Battery: a range of assessments that measure different attributes of creativity, including flexibility, fluency, ideation, attitudes and values, divergent thinking, and evaluation of creative settings and climates	Administered online to all students	Creative thinking, behaviors, self-efficacy, and attitudes	PM 2.1	June 15, 2017
Motivation and Engagement Scale and Student Engagement Instrument: a broadly used measure with normative scores for the middle school age group on both positive and negative thoughts and positive and negative behaviors in school	Administered online to all students	Social, emotional, and cognitive factors of engagement	PM 3.1 & 2.3	June 15, 2017
easyCBM: a curriculum-based formative assessment used three times per year for all students in reading and math and aligned to the Common Core State Standards	Administered online to all students	Reading and math	PM 1.1 & PM 1.2	June 15, 2017
Smarter Balanced Assessment Consortium: standardized summative assessment that includes reading, writing, and math for all students as well as science for 8 th grade students	Administered online to all students	Reading, writing, math, and science	PM 2.2	June 15, 2017
Growth Mindset Scale: a survey of 3 items aimed at measuring a students growth versus fixed mindset on effort and intelligence with additional questions asking about creativity	Administered online to all students	Mindset	PM 2.2	June 15, 2017
Measure of Instruction for Creative Engagement (MICE) observation tool: this research-based tool has been developed by the project research team to detect growth in the use of creative engagement strategies by classroom teachers and teaching artists over the course of the project.	Administered in classrooms by trained observers	Teaching strategies for creative engagement and student behaviors of creative engagement	PM 3.2 & PM 4.1	June 15, 2017
ArtCore Teacher Survey Protocol: This protocol incorporates extant validated measures from various sources. This self-report measure will assess several important outcomes, including: satisfaction with the ArtCore program, teacher growth mindset, teacher self-efficacy of teaching for creativity,	Administered online to teachers	Multiple teacher domains (see column 1 description)	PM 3.6 & 4.2	August 30, 2017



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

arts integration self-efficacy, divergent thinking, perception of effectiveness of arts integration, relational trust in school, cross-disciplinary collaboration, and frequency of teaching for creative engagement.				
ArtCore Lesson Rubric for Teaching for Creative Engagement: Rubric will be used to assess evidence of arts integration strategies and creative engagement strategies across teacher lessons	Self-administered by teachers and teaching artists using checklist	Evidence of incorporation of strategies for creative engagement in ArtCore and non-ArtCore lessons	PM 4.4	N/A
Creative Work Product Review: Using consensual assessment technique a pool of teaching artists will review Student responses to a creative assessment protocol that also measures creative self-efficacy and creative metacognition with the task.	Conducted with supervision by pool of teaching artists	Domain-specific creativity	PM 2.4	June 30, 2018
ArtCore Measure of Adoption, Intensity, and Adaptation: This measure was developed during the summer of 2016 to quantify implementation of the project at each school. Those results will be used to identify how level of implementation relates to improvements in student achievement, engagement, and creativity	Administered by Principal Investigator and evaluation team	Implementation intensity and model adoption	N/A	September 30, 2017
ArtCore Module Design Guidelines: To measure the level of adherence to design principles.	Administered by Principal Investigator and evaluation team	Module design adherence	PM 4.4	September 30, 2016

a) Are there assessment tools you proposed to administer or develop in your application that you are no longer administering or developing? Yes No. If Yes, Why?

We replaced the 21st Century Skills Assessment with measures of creativity from the Runco Creativity Assessment Battery. We made this choice because of the deeper research base and greater breadth of constructs and customizable flexibility that Runco’s measures provide. These measures have also shown recent efficacy measuring differences in treatment and control sites for creative thinking, behaviors, and attitudes of elementary school students reported in the Kennedy Center’s CETA project. We have also replaced the Duckworth Grit Scale with a subscale focused on persistence in the Motivation and Engagement Scale. We are no longer developing a ArtCore Discrete Choice Experiment Instrument and the ArtCore Arts Integration Knowledge, Skills, and Self-efficacy Assessment and Cross-disciplinary Collaboration Survey have become part of a larger ArtCore Teacher Survey measuring multiple domains. We did not use an ArtCore Lesson Rubric for Teaching for Creative Engagement.

b) Are there assessment tools you did not propose in your application that you are now using or planning to use? Yes No. If Yes, Why?

We developed the rubric, the ArtCore Measure of Adoption, Intensity, and Adaptation (AMAIA) (see Appendix for measure and scoring rubric) to provide an opportunity for school and project administration to document the activities and efforts related to each implementation stage. We adapted the National Implementation Research Networks’ (2013) Stages of Implementation Framework and Implementation Drivers: Assessment of Best Practices measure (Fixsen, Blase, Naoom, Metz, Louison, & Ward, 2015) to meet the ArtCore stages of implementation, (a) organizational culture, (b) social capital and innovation, (c) adoption – adaptation, (d) schoolwide



U.S. Department of Education Grant Performance Report Project Status

PR/Award # (11 characters): U351D140063

enactment, and (e) reflection and refinement. Informed by the original project proposal and implementation science, the details of the measure emerged inductively during the developmental phase, driven by how sources of evidence could triangulate behaviors, attitudes, and artifacts for the indicators of each component. The realities facing each school early in implementation varied widely; each case study informed components operationalization. To complete the AMAIA, evaluation team members used qualitative and quantitative evidence collected to identify the quantitative score for component indicators on a scale from zero to two, where zero is “Not yet in place”, one is “Partially in place”, and two is “In place”. Then, team members described and referenced evidence that supports the score given. The AMAIA provides a quantitative scale that accounts for the qualitatively different approaches to adoption and adaptation, incorporating evidence like activities, artifacts, teacher and administrative efforts, organizational theory and development, beliefs, attitudes, and vision.

Additional quantitative data from the ArtCore teacher survey protocol provided more evidence of indicators’ level of implementation within AMAIA stages. The teacher survey is an integration of multiple scales that measure teachers’ reported beliefs about, (a) teaching for creativity, (b) the value and efficacy of arts integration, and (c) orientation to teaching and school culture. The validated teaching for creativity scales solicits teachers’ beliefs about their own self-efficacy, student potential, and societal value, as well as perceived environmental encouragement at their school (Rubenstein, McCoach, Siegle, 2013). Identified in Table 3, some of these scales were adapted to be retrospective based on experience in ArtCore and others were general to their teaching experience. Additionally, we developed a scale of teaching for creative engagement where teachers documented the frequency that they employed metacognitive and modeling approaches for students’ creative learning. The value and efficacy of arts integration scale and orientation to teaching and school culture scales were adapted from the My School, My Voice Survey by the validated Chicago Consortium on School Reform (2014). On these scales teachers provided responses about relational trust and school climate, collaboration, consistency of reforms, enjoyment of teaching, and orientation to professional growth opportunities.

After learning inductively about what the most salient and effective elements of modules appeared to be during Years 1 and 2, we created the ArtCore Module Design Guidelines as a means to evaluate the adherence of modules to the ArtCore principles.

To assess student’s creative production, we developed a creative assessment asking students to invent, draw, and describe in writing their own mythological creature (see attachment). Before the task, the assessment asks students to answer questions related to their creative self-efficacy with the task. After the task, the assessment asks students to reflect on and describe anything they would do in a similar task to make it more creative. Scoring the level of creative production will incorporate the Consensual Assessment Technique, a technique used extensively in prior research with high reliability, with seven raters scoring each task and reflection response. These tasks will help to determine any substantive differences in the levels of creative production between ArtCore school students and comparison school students. This protocol attached to this final report



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION E –Additional Information

10. Professional Development

a) Please list the grant related professional development activities in which instructional staff participated during this reporting period.

PD Activity	Purpose	Description of Participants (include number of each participant type – e.g., classroom teachers, art teachers etc.)	Approximate # of hours devoted to activity	Completion Date
1-Day Winter Institute	Deeper dive into arts integration, introduction to theater arts integration techniques, student work collaborative review, cross-site module feedback, structured reflection on progress and challenges, and feedback to project leadership team.	36 Classroom Teacher 5 ArtCore Weavers 4 Members from Project Leadership 2 Evaluation and research team members 1 guest dance instructor	8	2/3/18
Bi-weekly ArtCore Weaver meetings	To provide immediate feedback and support as a professional learning community with discussion topics presented each week by Lane Arts Council and EPIC staff	5 ArtCore Weavers 1-2 Members from Project Leadership	30	10/1/17 – 6/20/18
Monthly ArtCore Weaver Reflections	To capture the highs, lows, and insights during each week of implementation and to share learned lessons across Weavers.	5 ArtCore Weavers	30	10/1/17 – 6/17/18
ArtCore blog posts on relevant topics and research	To disseminate research and important components to the framework of the ArtCore model	~50 subscribers, including most teachers and principals involved in the project.	15	10/1/17 – 6/17/18
Weekly Classroom Teachers and Weaver meetings	To collaborate on learning objectives and design of arts integration module design	ArtCore Weaver and Teachers from each school	12	10/1/17 – 6/10/18
ArtCore workshops & strategic planning at Kelly Middle School	To identify gaps and lack of cohesion in school’s strategy for system improvement, theoretical framework, shared values, and attitudes. To strategize and plan new approaches to address issues and incorporate the ArtCore model to optimize impact and sustainability. Develop unifying framework through a profile of a Kelly learner.	25 6 th – 8 th grade teachers	20	10/1/17 – 6/30/18
ArtCore workshops & strategic planning at Hamlin Middle School	To identify gaps and lack of cohesion in school’s strategy for system improvement, theoretical framework, shared values, and attitudes. To strategize and plan new approaches to address issues and incorporate the ArtCore model to optimize impact and sustainability. Develop definition of STEAM for Hamlin community and generate	35 staff participating in 5 120-minute drama-based trainings	6	10/1/17 – 6/30/18



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

	unifying framework and strategies for cross-curriculum collaboration.			
ArtCore workshops & strategic planning at Cascade Middle School	To identify gaps and lack of cohesion in school’s strategy for system improvement, theoretical framework, shared values, and attitudes. To strategize and plan new approaches to address issues and incorporate the ArtCore model to optimize impact and sustainability.	8-10 staff members attended morning and afternoon workshops	6	10/1/17 – 6/30/18
ArtCore workshops & strategic planning at Oaklea Middle School	To identify gaps and lack of cohesion in school’s strategy for system improvement, theoretical framework, shared values, and attitudes. To strategize and plan new approaches to address issues and incorporate the ArtCore model to optimize impact and sustainability. Build plan, journey map from past decade of work at OCS, develop profile of a learner, and build strategic plan for next year of work to design and sustain the ArtCore model in their school.	All 5 th – 8 th grade teachers met for 10 hours of strategic planning	24	10/1/17 – 6/30/18
ArtCore workshops & strategic planning at Network Charter School	To identify gaps and lack of cohesion in school’s strategy for system improvement, theoretical framework, shared values, and attitudes. To strategize and plan new approaches to address issues and incorporate the ArtCore model to optimize impact and sustainability.	20 staff members attended full-day workshop	12	10/1/17 – 6/30/18
1-Day Spring Conference	To provide teachers exposure to new arts integration techniques and to network with other teachers in and out of the ArtCore project.	65 teachers	8 hours	4/21/18

- a) Are there professional development activities you proposed to develop in your application that you are no longer developing? Yes No. If Yes, Why?
- b) Are there professional development activities that you did not propose in your application that you are now conducting? Yes No. If Yes, Why?



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION E –Additional Information

11. Key Resources Developed

a) Please list the key resources that have been developed through this project (e.g., lesson plans, websites).

Name of Resource	Description of Resource and How it Will Be Used	Arts Focus/Core Content Focus	Completion Date
ArtCore Module Design Template Final Version	To provide the means of designing clear, standards-based lessons and modules that build around an integrated “big Idea,” essential questions, and Studio Habits of Mind	Multi-disciplinary focus	3/30/16 (ongoing refinement)
ArtCore Module Design Guidelines	To provide teachers and teaching artists guidelines and checklist to follow when designing a module. To provide the evaluation team a means of measuring adherence to design principles and components	Multi-disciplinary focus	9/30/16
ArtCore Measure of Adoption, Intensity, and Adaptation	To measure the level of implementation at each school.	Multi-disciplinary focus	9/30/16
20 Preliminary ArtCore Module Lesson Plans	Finalize exemplars of model and make tools and lessons accessible for replication by classroom teachers in the future.	Multi-disciplinary focus: Visual arts, music, theater	(ongoing)
ArtCore Website and Blog	To disseminate important information about the project and to make resources, best-practices, modules, videos, and research readily available. To provide space for teachers to share and collaborate and to eventually help organize and disseminate student portfolios of work.	Multi-disciplinary focus	(ongoing)
Introductory ArtCore Video – Creative Process	To communicate the philosophical foundation of the model to students, parents, teachers, and other stakeholders in an accessible way and to motivate students and teachers to “explore their ArtCore.” Disseminate via the ArtCore website and school websites. www.artcorelearning.org	Multi-disciplinary focus	5/20/15
Student Reflection Videos	To communicate the ArtCore experience annually from the student and teacher perspective to share with other students, current and future teacher participants, school leaders, board members, etc.	Multi-disciplinary focus	(ongoing)
Studio Habit of Mind Artist Profile Videos	To anchor the studio habits of mind for students and teachers, these videos showcase a local artist, providing a snapshot of what they do, the habits they rely on to do their work, and the impact they aim to have on the world. Additionally, each video includes sample classroom-based activities, additional	Multi-disciplinary focus	9/15/15 (ongoing refinement)



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

	detail about the artist, and reflection questions accessible through the project website.		
Project mash-up video to introduce the project to teachers, parents, and students	This video uses documented footage from across the sites, professional development experiences, and interviews with individual participants to profile what ArtCore is and what participants should expect to experience.	Multi-disciplinary focus	2/15/16
Math Anxiety Monsters Professional Learning series	This series includes 3 videos with authentic student, teacher, and integration specialists actors from the ArtCore project, designed with extensive teacher input and feedback. The series will include an introductory video for students and teachers, a “nuts and bolts” video to help teachers design the integration, and a video with ideas for assessment, extensions, and curricular application. Additionally, resources will include: lesson plans, other online resources, bullet points from research, and a firsthand account from math teachers along with research about practices that cause anxiety and solutions that teachers can offer to students to alleviate anxiety.	Math and visual arts	9/30/17 (and still undergoing refinement)
Tableaux Vivants Professional Learning series	This series includes 3 videos with authentic student, teacher, and integration specialists actors from the ArtCore project, designed with extensive teacher input and feedback. The series will include an introductory video for students and teachers, a “nuts and bolts” video to help teachers design the integration, and a video with ideas for assessment, extensions, and curricular application. Additionally, resources will include: lesson plans, rubrics, ways to give feedback, and exemplars of application and extensions from the ArtCore project.	Drama and cross-content	(ongoing)
Community of Practice workshop activities, agendas, and facilitation guides	These resources document the activities used across workshops provided to teachers and school teams for future used and adaptation.	Multi-disciplinary focus	(ongoing)
Student work exemplars	We have documented student work examples to provide exemplars and create a portfolio of evidence of student learning for the ArtCore project and website	Multi-disciplinary focus	(ongoing)
School-specific videos to describe the project’s efforts and progress at each school for a broad audience	We have developed a short video for each school with interviews from teachers and administrators to describe the effort and vision of the project for parents, school board, and community members	Multi-disciplinary focus	(ongoing)
Professional Development strategies and workshops	We have documented the strategies and workshops provided to schools and teachers.	Multi-disciplinary focus	(ongoing)
Research presentations	Presented at professional conferences and project institutes and disseminated through project website.	Multi-disciplinary focus	(ongoing)

b) Are there resources you proposed to develop in your application that you are no longer developing? Yes No. If Yes, Why?



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

c) Are there resources you did not propose in your application that you are now developing? Yes No. If Yes, Why?

SECTION E –Additional Information

12. Evaluation

a) Please list the evaluation activities that occurred during this reporting period.

Evaluation Activities	Key Findings	How findings were or will be used	Associated Performance Measure #	Completion Date
Approved Institutional Review Board renewal	No Findings from this reporting period	No Findings	All	2/9/18
Winter and Spring administration of ArtCore survey protocol for ~1,000 students participating in year 3 treatment and non-equivalent comparison group	Improvements in English Language Arts, Math, and Engagement across project schools.	These findings will support the efforts of buy-in across schools	PM 2.1, 2.2, 2.3, 3.1, 3.6, 4.2	6/15/18
Conducted over 50 classroom observations of teachers and teaching artists using our own observation protocol.	Improvements in teacher capacity and practices for teaching for creative engagement and arts integration from the Fall to the Spring.	Continue to refine measure, provide feedback to teachers, and look for professional development opportunities.	PM 3.2 & 4.1	6/15/18
Conducted over 5 hours of student interviews and focus groups	Overwhelmingly students have had a positive experience and prefer the arts integration approach to learning in only one content area or discipline at a time. Students report developing deeper relationships with their teachers when their teacher takes creative risks. Students report benefits of applying the habits of mind across learning in and out of school.	Report findings back to schools to help provide the student perspective.	PM 3.5	6/15/18



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

Conducted teacher and teaching artist surveys	Survey results and interview data show improvements in perception of benefits of arts integration, relational trust of faculty, and openness to collaboration.	Identify successes and needs for sustainability	PM 4.3	8/15/18
Published commentary describing the framework of creative engagement and embodied learning in arts integration	Research and theory in affective neuroscience, educational psychology, and creativity provides strong support for the role that creative engagement through arts integration should play in healthy adolescent development and effective learning.	To clarify the design principles in arts integration	All	9/30/18
Published qualitative study about teacher development and leadership in schools through arts integration	Using an organizational learning framework to analyze data from the teacher perspective suggests that teacher empowerment, motivation, and enthusiasm in arts integration must be considered in designing the implementation process.	To refine the approach to engaging teachers	All	9/30/18

- b) Are there evaluation activities that you proposed in your application that you are no longer conducting? Yes No. If Yes, Why?
- c) Are there evaluation activities that you did not propose in your application that you are now conducting? Yes No. If Yes, Why?
- d) Select the primary evaluation methodology being used to examine the impact of the project on student outcomes
- Experimental study
 - Quasi-Experimental study
 - Other. *Describe:* [Click here to enter text.](#)
- e) Indicate the extent to which this study may meet What Works Clearinghouse Evidence Standards:
- May meet What Works Clearinghouse Evidence Standards **Without Reservations**
 - Will not meet What Works Clearinghouse Evidence Standards. Explain:
 - May meet What Works Clearinghouse Evidence Standards **With Reservations**



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION E –Additional Information

13. Partnerships

a) Please list all project partners.

Partner Name <i>(include all partners listed in your application and all new partners)</i>	Role and Activities	Current Partner	Partner is a key decision maker
Lane Arts Council	Program Coordination and Project Leadership	Yes	Yes
Inflexion (formerly EPIC)	Principal Investigator, Research, Vision, and Project Management and Leadership	Yes	Yes
Oregon Research Institute	External Evaluation and Scientific Methodology	Yes	No
Media Arts Institute	Video development	Yes	No
University of Oregon Arts and Administration Department	Training and teaching artist support	Yes	No
Eugene 4J School District	Participating ArtCore school and comparison sites	Yes	No
Bethel School District	Participating ArtCore school and comparison sites	Yes	No
Junction City School District	Participating ArtCore school	Yes	No
Network Charter School	Participating ArtCore school	Yes	No

b) Has the role of any of your partners changed from what you proposed in your application? Yes No. If Yes, Why?

14. Dissemination

a) Is dissemination scheduled for the current program year? Yes No. If “Yes”, please fill in the chart below. If “No”, Why Not?

Dissemination Topic	Dissemination Method	Scheduled Completion	Actual Completion
Arts Integration for Creative Engagement Design Process and Examples	Published through ArtCore website: www.artcorelearning.org And through a professional journal publication for practitioners	6/30/17	(ongoing)
Longitudinal Effects of Arts Integration on students Creativity, Motivation, Engagement, and Academic Achievement in Middle School	Disseminated to What Works Clearinghouse and published in professional journal focused on educational effectiveness.	3/15/19	(ongoing)
Different trajectories of creative development across middle school years and early adolescence and the role of arts integration, support for creativity and adaptive and maladaptive factors at the individual level	Presented at a professional conference and published in professional research journal.	6/30/19	(ongoing)
Development of Pedagogical Artists	A book proposal to profile different types of creative development of teachers, diverse experiences and manifestations of arts integration design	6/30/19	(ongoing)
Video documentation of project progress, research and evaluation results, and teaching and learning experiences	ArtCore website: www.artcorelearning.org	ongoing	ongoing



**U.S. Department of Education
Grant Performance Report
Project Status**

PR/Award # (11 characters): U351D140063

SECTION E –Additional Information

Progress Towards Meeting Program Level Priorities

16. How many Priorities did you address in your application? ____2____

Complete the table below for each priority addressed:

Priority Name	How was the priority addressed during the reporting period?
Absolute Priority: Evidence of Effectiveness	1) Development of integrated standards-based arts education in core academic areas 2) Strengthening standards-based arts education in middle school curriculum, 3) Design and launch of scientifically rigorous quasi-experimental longitudinal study to research effectiveness of model for improving academic achievement and other outcomes of success and readiness.
Preference Priority 2: Technology	High-quality multimedia resources and digital tools to increase the effectiveness and sustainability of arts integration under development currently. The ArtCore curriculum modules with tools, standards, strategies, and customized videos will be available through an ArtCore website by spring of 2017. Students will begin to work with technology, such as video cameras and editing software, to profile their work and learn about various tech-based applications of the arts, such as app and game design.