

# **U.S. Department of Education**

**Washington, D.C. 20202-5335**



## **APPLICATION FOR GRANTS UNDER THE**

**PROFESSIONAL DEVELOPMENT FOR ART EDUCATORS GRANT PROGRAM**

**CFDA # 84.351C**

**PR/Award # U351C080028**

**Grants.gov Tracking#: GRANT00424243**

Closing Date: FEB 29, 2008

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This application was generated using the PDF functionality. The PDF functionality automatically numbers the pages in this application. Some pages/sections of this application may contain 2 sets of page numbers, one set created by the applicant and the other set created by e-Application's PDF functionality. Page numbers created by the e-Application PDF functionality will be preceded by the letter e (for example, e1, e2, e3, etc.).

**Application for Federal Assistance SF-424** Version 02

<b>* 1. Type of Submission:</b> <input type="radio"/> Preapplication <input checked="" type="radio"/> Application <input type="radio"/> Changed/Corrected Application	<b>* 2. Type of Application:</b> <input checked="" type="radio"/> New <input type="radio"/> Continuation <input type="radio"/> Revision	<b>* If Revision, select appropriate letter(s):</b> <input type="text"/> <b>* Other (Specify)</b> <input type="text"/>
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<b>* 3. Date Received:</b> <input type="text" value="02/28/2008"/>	<b>4. Applicant Identifier:</b> <input type="text"/>
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<b>5a. Federal Entity Identifier:</b> <input type="text"/>	<b>* 5b. Federal Award Identifier:</b> <input type="text"/>
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**State Use Only:**

<b>6. Date Received by State:</b> <input type="text"/>	<b>7. State Application Identifier:</b> <input type="text"/>
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**8. APPLICANT INFORMATION:**

**\* a. Legal Name:**

<b>* b. Employer/Taxpayer Identification Number (EIN/TIN):</b> <input type="text" value="13-6400434"/>	<b>* c. Organizational DUNS:</b> <input type="text" value="103669289"/>
---	--

**d. Address:**

<b>* Street1:</b>	<input type="text" value="400 First Avenue"/>
<b>Street2:</b>	<input type="text"/>
<b>* City:</b>	<input type="text" value="New York"/>
<b>County:</b>	<input type="text"/>
<b>* State:</b>	<input type="text" value="NY: New York"/>
<b>Province:</b>	<input type="text"/>
<b>* Country:</b>	<input type="text" value="USA: UNITED STATES"/>
<b>* Zip / Postal Code:</b>	<input type="text" value="10010"/>

**e. Organizational Unit:**

<b>Department Name:</b> <input type="text"/>	<b>Division Name:</b> <input type="text"/>
---	---

**f. Name and contact information of person to be contacted on matters involving this application:**

<b>Prefix:</b> <input type="text"/>	<b>* First Name:</b> <input type="text" value="Katherine"/>
<b>Middle Name:</b> <input type="text"/>	
<b>* Last Name:</b> <input type="text" value="London"/>	
<b>Suffix:</b> <input type="text"/>	
<b>Title:</b> <input type="text"/>	
<b>Organizational Affiliation:</b> <input type="text"/>	
<b>* Telephone Number:</b> <input type="text" value="212-802-1585"/>	<b>Fax Number:</b> <input type="text"/>
<b>* Email:</b> <input type="text" value="KLondon2@schools.nyc.gov"/>	

**Application for Federal Assistance SF-424**

Version 02

**9. Type of Applicant 1: Select Applicant Type:**

C: City or Township Government

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

**\* 10. Name of Federal Agency:**

U.S. Department of Education

**11. Catalog of Federal Domestic Assistance Number:**

84.351

CFDA Title:

Arts in Education

**\* 12. Funding Opportunity Number:**

ED-GRANTS-011008-001

\* Title:

Professional Development for Arts Educators (PDAE) Program CFDA 84.351C

**13. Competition Identification Number:**

84-351C2008-3

Title:

**14. Areas Affected by Project (Cities, Counties, States, etc.):**

**\* 15. Descriptive Title of Applicant's Project:**

Communication and Socialization Through the Arts: A Multidisciplinary Approach for Students with Autism

Attach supporting documents as specified in agency instructions.

**Application for Federal Assistance SF-424**

Version 02

**16. Congressional Districts Of:**

\* a. Applicant

\* b. Program/Project

Attach an additional list of Program/Project Congressional Districts if needed.

**17. Proposed Project:**

\* a. Start Date:

\* b. End Date:

**18. Estimated Funding (\$):**

* a. Federal	<input type="text" value="350,000.00"/>
* b. Applicant	<div style="background-color: #90EE90; padding: 5px;">(b)(4)</div>
* c. State	
* d. Local	
* e. Other	
* f. Program Income	
* g. TOTAL	

**\* 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**

- a. This application was made available to the State under the Executive Order 12372 Process for review on .
- b. Program is subject to E.O. 12372 but has not been selected by the State for review.
- c. Program is not covered by E.O. 12372.

**\* 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes", provide explanation.)**

- Yes
- No

**21. \*By signing this application, I certify (1) to the statements contained in the list of certifications\*\* and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances\*\* and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)**

**\*\* I AGREE**

\*\* The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

**Authorized Representative:**

Prefix:  \* First Name:   
Middle Name:   
\* Last Name:   
Suffix:

\* Title:

\* Telephone Number:  Fax Number:

\* Email:

\* Signature of Authorized Representative:  \* Date Signed:

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Standard Form 424 (Revised 10/2005)  
Prescribed by OMB Circular A-102

**Application for Federal Assistance SF-424**

Version 02

**\* Applicant Federal Debt Delinquency Explanation**

The following field should contain an explanation if the Applicant organization is delinquent on any Federal Debt. Maximum number of characters that can be entered is 4,000. Try and avoid extra spaces and carriage returns to maximize the availability of space.

# Attachments

AdditionalCongressionalDistricts

**File Name**

**Mime Type**

AdditionalProjectTitle

**File Name**

**Mime Type**



**U.S. DEPARTMENT OF EDUCATION**

**BUDGET INFORMATION**

**NON-CONSTRUCTION PROGRAMS**

OMB Control Number: 1890-0004

Expiration Date: 06/30/2005

Name of Institution/Organization:  
District 75/New York City Depart...

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION A - BUDGET SUMMARY**

**U.S. DEPARTMENT OF EDUCATION FUNDS**

Budget Categories	Project Year 1(a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	\$ 13,000	\$ 13,000	\$ 13,000	\$ 0	\$ 0	\$ 39,000
2. Fringe Benefits	\$ 2,600	\$ 2,600	\$ 2,600	\$ 0	\$ 0	\$ 7,800
3. Travel	\$ 2,000	\$ 2,000	\$ 2,000	\$ 0	\$ 0	\$ 6,000
4. Equipment	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
5. Supplies	\$ 28,000	\$ 28,000	\$ 28,000	\$ 0	\$ 0	\$ 84,000
6. Contractual	\$ 292,575	\$ 292,575	\$ 292,575	\$ 0	\$ 0	\$ 877,725
7. Construction	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
8. Other	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
9. Total Direct Costs (lines 1-8)	\$ 338,175	\$ 338,175	\$ 338,175	\$ 0	\$ 0	\$ 1,014,525
10. Indirect Costs*	\$ 11,825	\$ 11,825	\$ 11,825	\$ 0	\$ 0	\$ 35,475
11. Training Stipends	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
12. Total Costs (lines 9-11)	\$ 350,000	\$ 350,000	\$ 350,000	\$ 0	\$ 0	\$ 1,050,000

**\*Indirect Cost Information (To Be Completed by Your Business Office):**

If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government?  Yes  No

(2) If yes, please provide the following information:

Period Covered by the Indirect Cost Rate Agreement: From: 7/1/2007 To: 6/30/2008 (mm/dd/yyyy)

Approving Federal agency:  ED  Other (please specify): \_\_\_\_\_

(3) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:

Is included in your approved Indirect Cost Rate Agreement? or,  Complies with 34 CFR 76.564(c)(2)?



**U.S. DEPARTMENT OF EDUCATION**

**BUDGET INFORMATION**

**NON-CONSTRUCTION PROGRAMS**

OMB Control Number: 1890-0004

Expiration Date: 06/30/2005

Name of Institution/Organization:  
District 75/New York City Depart...

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION B - BUDGET SUMMARY**

**NON-FEDERAL FUNDS**

Budget Categories	Project Year 1(a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
2. Fringe Benefits	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
3. Travel	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
4. Equipment	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
5. Supplies	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
6. Contractual	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
7. Construction	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
8. Other	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
9. Total Direct Costs (lines 1-8)	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
10. Indirect Costs	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
11. Training Stipends	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
12. Total Costs (lines 9-11)	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0

## ASSURANCES - NON-CONSTRUCTION PROGRAMS

OMB Approval No. 4040-0007  
Expiration Date 04/30/2008

Public reporting burden for this collection of information is estimated to average 15 minutes per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0040), Washington, DC 20503.

**PLEASE DO NOT RETURN YOUR COMPLETED FORM TO THE OFFICE OF MANAGEMENT AND BUDGET. SEND IT TO THE ADDRESS PROVIDED BY THE SPONSORING AGENCY.**

**NOTE:** Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the awarding agency. Further, certain Federal awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

As the duly authorized representative of the applicant, I certify that the applicant:

1. Has the legal authority to apply for Federal assistance and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project cost) to ensure proper planning, management and completion of the project described in this application.
2. Will give the awarding agency, the Comptroller General of the United States and, if appropriate, the State, through any authorized representative, access to and the right to examine all records, books, papers, or documents related to the award; and will establish a proper accounting system in accordance with generally accepted accounting standards or agency directives.
3. Will establish safeguards to prohibit employees from using their positions for a purpose that constitutes or presents the appearance of personal or organizational conflict of interest, or personal gain.
4. Will initiate and complete the work within the applicable time frame after receipt of approval of the awarding agency.
5. Will comply with the Intergovernmental Personnel Act of 1970 (42 U.S.C. §§4728-4763) relating to prescribed standards for merit systems for programs funded under one of the 19 statutes or regulations specified in Appendix A of OPM's Standards for a Merit System of Personnel Administration (5 C.F.R. 900, Subpart F).
6. Will comply with all Federal statutes relating to nondiscrimination. These include but are not limited to: (a) Title VI of the Civil Rights Act of 1964 (P.L. 88-352) which prohibits discrimination on the basis of race, color or national origin; (b) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. §§1681-1683, and 1685-1686), which prohibits discrimination on the basis of sex; (c) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. §794), which prohibits discrimination on the basis of handicaps; (d) the Age Discrimination Act of 1975, as amended (42 U.S.C. §§6101-6107), which prohibits discrimination on the basis of age; (e) the Drug Abuse Office and Treatment Act of 1972 (P.L. 92-255), as amended, relating to nondiscrimination on the basis of drug abuse; (f) the Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act of 1970 (P.L. 91-616), as amended, relating to nondiscrimination on the basis of alcohol abuse or alcoholism; (g) §§523 and 527 of the Public Health Service Act of 1912 (42 U.S.C. §§290 dd-3 and 290 ee- 3), as amended, relating to confidentiality of alcohol and drug abuse patient records; (h) Title VIII of the Civil Rights Act of 1968 (42 U.S.C. §§3601 et seq.), as amended, relating to nondiscrimination in the sale, rental or financing of housing; (i) any other nondiscrimination provisions in the specific statute(s) under which application for Federal assistance is being made; and, (j) the requirements of any other nondiscrimination statute(s) which may apply to the application.
7. Will comply, or has already complied, with the requirements of Titles II and III of the Uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970 (P.L. 91-646) which provide for fair and equitable treatment of persons displaced or whose property is acquired as a result of Federal or federally-assisted programs. These requirements apply to all interests in real property acquired for project purposes regardless of Federal participation in purchases.
8. Will comply, as applicable, with provisions of the Hatch Act (5 U.S.C. §§1501-1508 and 7324-7328) which limit the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.

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Prescribed by OMB Circular A-102

Tracking Number: GRANT00424243

9. Will comply, as applicable, with the provisions of the Davis- Bacon Act (40 U.S.C. §§276a to 276a-7), the Copeland Act (40 U.S.C. §276c and 18 U.S.C. §874), and the Contract Work Hours and Safety Standards Act (40 U.S.C. §§327- 333), regarding labor standards for federally-assisted construction subagreements.
10. Will comply, if applicable, with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is \$10,000 or more.
11. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. §§1451 et seq.); (f) conformity of Federal actions to State (Clean Air) Implementation Plans under Section 176(c) of the Clean Air Act of 1955, as amended (42 U.S.C. §§7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended (P.L. 93-523); and, (h) protection of endangered species under the Endangered Species Act of 1973, as amended (P.L. 93- 205).
12. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. §§1271 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.
13. Will assist the awarding agency in assuring compliance with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. §470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. §§469a-1 et seq.).
14. Will comply with P.L. 93-348 regarding the protection of human subjects involved in research, development, and related activities supported by this award of assistance.
15. Will comply with the Laboratory Animal Welfare Act of 1966 (P.L. 89-544, as amended, 7 U.S.C. §§2131 et seq.) pertaining to the care, handling, and treatment of warm blooded animals held for research, teaching, or other activities supported by this award of assistance.
16. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. §§4801 et seq.) which prohibits the use of lead-based paint in construction or rehabilitation of residence structures.
17. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."
18. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations, and policies governing this program.

<p>* SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL Katherine London</p>	<p>* TITLE Instructional Specialist for the Arts</p>
<p>* APPLICANT ORGANIZATION District 75/New York City Department of Education</p>	<p>* DATE SUBMITTED 02-28-2008</p>

Standard Form 424B (Rev. 7-97) Back

## DISCLOSURE OF LOBBYING ACTIVITIES

Complete this form to disclose lobbying activities pursuant to 31 U.S.C. 1352  
(See reverse for public burden disclosure.)

Approved by OMB

0348-0046

<p>1. * Type of Federal Action:</p> <p><input type="checkbox"/> a. contract</p> <p><input checked="" type="checkbox"/> b. grant</p> <p><input type="checkbox"/> c. cooperative agreement</p> <p><input type="checkbox"/> d. loan</p> <p><input type="checkbox"/> e. loan guarantee</p> <p><input type="checkbox"/> f. loan insurance</p>	<p>2. * Status of Federal Action:</p> <p><input type="checkbox"/> a. bid/offer/application</p> <p><input checked="" type="checkbox"/> b. initial award</p> <p><input type="checkbox"/> c. post-award</p>	<p>3. * Report Type:</p> <p><input checked="" type="checkbox"/> a. initial filing</p> <p><input type="checkbox"/> b. material change</p> <p>For Material Change Only:</p> <p>year                      quarter</p> <p>date of last report</p>
<p>4. Name and Address of Reporting Entity:</p> <p><input checked="" type="checkbox"/> Prime    <input type="checkbox"/> SubAwardee    Tier if known:</p> <p>* Name: District 75/New York City Department of Education</p> <p>* Address: 400 First Avenue  New York  NY: New York  10010</p> <p>Congressional District, if known:</p>		<p>5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:</p>
<p>6. * Federal Department/Agency:</p> <p>N/A</p>	<p>7. * Federal Program Name/Description: Arts in Education</p> <p>CFDA Number, if applicable: 84.351</p>	
<p>8. Federal Action Number, if known:</p>	<p>9. Award Amount, if known:</p>	
<p>10. a. Name and Address of Lobbying Registrant (if individual, complete name):</p> <p>* Name: N/A</p> <p>N/A</p> <p>* Address:</p>	<p>b. Individual Performing Services (including address if different from No. 10a):</p> <p>* Name: N/A</p> <p>N/A</p>	
<p>11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.</p>		<p>* Signature: Katherine London</p> <p>* Name: Bonnie  Brown</p> <p>Title: Superintendent</p> <p>Telephone No.:</p> <p>Date: 02-28-2008</p>

**Public Burden Disclosure Statement**

According to the Paperwork Reduction Act, as amended, no persons are required to respond to a collection of information unless it displays a valid OMB Control Number. The valid OMB control number for this information collection is OMB No. 0348-0046. Public reporting burden for this collection of information is estimated to average 10 minutes per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0046), Washington, DC 20503.

## NOTICE TO ALL APPLICANTS

The purpose of this enclosure is to inform you about a new provision in the Department of Education's General Education Provisions Act (GEPA) that applies to applicants for new grant awards under Department programs. This provision is Section 427 of GEPA, enacted as part of the Improving America's Schools Act of 1994 (Public Law (P.L.) 103-382).

### To Whom Does This Provision Apply?

Section 427 of GEPA affects applicants for new grant awards under this program. **ALL APPLICANTS FOR NEW AWARDS MUST INCLUDE INFORMATION IN THEIR APPLICATIONS TO ADDRESS THIS NEW PROVISION IN ORDER TO RECEIVE FUNDING UNDER THIS PROGRAM.**

(If this program is a State-formula grant program, a State needs to provide this description only for projects or activities that it carries out with funds reserved for State-level uses. In addition, local school districts or other eligible applicants that apply to the State for funding need to provide this description in their applications to the State for funding. The State would be responsible for ensuring that the school district or other local entity has submitted a sufficient section 427 statement as described below.)

### What Does This Provision Require

Section 427 requires each applicant for funds (other than an individual person) to include in its application a description of the steps the applicant proposes to take to ensure equitable access to, and participation in, its Federally-assisted program for students, teachers, and other program beneficiaries with special needs. This provision allows applicants discretion in developing the required description. The statute highlights six types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, or age. Based on local circumstances, you should determine whether these or other barriers may prevent your students, teachers, etc. from such access or participation in, the Federally-funded project or activity. The description in your application of steps to be taken to overcome these barriers need not be lengthy; you may provide a clear and succinct

description of how you plan to address those barriers that are applicable to your circumstances. In addition, the information may be provided in a single narrative, or, if appropriate, may be discussed in connection with related topics in the application.

Section 427 is not intended to duplicate the requirements of civil rights statutes, but rather to ensure that, in designing their projects, applicants for Federal funds address equity concerns that may affect the ability of certain potential beneficiaries to fully participate in the project and to achieve to high standards. Consistent with program requirements and its approved application, an applicant may use the Federal funds awarded to it to eliminate barriers it identifies.

### What are Examples of How an Applicant Might Satisfy the Requirement of This Provision?

The following examples may help illustrate how an applicant may comply with Section 427.

- (1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.
- (2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.
- (3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

We recognize that many applicants may already be implementing effective steps to ensure equity of access and participation in their grant programs, and we appreciate your cooperation in responding to the requirements of this provision.

### Estimated Burden Statement for GEPA Requirements

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. The valid OMB control number for this information collection is 1890-0007. The time required to complete this information collection is estimated to average 1.5 hours per response, including the time to review instructions, search existing data resources, gather the data needed, and complete and review the information collection. **If you have any comments concerning the accuracy of the time estimate(s) or suggestions for improving this form, please write to:** Director, Grants Policy and Oversight Staff, U.S. Department of Education, 400 Maryland Avenue, SW (Room 3652, GSA Regional Office Building No. 3), Washington, DC 20202-4248.

## Attachment Information

File Name

5947-GEPA.doc

Mime Type

application/msword

## **Notification of Non-Discrimination Policy/General Education Provisions Act (GEPA) Section 427**

It is the policy of the Department of Education of the City of New York to provide educational and employment opportunities without regard to race, color, religion, creed, ethnicity, national origin, alienage, citizenship status, age, marital status, partnership status, disability, sexual orientation, gender (sex), military status, prior record of arrest or conviction, except as permitted by law, predisposing genetic characteristics, or status as a victim of domestic violence, sexual offenses and stalking, and to maintain an environment free of harassment on any of the above noted grounds, including sexual harassment or retaliation.

This policy is in accordance with Title VI and Title VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Age Discrimination in Employment Act of 1967, Section 503 and Section 504 of the Rehabilitation Act of 1973, Fair Labor Standards Amendments of 1974, Immigration Reform and Control Act of 1986, The Americans with Disabilities Act of 1990, Civil Rights Act of 1991, New York State and City Human Rights Laws and Provisions of Non-Discrimination in Collective Bargaining Agreements of the Department of Education of the City of New York.

Since District 75 complies with the Americans with Disabilities Act, we have no barriers to prevent students, parents, teachers and other project participants from equitable access and participation. As a School District that is specifically designated to serve students with special needs, we are accustomed to developing and implementing adaptations to accommodate all groups with special needs. Children who are bilingual or challenged with handicapping conditions will be able to fully participate in all current District 75 services and interventions. For example, a deaf child will have an American Sign Language teacher or interpreter during program activities, as they would during their regular school classes in our district. Parents who are non-English speaking will have notices and materials provided in their native languages and access to bilingual interpreters.

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## CERTIFICATION REGARDING LOBBYING

### Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

### Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

<b>* APPLICANT'S ORGANIZATION</b> District 75/New York City Department of Education	
<b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b> Prefix:        * First Name: Katherine        Middle Name: * Last Name: London        Suffix:        * Title: Instructional Specialist for the Arts	
<b>* SIGNATURE: Katherine London</b>	<b>* DATE: 02/28/2008</b>

# SUPPLEMENTAL INFORMATION REQUIRED FOR DEPARTMENT OF EDUCATION GRANTS

## 1. Project Director

**\* Name:**

Katherine

London

**\* Address:**

400 First Avenue

New York

NY: New York

10010

USA: UNITED STATES

**\* Phone Number:**

212-802-1585

**Fax Number:**

**Email:**

## 2. Applicant Experience:

Yes  No  Not applicable to this program

## 3. Human Subjects Research

Are any research activities involving human subjects planned at any time during the proposed project Period?

Yes  No

Are ALL the research activities proposed designated to be exempt from the regulations?

Yes Provide Exemption(s) #:

No Provide Assurance #, if available:

**Please attach an explanation Narrative:**

FileName

MimeType

# Project Narrative

## Abstract Narrative

### Attachment 1:

Title: Pages: Uploaded File: **4079-Abstract\_CSA\_08.pdf**

# **COMMUNICATION AND SOCIALIZATION THROUGH THE ARTS**

***A Multidisciplinary Approach for Students with Autism***

*Addressing the communication and socialization challenges of students with autism through arts-based approaches, disseminated via professional development, reflective practice and collegial clinical supervision.*

**CFDA 84.351C**

**Professional Development for Arts Educators Program**

**Submitted to:**

**Morgan S. Brown – Assistant Deputy Secretary for Innovation and Improvement  
US Department of Education  
Department of Innovation and Improvement  
400 Maryland Avenue SW, Room 4W246A  
Washington DC 20202**

**Submitted by:**

**Bonnie Brown – Superintendent  
Katherine London – Arts Instructional Specialist  
District 75 Citywide Programs – The Department of Education for the City of New York  
400 First Avenue  
New York NY 10010**

**Phone: (212) 802-1622**

**Fax: (212) 802-1527**

**And**

**Dr. Jennifer Raine – Director of Special Programs  
Manhattan New Music Project  
303 West 42<sup>nd</sup> Street, Suite 614  
New York NY 10036  
Phone: (212) 977-1070  
Fax: (212) 977-1069**

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# **COMMUNICATION & SOCIALIZATION THROUGH THE ARTS PROJECT ABSTRACT**

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District 75, which serves 23,000 students with special needs in New York City, in partnership with the Manhattan New Music Project (MNMP), is seeking funding for a three-year, interdisciplinary arts initiative. Based on our long-standing collaboration with MNMP, we propose *Communication and Socialization through the Arts (CSA)*, a professional development program for arts and classroom teachers of students on the autism spectrum.

CSA is a professional development program designed to address communication and socialization challenges of students with autism, using arts-based approaches. Through a series of professional development workshops and extensive in-school support, participating teachers will learn skills and strategies across all arts disciplines (drama, music, dance, and visual arts) to improve communication and socialization skills. Arts teachers will benefit not only by incorporating these strategies into their arts activities, but also by developing an increased awareness of their students' Individualized Education Program (IEP) goals, and the role of arts classes in supporting IEP achievement. Classroom teachers will benefit by exposure to arts-based strategies designed to improve student outcomes, thus increasing their ability to create differentiated plans for achieving each students' IEP goals.

Our standards-based professional development model focuses each year on a group of 48 teachers, representing arts and academic teachers from 16 District 75 school sites, who will attend a series of intensive professional workshops. These workshops will offer both activities and strategies, and opportunity for reflective practice and peer input. Participants will also receive ongoing school-based support in the form of partnership with MNMP's teaching artists. At the end of each program year, participating teachers and teaching artists will develop best practices for integrative arts education based on their classroom experiences, creating a lasting resource for all educators.

Program evaluation will be conducted by Dr. Rob Horowitz, a nationally recognized arts and education researcher, and recent contributor to *Critical Links: Learning in the Arts and Student Academic and Social Development*, published by the Arts Education Partnership.

# Project Narrative

## Project Narrative

### Attachment 1:

Title: Pages: Uploaded File: **7225-Mandatory\_Complete\_Narrative\_CSA\_08.pdf**

### Attachment 2:

Title: Pages: Uploaded File: **9180-TOC\_CSA\_08.pdf**

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# **COMMUNICATION AND SOCIALIZATION THROUGH THE ARTS**

## ***A Multidisciplinary Approach for Students with Autism***

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### **Introduction**

It is the mission of District 75 to provide educational, vocational and behavioral programs for students with special needs in New York City. The environment of special education provides great challenges and requires instructional creativity and ongoing training to provide high quality education to all our students. We wish to build upon our previous, very successful collaborations with the Manhattan New Music Project (MNMP) funded under CFDA 84.351C, *Creative Music Educators*, and *Creative and Integrative Arts Educators*,<sup>1</sup> as well as our current pilot project, *Opening the World for Students with Autism*, funded by the New York State Council on the Arts. We therefore propose ***Communication and Socialization through the Arts***, a school-based professional development initiative for arts educators and classroom teachers to help serve the needs of students on the autism spectrum.

**The Educational Environment:** District 75 strives to meet the educational needs of 23,000 students from across the city's five boroughs who have severe cognitive, emotional and physical challenges, ages 4 to 21. Of the students we serve, 78% are eligible for Title I support, and the overwhelming majority (84%) are from minority populations. Approximately 25% of District 75's twenty-three thousand students are on the autism spectrum.

Our district promotes challenging educational experiences that enable all students, commensurate with their abilities, to become participants and contributing members of society. Our comprehensive programs include academic intervention services and are dedicated to improving students' performance and maximizing their potential both within our schools and in the larger community. In order for our students to become actively engaged, life-long learners, we

believe our teachers require and deserve access to the most powerful instructional practices through ongoing, collaborative and growth-oriented professional development.

**The Manhattan New Music Project (MNMP):** Founded in 1990, MNMP fosters interdisciplinary approaches to the arts by creating hands-on music and arts education programs in New York City's public schools. MNMP's objective is to incorporate artistic creation, improvisation and performance into everyday classroom learning to empower children to become inquisitive creators. In FY2007-08, MNMP's classroom programs and staff development workshops reached roughly 250 teachers and 9,500 students throughout New York City. *Communication and Socialization through the Arts* will be an extension of District 75's very successful collaborations with MNMP begun under CFDA 84.351C, and builds upon practices developed in *Open the World to Students with Autism*, a joint pilot project created by MNMP and District 75, and funded by the New York State Council on the Arts. MNMP currently has an approved contract for Professional Development in the Arts with the New York City Department of Education.

**The Program Concept:** *Communication and Socialization through the Arts* is a professional development program designed to address communication and socialization challenges of students with autism, using arts-based approaches. Through a series of professional development workshops and extensive in-school support, participating teachers will learn skills and strategies across all arts disciplines (drama, music, dance, and visual arts) to improve student outcomes. Classroom teachers will benefit by exposure to differentiated arts-based strategies designed to help students achieve their Individualized Education Program (IEP) goals. Arts teachers will benefit not only by incorporating these strategies into their arts activities, but also by developing an increased awareness of their students' IEP goals, and the role of arts classes in supporting IEP achievement. Teachers will also share their training and experience with other educators both within their own schools and throughout District 75 through regularly scheduled meetings.

## 1. SIGNIFICANCE

In addressing the needs of students with autism, we have chosen to include both arts teachers and classroom teachers in the *Communication and Socialization through the Arts* (CSA) program. Each group has strengths we wish to draw upon, as well as challenges we plan to address.

**Arts Teachers in District 75:** Although District 75's arts teachers are knowledgeable in their content areas, many lack specific training in working with autistic populations. While more than capable of developing programs that meet state and local arts standards, arts teachers tend to be less aware than classroom teachers of students' Individualized Education Program (IEP) goals. Through the CSA program, arts teachers will develop and implement differentiated arts activities based on students' IEPs, with the goal of improving communication and socialization skills.

**Classroom Teachers in District 75:** District 75's classroom teachers are well attuned to autistic students' IEP goals regarding communication and socialization, but most lack exposure to arts-based approaches designed to improve student competence in these areas. Through the CSA program, classroom teachers will explore a wide range of such activities across all arts disciplines, thus increasing their ability to create differentiated plans for achieving each students' IEP goals.

**Training and Retention of Qualified Teachers:** Due to a chronic shortage, New York City schools are constantly challenged to recruit and retain qualified teachers, particularly in District 75. Many new teacher recruits are teaching fellows who are still working towards their certification. As many as 40-50% leave their positions within the first five years. We have seen significant evidence that programs structured in a manner similar to *Communication and Socialization through the Arts* help train and retain highly qualified and motivated teachers. In the Year 1 evaluation report for the *Creative Music Educators* program (CME), a recently

recruited music teacher describes her experience with CME, and the impact it had on her decision to remain in her job:

I don't think I could have done it without this program, this year. Especially being a new teacher. I've said to my supervisors, 'You hear so many things about new teachers and how they drop out, and it's because there's not enough support.' And if I hadn't had this support [from CME], and if I hadn't had the mentor coming in and letting me see how it's done and how another person does it, and 'Oh, okay, I'm on the right track this way' [I might not have stayed].<sup>2</sup>

However, even seasoned instructors benefit from the focus on reflective practice, peer-exchange, and the opportunity to work collaboratively with fellow educators. In the same CME evaluation report we hear from an experienced music teacher:

I can't tell you how important it is to have peers around to discuss things with. I have a full-time job here, and teach piano privately at home, and I have a family. Trying to balance everything is tough, so having this program on school time has been a gift. Having peers around has been invaluable. Ever since I came into education, one of the worst things that I've seen is that there is little professional exchange time in the schools.<sup>3</sup>

### **1a. Building Local Capacity to Provide, Improve, or Expand Services Addressing the Needs of the Target Population**

We designed *Communication and Socialization through the Arts* to attain the following improvements in teaching and student achievement (for specific, measurable goals see 2a, p. 8):

- Arts teachers will demonstrate a high degree of competence in designing differentiated arts activities for students with autism that meet federal, state and city learning standards, and that address each student's Individualized Education Program (IEP) goals regarding communication and socialization.
- Classroom teachers of students with autism will add differentiated arts activities to their repertoire of strategies used to address each student's IEP goals regarding communication and socialization.

- Students will engage in a significantly greater amount of active and experiential learning through the arts. As a result, as suggested by research,<sup>4 5</sup> they will demonstrate improvement in their IEP goals regarding communication and socialization.
- Upon completing the program, teachers will have developed the capacity to become mentors and train others as part of ongoing District-wide staff development efforts.

**1b. Potential Replicability of Project or Strategies, Including Potential for Implementation in a Variety of Settings**

*Communication and Socialization through the Arts* is designed to enable participating teachers to implement arts-based strategies in their classrooms to help students with autism improve their communication and socialization skills; by the end of their involvement in the project, teachers will be able to apply the skills learned without direct support from MNMP teaching artists. In addition, trained teachers will, in turn, train others in District 75 through ongoing internal professional development and new-teacher induction.

The proposed approach, although in this instance directed toward students with autism, is replicable in many different educational settings. Most obviously, the strategies developed would be helpful in any school, home, hospital, or therapeutic setting with autistic students. In addition to autistic populations, however, these approaches will be relevant to any populations seeking to improve communication and socialization skills, ranging from students with developmental delays to general education students, particularly in the primary grades. To this end, MNMP and participating teachers will collaborate on a study guide with best practices developed throughout the program, which will be available online.

## **2. QUALITY OF THE PROJECT DESIGN**

During each of its three years, the *Communication and Socialization through the Arts* (CSA) program will involve a new cohort of 48 classroom teachers and arts specialists, all of whom teach students with autism, from 16 participating school sites. These teachers will take part in intensive professional development activities led by MNMP teaching artists. Through workshops and school-based work, teachers and teaching artists will develop differentiated arts-based strategies designed to meet the communication and socialization goals of the students' Individualized Education Program (IEP). Arts activities, across all four disciplines (music, dance, theater, and visual arts), will be aligned with the National Arts Education Standards, the New York State Arts Learning Standards and the New York City's Blueprint for The Arts.

Participating teachers will be involved in the following facets of the program:

### **A. Professional Development Workshops**

All participating teachers and the entire teaching artist faculty will meet for eight one-day workshops held throughout the year. Workshops will focus developing differentiated arts-based strategies to improve students' communication and socialization, and will include both instruction and reflective practice in which teachers and MNMP teaching artists exchange classroom experiences, present successful practices and continue the group planning process for the upcoming weeks of classroom work.

### **B. Mentoring and School-Based Professional Development**

- *Collaborative Classroom Modeling*: MNMP teaching artists will collaborate with teachers, providing each participating school with twelve on-site visits. Teaching artists and teachers will work collaboratively, following a collegial clinical supervision model,<sup>6</sup> to carry out arts-based activities with students.

- *On-Site Professional Development:* In addition to an initial planning session, each school will receive twelve 45-minute on-site professional development sessions with MNMP teaching artists. Teachers will receive both individual and small-group attention, depending on their needs at any given time.

### **C. Ongoing Curriculum Development Based on Best Practices**

- *Self Evaluation:* CSA will incorporate a teacher-driven evaluation program that will enable teachers to identify their students' specific goals, receive training on methods to accomplish these goals, and evaluate their progress at the end of the program. Teachers will evaluate their own progress using alternative assessments including teacher portfolios, journals, teacher-created materials, teacher-developed network resources, and videos of their own classroom instruction.
- *Curriculum Development:* At the end of each program year, teachers and teaching artists will meet to develop and document best practices based on classroom results. Materials developed will be disseminated through the district website.
- *Peer-to-Peer Mentoring:* After completing the program, participating teachers will be expected to mentor other educators in their schools, in District 75, and throughout New York City, as part of the existing professional development calendar.

**2a. The extent to which the goals, objectives and outcomes to be achieved by the proposed project are clearly specified and measurable**

**Teacher-Oriented Goals and Objectives**

***Goal 1: Increase teacher-applied knowledge of best practices in multidisciplinary arts-based strategies for students with autism.***

*Objective 1a:* By the end of the project (September 2011), 75% of teachers and administrators in participating schools will demonstrate a shared foundation for multidisciplinary arts pedagogy in their schools, supporting research-validated instructional practices.

*Objective 1b:* By the end of each program year, 75% of participating teachers will demonstrate a high degree of competence in developing arts-based strategies to address the communication and socialization challenges of students with autism.

*Objective 1c:* By the end of each program year, at least 75% of participating teachers will demonstrate the ability to serve as mentors to their peers by sharing techniques and skills acquired through a variety of professional development activities.

**Student-Oriented Goals and Objectives**

***Goal 2: Improve communication and socialization skills of students with autism through multidisciplinary arts-based activities.***

*Objective 2a:* By the end of each program year, at least 75% of participating students will have mastered communication goals indicated in their Individualized Education Program.

*Objective 2b:* By the end of each program year, at least 75% of participating students will have mastered socialization goals indicated in their Individualized Education Program.

Objective 2c: By the end of each program year, at least 75% of participating students will demonstrate increased motivation, attention span, self-esteem and general interest in their school progress.

**Goal 3: Improve students' arts proficiency through integrated, multidisciplinary arts instruction.**

Objective 3: By the end of each program year, at least 75% of participating students will improve in arts proficiency as measured by national, state, and local arts standards.

**2b. Building Capacity Beyond the Period of Federal Financial Assistance**

The design of *Communication and Socialization through the Arts* reflects its fundamental objective: to build capacity by providing an interdisciplinary arts program that is sustainable beyond the period of Federal financial assistance. During the three-year funding period, we will provide extensive professional development and in-school support to 144 teachers at 48 schools in District 75. The thorough nature of the training and support is designed to produce durable changes in these teachers' skills and strategies, thus effecting lasting change in their classes for years to come. Trained teachers will, in turn, train others in District 75 through ongoing internal professional development and new-teacher induction. In addition, MNMP and participating teachers will collaborate on a study guide with best practices developed throughout the program, which will be available online.

**2c. Comprehensive Effort to Improve Teaching and Learning and Support Academic Standards for Students**

One of the primary goals of *Communication and Socialization through the Arts* (CSA) is to help students with autism achieve their Individualized Education Programs (IEPs) in the areas of communication and socialization, using an arts-based approach. Our belief is that improvement in these areas in itself constitutes a successful academic outcome; we also feel,

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however, that improvements in communication and socialization will positively impact instruction in other academic areas, in addition to increasing students' proficiency in the arts themselves.

We feel confident that an arts-based approach will yield positive results. Research suggests that through arts instruction, students with autism can improve their communication skills.<sup>7</sup> D.J. Betts finds that creating visual art can help open pathways into underdeveloped areas of the brain and provide an avenue for nonverbal expression. When an autistic child creates art, he or she is communicating on a symbolic level; this can foster the development of more direct communication and reorganization of thought processes.<sup>8</sup> Music has also been found to facilitate both verbal and non-verbal communication in autistic people.<sup>9</sup> In addition, arts-based strategies have been found to improve socialization skills of people with autism, helping them to engage in interpersonal activities and establish relationships with others.<sup>10</sup> Kern, Wolery and Aldrige found that music can interrupt patterns of isolation and social withdrawal and aid in socio-emotional development; when participating in music making, the child is slowly drawn into developing a series of relationships between the instrument, the therapist and other children.<sup>11</sup>

In general education settings, research clearly indicates the social and academic benefits of multidisciplinary arts education. Numerous studies suggest that engaging in drama activities improves reading comprehension,<sup>12</sup> and that this improvement carries over even to new texts that have not been subjected to dramatic treatment.<sup>13</sup> In addition, the lower the students' initial reading level, the greater the degree of improvement<sup>14</sup>. Drama also improves both oral language<sup>15</sup> and writing skills.<sup>16</sup> There is evidence that music instruction improves students' performance in math<sup>17</sup> and spatial-temporal reasoning.<sup>18</sup> Engaging in dance appears to enhance creative thinking skills, particularly originality and abstract thought.<sup>19</sup> The Arts Education Partnership wrote in 2004, "Studies ... show the role of the arts experience as a mediating environment enabling

students who feel marginalized in other social settings to become more comfortable and active participants in group processes (Deasy, 2002).”<sup>20</sup>

Currently, District 75 and the Manhattan New Music Project (MNMP) are field-testing arts-based strategies for student with autism, as well as creating assessment instruments, in our pilot project entitled *Opening the World for Students with Autism* (OWSA). Through the OWSA program (funded by the new York State Council on the Arts), we are identifying strategies most successful in improving students’ communication and socialization, and are using these as a basis for CSA’s curriculum.

Although there is a wide body of research exploring the relationship between arts integration, academic achievement and human development<sup>21</sup>, research specific to arts education for special needs students remains under-explored, making the documentation and dissemination of research on creative approaches with this student population a critical need for the field.<sup>22</sup>

### **3. QUALITY OF PROJECT SERVICES**

#### **3a. Ensuring Equal Access and Treatment for Traditionally Underrepresented Groups**

As an urban inner-city school district located in one of the primary ports of immigration into the United States, District 75 exemplifies the socio-economic issues facing American society today. Eighty-four percent of students in District 75 represent minority populations (mostly African American and Hispanic), while 78% of our students are eligible for Title I support. All District 75 schools that service students with autism are eligible for participation in this program.

#### **3b. Professional Development Services are of Sufficient Quality, Intensity and Duration to Lead to Improvements in Practice**

*Communication and Socialization through the Arts* will create lasting change in District 75 through three primary avenues: professional development workshops, mentoring and school-based professional development, and sharing of best practices. In each of the project's three years, participating teachers will receive eight full-day professional development workshops, twelve small-group or one-on-one in-school professional development sessions, one-on-one meetings with teaching artists to select differentiated activities for their students' specific IEPs, twelve classroom visits for collaborative classroom modeling with teaching artists, and meetings with teaching artists and evaluators to determine and collect best practices. In addition, they will receive printed curriculum guides throughout the year, and a study guide with best practices will be created at the end of each program year and will be made available online.

We expect CSA to be especially successful because teachers will be working collaboratively with both MNMP teaching artists and their fellow teachers. The authors of *Third Space: When Learning Matters* reported that "working side by side on a regular basis with their colleagues as they planned and worked on integrated arts projects ... enabled [teachers] to become

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progressively more comfortable and competent integrating the arts into their classes.”<sup>23</sup>

Furthermore, the authors concluded that the opportunity for teachers and teaching artists to learn and plan together through professional development is an essential aspect of successful arts partnerships.

Well-constructed professional development programs were critical to teachers’ and artists’ acceptance of the value of arts integration. Where the schools and their community partners provided opportunities for teachers and artists to explore the theories and practices of arts integration and where adequate time was provided for the joint planning of lessons and experiences for students, the effects could be seen in the classrooms.<sup>24</sup>

### **3c. Improving Achievement of Students as Measured against Rigorous Academic Standards**

Based on current research, (see 2c, page 9), it is our belief that arts-based strategies can be integral tools in helping autistic students achieve their Individualized Education Program (IEP) goals in the areas of communication and socialization. We also believe that improvements in these areas will improve students’ abilities to engage in a meaningful way with their academic curricula.

We anticipate successful outcomes based both on the strength of the research findings, and on the strength of our own methodologies developed through previous partnerships. The curriculum of *Communication and Socialization through the Arts* (CSA) will be heavily based on data collected from our current pilot project, created in partnership with the Manhattan New Music Project (MNMP), *Opening the World for Students with Autism*. In addition, CSA will build strongly upon the philosophy and strategies employed in two previous District 75/MNMP partnership projects, *Creative Music Educators* (CME) and *Creative and Integrative Music Educators* (CIAE). 85% of participating CME teachers reported that the program helped them expand teaching of the New York State Arts Standards, that they gained new skills in using composition in the classroom, and that they will continue to use what they learned. In the second

year of CIAE, 95% of participants reported developing their ability at using arts integrated approaches, learning and applying new teaching techniques that they will continue to use, and developing a new understanding of their students' abilities through the program (see Appendices I and II for full report).

Achievements in communication and socialization will be measured, according to each student's IEP, based on indicators in the Assessment of Basic Language and Learning Skills (ABLBS) assessment tool.

Arts instruction will be aligned with the National Arts Education Standards, the New York State Arts Learning Standards, as well as the New York City Blueprint for Teaching and Learning in the Arts.

#### **4. QUALITY OF PROJECT PERSONNEL**

It is the policy of the Department of Education of the City of New York to provide educational and employment opportunities without regard to race, color, religion, creed, ethnicity, national origin, alienage, citizenship status, age, marital status, partnership status, disability, sexual orientation, gender (sex), military status, prior record of arrest or conviction, except as permitted by law, predisposing genetic characteristics, or status as a victim of domestic violence, sexual offenses and stalking, and to maintain an environment free of harassment on any of the above-noted grounds, including sexual harassment or retaliation.

**KATHERINE LONDON, M.A., *Project Director***. As Instructional Specialist for the Arts, Ms. London coordinates District 75's curriculum implementation and all related activities in each area of the arts (visual, music, dance, theater), in accordance with the New York State Education Department standards and the New York City Blueprint for Teaching and Learning in the Arts curriculum strands and benchmarks. She provides technical assistance to staff on arts education programs, standards-based practices, professional development, resources and learning events, and related issues. Ms. London served as Project Director for *Creative and Integrative Arts Educators*, funded under CFDA 84.351C. She brings an ongoing relationship with, and understanding of, the needs of District 75's arts teachers, as well as extensive knowledge of special education instructional practices specific to the arts for Alternate Assessment students. Ms. London has been with District 75 since 1992.

**JENNIFER RAINE, D.M.A., *Assistant Project Director*** has created and implemented music and theater programs in public schools since 1995. As Director of Special Programs for the Manhattan New Music Project, she designed and currently directs *Creative and Integrative Arts Educators*, funded under CFDA 84.351C, and *Setting the Stage for Success*, funded under

CFDA 84.351D. From 2002-2005, Dr. Raine served as the Head of Curriculum Development for the *Creative Music Educators* professional development project, funded under CFDA 84.351C. In addition to her extensive work within the New York City public school system, Dr. Raine has conducted student and staff development workshops throughout North America and the world, both independently and as a staff member of the Metropolitan Opera Guild Education Department and the International Schools Theater Association. Workshops focus on facilitating creation of original student work across all arts disciplines, specifically drama, music, movement, visual arts and creative writing. Dr. Raine has worked with special education populations since 1999.

**ROBERT HOROWITZ, Ph.D., *Evaluator***, is Associate Director of the Center for Arts Education Research at Teachers College, Columbia University and consultant to arts organizations, schools, school districts and foundations. As part of a group of researchers supported by The GE Fund and The John D. and Catherine T. MacArthur Foundation, Dr. Horowitz investigated the impact of arts learning on several cognitive and social dimensions, such as creativity, personal expression, and school climate. The collective research, *Champions of Change: The Impact of the Arts on Learning*, was published by President Clinton's committee on the Arts and Humanities and the Arts Education Partnership. He is a recipient of the NAEA 2001 Manuel Barkan Memorial Award for the article based on this work, "Learning In and Through the Arts: The Question of Transfer" in *Studies in Art Education*. Most recently, Dr. Horowitz contributed to *Critical Links: Learning in the Arts and Student Academic and Social Development*, a compendium of 62 studies of arts learning and its connections to broader human development.

Dr. Horowitz helped develop numerous educational partnerships throughout the country. He is author of *From Service Provider to Partnership: A Manual for Planning, Developing and Implementing Collaborations with the New York City Public Schools* and co-author of

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*Institutionalizing Arts Education for New York City Public Schools*, the blueprint for the \$36 million Annenberg arts education initiative. He has written, lectured and conducted workshops on program evaluation, musical creativity, jazz improvisation, curriculum development, student assessment, partnership development and arts education policy issues.

**CURRICULUM COMMITTEE:** This committee will consist of senior MNMP teaching artists, including Jane Rigler and Lynn Marlowe. Ms. Rigler and Ms. Marlowe are currently field-testing arts-based strategies for student with autism, as well as creating assessment instruments, in the District 75/MNMP pilot project entitled *Opening the World for Students with Autism*. The Committee will work in consultation with coaches from District 75's Office of Autism & Autistic Spectrum Disorders, and will report to the Project Director.

**EVALUATION STAFF:** Evaluation staff committed to the project include Elizabeth Beaubrun, Rekha Rangarajan (Doctoral Candidates, Columbia University), Amy Kleiman, (M.A., Columbia University), and Dr. Dan Serig (Massachusetts College of Art and Columbia University). Elizabeth is completing her dissertation in comparative and international education. She has worked and researched in Nigeria, Japan, Kyrgyzstan, and the Eastern Caribbean, and has a background as a music teacher, singer and researcher. She was recently nominated for a Chicago Stage Talk Equity Theatre Award for Lead Actress in a Musical for her portrayal of Lili in the musical *Carnival!* Amy has extensive musical theater, drama, TV, voiceover and singing experience as a SAG/Equity/AFTRA performer. She recently completed her masters thesis on perceptions of participants in a New York City arts partnership. Dan has conducted over a hundred workshops on project-based learning, performance assessment, and authentic instruction. He helped start an international school in Shanghai, China. Currently, Dan is an Assistant Professor at Massachusetts College of Art, where he coordinates graduate programs.

## 5. QUALITY OF THE MANAGEMENT PLAN

In order to achieve the objectives of the project in a timely and cost-effective manner, we have developed a management structure that incorporates the expertise of several project leaders. This management team has already successfully run the *Creative Music Educators* professional development project, funded under CFDA 84.351C (2002 - 2005), and *Creative and Integrative Arts Educators*, funded under CFDA 84.351C (2005-2008). These project managers include the Project Director, the Assistant Project Director and the Program Evaluator. The managers will be supported by the director and coaches at District 75's Office of Autism, school administrators, and the Curriculum Committee. Together, this group acts as the Project Support Team – the central planning and oversight committee responsible for guiding the implementation of the Program.

The managers will meet frequently with each other and with Project Support Team members during the commencement of the Program, in order to effectively plan for upcoming events, select school sites and teachers, and identify and resolve potential problems. The group will also communicate regularly throughout the year to oversee the operations of the Program, provide support and resources to improve and develop Program activities and ensure that all activities maintain the integrity of the original proposal.

The Project Director and Assistant Project Director will supervise daily operations and manage all logistical matters. The Program Evaluator will work closely with the Project Directors so that continuity, progress and efficiency are established in all project activities. We will create a free-flowing network of communication between all invested parties while building upon an experienced team with the proven capability to effectively overcome obstacles and deliver high-quality services.

## Management Plan for *Communication and Socialization through the Arts*

<b>Dates</b>	<b>Activities</b>	<b>Milestones/Activity Outcomes</b>	<b>Person(s) Responsible</b>
	<p>Formation of Project Support Team</p> <ul style="list-style-type: none"> <li>• <b>Orientation:</b> Introduction to Project Goals, components and anticipated outcomes</li> <li>• Selection of Year 1 cohort of 48 teachers for staff development project</li> <li>• Creation of preliminary schedule</li> <li>• Creation of Curriculum Committee</li> </ul>	<ul style="list-style-type: none"> <li>• Project Support Team is formed and functioning as the planning committee, overseer and guide for the implementation of <i>Communication and Socialization through the Arts</i>.</li> <li>• Curriculum Committee begins planning specific workshop content based on data collected in 2007-08's <i>Opening the World for Students with Autism</i> project</li> </ul>	Project Director & Assistant Project Director
<b>September 2008</b>	Initial meetings between school administrators, participating teachers, and Project Directors	All parties understand project goals, obligations, and timelines	Project Director & Assistant Project Director
<b>September 2008 – June 2009</b>	Monthly meetings of Project Directors to oversee project implementation	Issues are addressed in a timely manner	Project Director & Assistant Project Director
<b>Mid-September 2008</b>	Recruitment and training of MNMP teaching artists, providing project curriculum overview and training for its implementation with autistic students	All project-related staff understand project goals, curriculum, and teaching strategies	Assistant Project Director
<b>Mid September 2008 through June 2009</b>	Evaluators develop assessment tools, gather baseline data and participate in professional development activities to assess the progress and impact of the project.	Ongoing formative reports from evaluators provide essential feedback on project impact, and provide suggestions for improvement of services.	Project Evaluator, Project Support Team
<b>October 2008 – May 2009</b>	Monthly meetings with MNMP teaching artists and Curriculum Committee	Using feedback from teachers and from classroom experiences, teaching artists plan and refine curriculum for upcoming professional development workshops	Assistant Project Director
<b>October 2008 – May 2009</b>	Monthly professional development workshops.	Project participants gain a strong understanding of the goals and objectives of the professional development program, and develop specific arts-based strategies to achieve said goals and objectives based on best practices.	Project Directors with Support Team
<b>January 2009</b>	Planning meetings between teachers and teaching artists	In-School work is scheduled, activities are planned based on individual students' IEPs.	Project Director and Assistant Project Director

<b>January - May 2009</b>	In-school professional development occurs, including collaborative classroom modeling and on-site professional development	Teaching artists and teachers implement Project strategies in classrooms	Project Director and Assistant Project Director
<b>May – June 2009</b>	Collection of best practices from teachers and teaching artists.	Teaching artists, teachers, and project director will meet in school-based teams to reflect on and document best practices	Assistant Project Director
<b>June 2009</b>	Summative Evaluation	A summative report evaluating the strengths and weaknesses of the project is distributed to the Project Directors and report recommendations are considered for action in future planning meetings.	Project Evaluator, Project Directors
<b>Late June 2009</b>	Project Directors and Project Support Team meet to reflect on successes and challenges, plan next year's workshops, select new participating schools and teachers, discuss improvements to PD activities	Careful analysis of the project leads to a plan for improved and new innovative activities. Plans for next year are solidified	Project Directors and Project Support Team
<b>September 2009 – September 2011</b>	Activities will correspond with the previous year, with a new group of 48 teachers participating each subsequent year	A focused, well-managed project will continuously improve on its methods from previous years, accruing successes across all project sites	Project Directors with Project Support Team
<b>July 2011</b>	Final evaluation report	A thorough analysis of project successes and weaknesses to assess progress towards sustainable, high-quality professional development in the arts in District 75	Project Evaluator with Project Directors and Project Support Team

## 6. QUALITY OF THE PROJECT EVALUATION

Program evaluation will be directed by Dr. Rob Horowitz, Associate Director of the Center for Arts Education Research at Teachers College, Columbia University. Dr. Horowitz will direct a team of senior graduate and post-doctorate researchers drawn from each of the arts disciplines with broad experience in research, assessment, professional development, and instructional design. Evaluation staff committed to the project include Elizabeth Beaubrun, Rekha Rangarajan (Doctoral Candidates, Columbia University), Amy Kleiman, (M.A., Columbia University), and Dr. Dan Serig (Massachusetts College of Art and Columbia University). This team has worked together with Dr. Horowitz on over 20 research and evaluation projects, and recently co-presented at a special session based upon their work at the American Evaluation Association.<sup>25</sup> Each member of the team has worked on the evaluation of the District 75 programs with MNMP. Dr. Horowitz' graduate-level class at Teachers College, *Assessment Strategies in the Arts*, will serve as an additional resource for instrument development and analysis.

The evaluation will employ a mixed-method design, with both quantitative and qualitative approaches to data collection and analysis. Dr. Horowitz has previously developed observation protocols, surveys, rating scales and rubrics based on national and New York state standards in the arts, as well as the New York City Blueprint for Teaching and Learning in the Arts. These measures have been piloted, revised and otherwise administered on several program evaluations based upon professional development of arts specialists and student achievement in the arts. The measures are effective for determining: (1) the degree to which teachers address each content standard in the arts; (2) the balance between content standards; and (3) the balance between arts and academic instruction within arts-integrated instruction, and the integrity of instruction within the arts disciplines. Additionally, Dr. Horowitz has developed rating scales and interview protocols for the District 75 CME and CIAE projects to assess teachers' application of new skills

in applying arts-based teaching with special education students. These measures will be used at the outset of the project to develop a profile of participating teachers. They will be revised, as appropriate, to reflect the content of the *Communication and Socialization through the Arts* program.

**Data types, sources, and instruments** will include: (1) surveys of participating teachers and school-based administrators (Likert-type scales, descriptive data, and open-ended questions); (2) interviews with arts specialist and classroom teachers, school-based and MNMP administrators, artists, and professional development staff; (3) observations of classroom instruction, professional development workshops, on-site professional development, collaborative classroom modeling, and peer-to-peer mentoring; (4) content analysis of teacher self-evaluations and curriculum materials. New instrumentation will be developed to assess autistic students' development of communication and socialization skills. Qualitative data from current District 75 research will be re-coded in order to develop authentic assessments of communication and socialization skills, in the form of observation protocols, interview schedules, and rating scales.

Data collection and analysis will be focused upon answering these evaluation questions based upon the project objectives:

- **Objective 1a:** Did teachers and administrators increase their knowledge of best practices in arts-based teaching strategies for students with autism, demonstrating a shared foundation for multidisciplinary arts pedagogy?
- **Objective 1b:** Did teachers demonstrate a high degree of competence in developing arts-based strategies to address the communication and socialization challenges of students with autism?
- **Objective 1c:** Did teachers demonstrate the ability to serve as mentors to their peers by sharing techniques and skills acquired through professional development?

- **Objective 2a:** Did students improve the communication goals indicated in their Individualized Education Program?
- **Objective 2b:** Did students improve the socialization goals indicated in their Individualized Education Program?
- **Objective 2c:** Did students demonstrate increased motivation, attention span, self-esteem and general interest in their school progress?
- **Objective 3a:** Did students improve arts proficiency as measured by national and state standards and the New York City Blueprint?

**Data collection** will be ongoing throughout the project. An initial round of surveys and interviews will provide a profile of the participating teachers, identifying their understanding of national and state standards in the arts, the particular needs of students with autism, alternative standards for special education students, and the New York City Blueprint. Their prior background in collaboration and arts-integrated approaches will be assessed. Initial interviews and surveys will help the program understand the needs, abilities and potential differences among the participating teachers. Profiles of their students will also be developed. Initial recommendations, based upon these initial findings, will be used to adjust the program design to best meet the needs and abilities of the participating teachers.

Surveys will be used to assess each of the program components, both to provide formative assessment and to examine their impact on teachers. Comprehensive surveys will be administered to all participants in mid-fall and mid-spring each year to assess teachers' development of new skills/understandings and the application to classroom practice. Teachers, administrators and artists will be interviewed during the school year and at the end of the year. Effects on students will be assessed through observation protocols and rating scales developed through Dr. Horowitz'

participation in the USDOE Model Program and Dissemination grants, and new assessment instruments developed for this program.

**Quantitative analysis** will be conducted with SPSS software, and will include descriptive data, correlation and multivariate analysis. (Surveys, interview protocols, and observation protocols will measure degree of success within each program objective/evaluation question.)

**Qualitative analysis** will be conducted with NVIVO and/or HyperResearch software. The evaluators will seek to triangulate data from different participants and classrooms, identifying common or contradictory patterns. The final project analysis will combine the quantitative and qualitative findings to examine overall program effectiveness, with recommendations for replication and dissemination. The evaluation team has extensive experience with these analysis methods within arts education evaluations.

**Reporting and Dissemination** will include yearly interim reports (available each September during the grant period), and an overall final report. Assessment tools and strategies developed through the project will be made available citywide and to other PDAE grantees. Results and methods will be presented at a national conference, such as NDEO, ASCD, MENC, AERA, AEA or AEP. Dr. Horowitz has presented other evaluation or research at each of these conferences, and has presented results of District 75 research and evaluation at the national VSA Research Symposium.

**Accountability:** Through the surveys and observations, the evaluation team will monitor the implementation of each program component described in this proposal narrative. Data will be promptly provided to District 75 and MNMP to help determine if program activities are effective and are meeting the needs of the District. Dr. Horowitz will work closely with District 75 and MNMP to provide additional formative evaluation data that can ensure the program's effectiveness.

## ENDNOTES

<sup>1</sup> See evaluation reports in Appendix I and Appendix II.

<sup>2</sup> Dr. Robert Horowitz et al., *Creative Music Educators Professional Development Project, First Year Evaluation Report: 2002-2003 School Year*, pages 41-42.

<sup>3</sup> Dr. Robert Horowitz et al., page 42.

<sup>4</sup> Susan M. Baum and Steven V. Owen, *Using Art Processes to Enhance Academic Self-Regulation* (ArtsConnection National Symposium on Learning and the Arts, 1997).

<sup>5</sup> Sherry DuPont, *The Effectiveness of Creative Drama as an Instructional Strategy to Enhance the Reading Comprehension Skills of Fifth-Grade Remedial Readers* (Reading Research and Instruction, 1992).

<sup>6</sup> Thomas Sergiovanni, *Supervision of Teaching*, ASCD 1982.

<sup>7</sup> D.J. Betts, and C. Tabone, *Working with Autism: Contemporary Assessment and Treatment Methods* (33rd Annual Conference of the American Art Therapy Association, 2002)

<sup>8</sup> D.J. Betts, *Developing a Positive Drawing Test: Experiences with Face Stimulus Assessment (FSA)*, (Art Therapy: Journal of the American Art Therapy Association, 2003, 20 (2): 77-82)

<sup>9</sup> B. Baker, *The Use of Music with Autistic Children* (Journal of Psychosocial Nursing and Mental Health Services, 1982, 20(4): 31-34).

<sup>10</sup> S. Banks, P. Davis, V. F. Howard, and T. F. McLaughlin, *The Effects of Directed Art Activities on the Behavior of Young Children with Disabilities: A Multi-Element Baseline Analysis* (Art Therapy: Journal of the American Art Therapy Association, 1993, 10(4), 235-240).

<sup>11</sup> P. Kern, M. Wolery, and D. Aldrige, *Use of Songs to Promote Independence in Morning Greeting Routines for Young Children with Autism* (Journal of Autism and Developmental Disorders, Nov. 22, 2006).

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- Anita Page, *Children's Story Comprehension as a Result of Storytelling and Story Dramatization: A Study of the Child as Spectator and as Participant* (Doctoral Dissertation, 1983, University of Massachusetts, University Microfilms International).
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  - Shelby A. Wolf, *The Flight of Reading: Shifts in Instruction, Orchestration, and Attitudes through Classroom Theatre*, (Reading Research Quarterly, 1998, 33(4): 382-415)

<sup>13</sup> Anthony D. Pellegrini and Lee Galda, *The Effects of Thematic Fantasy Play Training on the Development of Children's Story Comprehension* (American Educational Research Journal, Fall 1983, 19(3): 443-452)

<sup>14</sup> Anita Page

- <sup>15</sup>
- Rey E. de la Cruz, *The Effects of Creative Drama on the Social and Oral Language Skills of Children* (Department of Specialized Educational Development, Illinois State

University, Bloomington IL, 1995).

- Anthony D. Pellegrini and Lee Galda
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- Robert Horowitz, Barbara Rich (ed.), *Partnering Arts Education: A Working Model from ArtsConnection, Chapter 7: Connections: The Arts and Cognitive, Social, and Personal Development*, Dana Press, New York 2005.

<sup>16</sup> Ann Podlozny; Betty Jane Wagner

<sup>17</sup> James S. Catterall, Richard Chapleau, and John Iwanaga, *Involvement in the Arts and Human Development: Extending an Analysis of General Associations and Introducing the Special Cases of Intensive Involvement in Music and in Theatre Arts* (The Imagination Project, UCLA 1999)

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  - Eugenia Costa-Giomi, *The Effects of Three Years of Piano Instruction on Children's Cognitive Development* (Journal of Research in Music Education, 1999, 47 (3): 198-212)
  - Amy B. Graziano, Matthew Peterson, and Gordon L. Shaw, *Enhanced Learning of Proportional Math Through Music Training and Spatial-Temporal Training*, (Neurological Research, 1999, 21: 139-152)
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  - Lois Hetland, *Listening to Music Enhances Spatial-Temporal Reasoning: Evidence for the "Mozart Effect"* (The Journal of Aesthetic Education, Fall 2000, 34 (3-4): 105-148)

<sup>19</sup> Sandra Minton, *Assessment of High School Students' Creative Thinking Skills: A Comparison of the Effects of Dance and Non-dance Classes*, (Unpublished Manuscript, 2000, University of Northern Colorado, Greeley, CO)

<sup>20</sup> Arts Education Partnership, *The Arts and Education: New Opportunities for Research (2004)*: 13 – 25

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- Judith M. Burton, Robert Horowitz and Hal Abeles, *Learning in and Through the Arts: The Question of Transfer* (Studies in Arts Education, 2000)
  - James S. Catterall, Richard Chapleau and John Iwanaga
  - John Harland et al., *Arts Education in Secondary Schools: Effects and Effectiveness* (National Foundation for Educational Research, UK, 2000).

<sup>22</sup> Arts Education Partnership

<sup>23</sup> Lauren M. Stevenson, Richard J. Deasey, *Third Space: When Learning Matters*, (Arts Education Partnership, 2005): 80

<sup>24</sup> Lauren M. Stevenson, Richard J. Deasey: 84

<sup>25</sup> (2007) Learning within the arts and through the process of evaluation, Special Session, American Evaluation Association, Baltimore, Md.

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# **COMMUNICATION & SOCIALIZATION THROUGH THE ARTS**

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# Project Narrative

## Other Narrative

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Title: Pages: Uploaded File: **3101-Mandatory\_Appendices\_CSA\_08.pdf**

### Attachment 2:

Title: Pages: Uploaded File: **9252-Resumes\_CSA.pdf**

# **COMMUNICATION & SOCIALIZATION THROUGH THE ARTS**

# **APPENDICES**

**APPENDIX I:**

**FINAL EVALUATION REPORT ON THE CREATIVE MUSIC  
EDUCATORS PROFESSIONAL DEVELOPMENT PROJECT (CME)**

**CME Preliminary Final Data Report**  
**Rob Horowitz**  
**November 2005**

The following tables report data from surveys gathered June 2005. Teachers responded to a series of rating scales based upon the project objectives. The teachers indicated the degree to which they agreed with each statement:

- 5 = Strongly Agree
- 4 = Agree
- 3 = Not Sure
- 2 = Disagree
- 1 = Strongly Disagree

In addition, average scores (Mean) and standard deviations (SD) are calculated.

**Objective 1. Increase teacher applied knowledge of best practices in music strategies for children with learning disabilities that meet content national, state and New York City content standards as well as New York State syllabus requirements.**

Scale Item	5	4	3	2	1	Mean	SD
Through participating in CME I have gained new skills in using composition in the classroom.	75.0%	25.0%	0%	0%	0%	4.75	0.44
Through participating in CME I have gained new skills in using improvisation in the classroom.	66.7%	29.2%	4.2%	0%	0%	4.63	0.58
I've learned and applied new teaching techniques or approaches that I expect to continue to use.	80.0%	20.0%	0%	0%	0%	4.64	0.49
The mentor/artist was effective at helping me introduce creative approaches in my classroom.	60.9%	34.8%	0%	4.3%	0%	4.52	0.73
The professional development workshops were effective in helping us meet the project goals.	60.9%	26.1%	8.7%	4.3%	0%	4.43	0.84
I developed a new understanding of my students' abilities through the CME program.	52.2%	34.8%	13.0%	0%	0%	4.39	0.72

- 100% of teachers reported that they gained new skills in using composition in the classroom (“strongly agreed” or “agreed”).

- 96% of teachers reported that they gained new skills in using improvisation in the classroom.
- 100% of teachers reported that they learned and applied new teaching techniques that they will continue to use.
- 96% of teachers reported that mentor/artists were effective at helping them introduce new teaching approaches.
- 87% of teachers reported that the professional development workshops were effective at helping them meet project goals.
- 87% of teachers reported that they developed new understandings of their students' abilities through the CME program.

**Objective 2. Increase teacher capacity to provide music instruction that is curriculum embedded and addresses content national, state and New York City content standards**

Scale Item	5	4	3	2	1	Mean	SD
The Creative Music Educators (CME) project has helped me expand implementation of the New York State standards for the arts.	70.8%	29.2%	0%	0%	0%	4.71	0.46
I fully address NY State content standards in the arts within my classroom.	33.3%	54.2%	8.3%	4.2%	0%	4.17	0.76
Because I participated in CME I spend more time with composition and improvisation.	58.3%	29.2%	8.3%	4.2%	0%	4.42	0.83

- 100% of teachers reported that the project helped them implement New York State standards for the arts (“strongly agreed” or “agreed”).
- 87.5% of teachers reported that they fully address NY State content standards in the arts within their classrooms.
- 87.5% of teachers reported that they spend more classroom time on composition and improvisation.

**Objective 3. Link teachers with a wide variety of learning resources in music.**

Scale Item	5	4	3	2	1	Mean	SD
Through participating in CME I have learned to incorporate new resources that support creative approaches in the classroom.	68.0%	32.0%	0%	0%	0%	4.68	0.48

- 100% of teachers reported that they learned to incorporate new learning resources because of the program (“strongly agreed” or “agreed”).

**Objective 4. Provide students with opportunities for active and experiential learning.**

**Music Learning**

<b>Scale Item</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>Mean</b>	<b>SD</b>
My students increased their proficiency in creating music this year.	64.0%	36.0%	0%	0%	0%	4.64	0.49
My students increased their ability to improvise music.	48.0%	52.0%	0%	0%	0%	4.48	0.51
My students learned about different genres of music because of the CME program.	17.4%	43.5%	30.4%	8.7%	0%	3.70	0.88

- 100% of teachers reported that their students increased their proficiency in creating music (“strongly agreed” or “agreed”).
- 100% of teachers reported that their students increased their ability at improvisation.
- 61% of teachers reported that their students learned about different genres of music through the program.

**Other Learning**

<b>Scale Item</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>Mean</b>	<b>SD</b>
My students were more motivated and engaged because of CME activities.	68.0%	28.0%	4.0%	0%	0%	4.64	0.57
Experiential creative activities helped increase my students’ attention span.	48.0%	44.0%	8.0%	0%	0%	4.40	0.65
Creative music experiences helped increase my students’ interest in participating in school activities.	36.0%	40.0%	24.0%	0%	0%	4.12	0.78
My students gained confidence through participating in CME activities.	56.0%	32.0%	12.0%	0%	0%	4.44	0.71
My students felt a sense of accomplishment through participating in CME activities.	64.0%	28.0%	8.0%	0%	0%	4.56	0.65
My students developed new skills in verbal, non-verbal and/or musical expression through the program.	56.5%	26.1%	13.0%	4.3%	0%	4.35	0.88

- 96% of teachers reported that their students were more motivated and engaged because of the program (“strongly agreed” or “agreed”).

- 82% of teachers reported that the creative activities helped increase students’ attention span.
- 76% of teachers reported that creative music activities increased students’ interest in school activities.
- 88% of teachers reported that their students gained confidence because of the program.
- 92% of teachers reported that their students felt a sense of accomplishment because of the program.
- 83% of teachers reported that their students developed expressive skills through the program.

**Objective 5: Teachers will understand multifaceted approaches to using assistive music technology to engender learning.**

Scale Item	5	4	3	2	1	Mean	SD
Through participating in CME I have gained new skills in using technology in the classroom.	28.0%	32.0%	20.0%	20.0%	0%	3.68	1.11

- 60% of teachers reported that they gained new skills in using technology in the classroom because of the program (“strongly agreed” or “agreed”).

**Objective 6: The district will establish an induction process for new music teachers in special education classrooms that will sustain a process of continuous renewal of music pedagogical practice based on standards and research for all music teachers in District 75 schools.**

Scale Item	5	4	3	2	1	Mean	SD
The visiting mentor/artist was well organized and prepared.	66.7%	29.2%	0%	4.2%	0%	4.58	0.72
I collaborated effectively with my visiting mentor.	72.7%	22.7%	4.5%	0%	0%	4.68	0.57

- 96% of teachers reported that visiting mentor-artists were well organized and prepared (“strongly agreed” or “agreed”).
- 95.5% of teachers reported that they collaborated effectively with visiting mentor-artists.

Workshop participants responded to a survey containing 5-point rating scales. A rating of ‘5’ is the strongest possible rating. ‘1’ is the weakest possible rating. The following table shows total average scores for all of the workshops.

Strongly Agree  $\leftrightarrow$  Strongly Disagree

	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>MEAN</b>	<b>SD</b>
1. The workshop was well organized.	75%	23%	2%	0%	0%	4.74	0.48
2. The workshop facilitators were knowledgeable about the subject.	74%	25%	2%	0%	0%	4.72	0.49
3. The workshop facilitators communicated the content effectively.	72%	24%	4%	0%	0%	4.68	0.56
4. The facilitators maintained a professional attitude.	80%	18%	2%	0%	0%	4.78	0.46
5. Adequate time was provided for “hands-on” experience.	76%	18%	4%	2%	0%	4.69	0.63
6. Adequate time was provided for discussion and questions.	71%	23%	6%	0%	0%	4.65	0.59
7. The facilitators were responsive to questions.	79%	16%	5%	0%	0%	4.74	0.55
8. The workshop content was relevant to my teaching situation.	63%	25%	10%	3%	0%	4.48	0.78
9. I expect to apply the workshop content within my teaching context.	64%	27%	9%	1%	0%	4.53	0.70
10. The printed materials handed out will be useful to my work.	74%	18%	9%	0%	0%	4.65	0.64
11. Equipment was in good working order and used effectively.	81%	15%	4%	0%	0%	4.78	0.50
12. My overall rating for the session is:	74%	21%	6%	0%	0%	4.68	0.57

**APPENDIX II:**  
**YEAR 2 GRANT PERFORMANCE REPORT ON THE CREATIVE**  
**AND INNOVATIVE ARTS EDUCATORS PROFESSIONAL**  
**DEVELOPMENT PROJECT (CIAE)**



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

GMR No. U351C080028  
Exp. 06/30/2007

PR/Award # (11 characters): \_\_\_\_\_

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

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

Increase teacher applied knowledge of best practices in interdisciplinary and integrative arts education strategies for children with learning challenges that meet national, state and city arts standards.

1.a. Performance Measure	Measure Type	Quantitative Data					
The percentage of participating teachers who receive professional development that is sustained and intensive.	GPR	Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			34	/ 45	76		45

  

1.b. Performance Measure	Measure Type	Quantitative Data					
Professional Development Rating Scale	Program	Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			34	/ 45	76		40

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

Professional development for teachers took place throughout the year and included a series of full-day sessions and ongoing mentor relationships with visiting teaching artists. The program was successful at meeting its objective to increase teachers' knowledge of best practices in interdisciplinary and integrative arts education for children with learning disabilities. Teachers responded to a rating scale in June 2007 measuring their growth in professional development in understanding and using interdisciplinary instructional approaches. Results indicated: (1) 95% of teachers reported developing their ability at using arts integrated approaches, (2) 70% of teachers reported developing their ability at addressing New York State standards and the NYC Blueprint through an integrated curriculum, (3) 95% of teachers reported that they learned and applied new teaching techniques that they will continue to use, (4) 95% of teachers learned to make sustained and rich classroom connections between the arts and academic subjects.

These findings were strongly supported by analysis of first year qualitative data, consisting of observation reports, recorded interviews and open-ended survey questions. Second year interview transcripts and observations are currently being systematically analyzed with NVIVO software, triangulating for common pat-

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terms from different teachers, interviewees, and sites. Based upon analysis of quantitative and qualitative data (as of 6/14/07), the program evaluator concludes that the program made substantial progress towards increasing teachers' knowledge of interdisciplinary teaching for children with learning disabilities.



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

OMB No.: 1845-0046  
 Exp. 10/31/2017

PR/Award # (11 characters): .....

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

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

Link teachers with a wide variety of learning resources in the arts.

2.a. Performance Measure	Measure Type	Quantitative Data					
		Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
Learning Resources Rating Scale	Program		34 / 45			34 / 45	76

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

The program was successful at meeting its objective to link teachers with learning resources in the arts. Teachers responded to a rating scale in June 2007 measuring their growth using new resources. Results indicated: (1) 62% of teachers reported developing ability to use community resources in their classroom, (2) 90% of teachers reported learning to incorporate new resources that support creative approaches in their classroom.

These findings were supported by analysis of qualitative data, consisting of observation reports, recorded interviews and open-ended survey questions. Second year interview transcripts and observations are currently being systematically analyzed with NVIVO software, triangulating for common patterns from different teachers, interviewers, and sites. Based upon analysis of quantitative and qualitative data (as of 6/12/07), the program evaluator concludes that the program linked teachers with a variety of resources that have direct application to their classrooms.

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Page 5 of 5



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

OMB No. : 1820-0046  
Exp. 10/31/2017

PR/Award # (11 characters): .....

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

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

District 75 will establish an induction process for new arts teachers in special education classrooms that will sustain a process of continuous renewal of arts pedagogical practice based on standards and research for all arts teachers in District 75 schools.

3.a. Performance Measure	Measure Type	Quantitative Data					
Implementation Rating Scale	Program	Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			34	/45	76		33

  

3.b. Performance Measure	Measure Type	Quantitative Data					
Workshop Evaluation Assessment	Program	Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			34	/45	76		41

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

The program was successful at meeting this objective. Teachers participated in sustained and intensive professional development throughout the school year. Teachers responded to a rating scale in June 2007 measuring their participation in the professional development process. Results indicated: (1) 43% of teachers reported developing their ability to mentor other teachers in interdisciplinary or integrated curriculum, (2) 95% of teachers reported that the professional development workshops were effective in helping them meet program goals, (3) 95% of teachers reported that they developed a new understanding of their students' abilities through the program.

The program achieved this objective through providing a series of professional development workshops and through ongoing residencies by visiting artist/mentors. Each workshop was evaluated by the participating teachers. Data from the workshops were aggregated in June 2007. Results indicated: (1) 96% of teachers reported that the workshops were well organized, (2) 96% reported that the workshop facilitators were knowledgeable about their subjects, (3) 92% reported that the

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

OMB No. 1820-0047  
Exp. 10/31/2007

PR/Award # (11 characters): .....

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

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

Expand use of collaborative team teaching model supported by reflective practice as a part of ongoing school and District sponsored professional development.

4.a. Performance Measure	Measure Type	Quantitative Data					
Teacher Collaboration Rating Scale		Target			Actual Performance Data		
		Raw Number	Ratio	%	Raw Number	Ratio	%
		34	/ 45	76	39	/ 45	87

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

The program was successful at meeting its objective to increase collaborative and reflective team teaching. Teachers responded to a rating scale in June 2007 measuring their use of team teaching and reflective practice. Results indicated: (1) 76% of teachers reported collaborating with other teachers on curriculum development through the CIAE program, (2) 95% of teachers reported collaborating with other teachers through team teaching.

These findings were strongly supported by analysis of qualitative data, consisting of observation reports, recorded interviews and open-ended survey questions. Second year interview transcripts and observations are currently being systematically analyzed with NVIVO software, triangulating for common patterns from different teachers, interviewers, and sites. Based upon a preliminary combined analysis of quantitative and qualitative data (as of 6/14/07), the program evaluator concludes that the program made substantial progress towards providing opportunities for collaboration, developing teachers' capacity for collaboration, and the implementation of collaborative curriculum development and team teaching.

ED 524B
Page 8 of 8

workshop facilitators communicated the content effectively, (4) 94% reported that the facilitators maintained a professional attitude, (5) 91% reported that adequate time was provided for hands-on experiences, (6) 90% reported that adequate time was provided for discussion and questions, (7) 93% reported that the facilitators were responsive to questions, (8) 83% reported that the workshop content was relevant to their teaching situations, (9) 89% reported that they expect to apply the workshop content within their teaching contexts.

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U.S. Department of Education Grant Performance Report (ED 524B) Project Status Chart		OMB No. 1820-0046 Exp. 10/31/2007					
PR/Award # (11 characters): .....							
<b>SECTION A - Performance Objectives Information and Related Performance Measures Data</b> (See Instructions. Use as many pages as necessary.)							
<b>6. Project Objective</b> <input type="checkbox"/> Check if this is a status update for the previous budget period.							
Improve student behavior and academic achievement through interdisciplinary and curriculum-embedded arts instruction.							
<b>6.a. Performance Measure</b>	<b>Measure Type</b>	<b>Quantitative Data</b>					
Student Engagement and Development Rating Scale	Program	<b>Target</b>			<b>Actual Performance Data</b>		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			34 / 45	76		38 / 45	84
<b>6.b. Performance Measure</b>	<b>Measure Type</b>	<b>Quantitative Data</b>					
Student Expression Rating Scale	Program	<b>Target</b>			<b>Actual Performance Data</b>		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			34 / 45	76		31 / 45	69
<b>6.c. Performance Measure</b>	<b>Measure Type</b>	<b>Quantitative Data</b>					
Student Academic Achievement Rating Scale	Program	<b>Target</b>			<b>Actual Performance Data</b>		
		Raw Number	Ratio	%	Raw Number	Ratio	%
			34 / 45	76		41 / 45	91
ED 524B		Page 10 of 5					

<p><b>U.S. Department of Education</b></p>	<p><b>Grant Performance Report (ED 524B)</b> <b>Project Status Chart</b></p>	<p><small>OMB No. 0484-0044 Exp. 10/31/2007</small></p>																		
<p>PR/Award # (11 characters): .....</p>																				
<p><b>SECTION A - Performance Objectives Information and Related Performance Measures Data</b> (See Instructions. Use as many pages as necessary.)</p>																				
<p><b>5. Project Objective</b>     <input type="checkbox"/> Check if this is a status update for the previous budget period.</p>																				
<p><b>Improve students' arts proficiency through interdisciplinary and curriculum-embedded arts instruction.</b></p>																				
5.a. Performance Measure	Measure Type	Quantitative Data																		
Arts Proficiency Rating Scale	Program	<table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="3" style="text-align: center;">Target</th> <th colspan="3" style="text-align: center;">Actual Performance Data</th> </tr> <tr> <th style="text-align: center;">Raw Number</th> <th style="text-align: center;">Ratio</th> <th style="text-align: center;">%</th> <th style="text-align: center;">Raw Number</th> <th style="text-align: center;">Ratio</th> <th style="text-align: center;">%</th> </tr> </thead> <tbody> <tr> <td style="text-align: center;">34</td> <td style="text-align: center;">/ 45</td> <td style="text-align: center;">76</td> <td style="text-align: center;">35</td> <td style="text-align: center;">/ 45</td> <td style="text-align: center;">78</td> </tr> </tbody> </table>	Target			Actual Performance Data			Raw Number	Ratio	%	Raw Number	Ratio	%	34	/ 45	76	35	/ 45	78
Target			Actual Performance Data																	
Raw Number	Ratio	%	Raw Number	Ratio	%															
34	/ 45	76	35	/ 45	78															
<p>Explanation of Progress (Include Qualitative Data and Data Collection Information)</p> <p>The program was successful at meeting its objective to develop students' proficiency in the arts. Students participated in interdisciplinary projects that provided opportunities for learning within the various arts disciplines. Teachers responded to a rating scale in June 2007 measuring students' development in arts proficiency. Results indicated: (1) 43% of teachers reported that their students developed their proficiency in dance through CIAE, (2) 95% of teachers reported that their students developed their proficiency in drama/theater through CIAE, (3) 90% of teachers reported that their students developed their proficiency in music through CIAE, (4) 81% of teachers reported that their students developed their proficiency in visual arts through CIAE.</p> <p>These findings are supported by analysis of qualitative data, consisting of observation reports, recorded interviews and open-ended survey questions. Second year interview transcripts and observations are currently being systematically analyzed with NVIVO software, triangulating for common patterns from different teachers, interviewers, and sites. Students participated in interdisciplinary projects that developed their abilities within the various arts disciplines. Based upon a preliminary combined analysis of quantitative and qualitative data (as of 6/14/07), the program evaluator concludes that the program helped children gain proficiency in the arts disciplines.</p>																				
<p>ED 524B <span style="float: right;">Page 9 of 5</span></p>																				

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

The program made was successful at meeting its objective to improve students' behavior and academic achievement. The evaluator also found that the program supported other areas of students' personal development. Teachers responded to a rating scale in June 2007 measuring students' behavior and motivation. Results indicated: (1) 85% of teachers reported that their students were more motivated and engaged because of CIAE, (2) 67% of teachers reported that the experiential creative activities helped increase students' attention span, (3) 81% of teachers reported that creative arts experiences helped increase students' interest in participating in school activities, (4) 95% of teachers reported that their students gained confidence through CIAE, (5) 95% of teachers reported that students felt a sense of accomplishment through CIAE.

Teachers also responded to a rating scale assessing students' expressive abilities. Results indicated: (1) 67% of teachers reported that students developed new skills in verbal expression through CIAE, (2) 71% of teachers reported that students developed new skills in non-verbal expression through CIAE. In addition, teachers responded to a rating scale assessing students' academic achievement. Results indicated: (1) 86% of teachers reported that students developed literacy skills through CIAE, (2) 95% of students reported that students developed skills in other academic areas through CIAE.

These findings are supported by analysis of qualitative data, consisting of observation reports, recorded interviews and open-ended survey questions. Second year interview transcripts and observations are currently being systematically analyzed with NVIVO software, triangulating for common patterns from different teachers, interviewers, and sites. The data indicate that students participated in interdisciplinary projects that supported academic learning, particularly in literacy.

**APPENDIX III:**  
**LETTERS OF COMMITMENT**



February 25, 2008

Bonnie Brown, Superintendent  
District 75, New York City Department of Education  
400 First Avenue  
New York, NY 10010

Dear Ms Brown,

This letter constitutes our commitment to provide services and project direction to the proposed program, *Communication and Socialization through the Arts*, currently submitted to the US Department of Education by Kathy London, the Arts Instructional Specialist for District 75.

The Manhattan New Music Project will be responsible for providing teaching artists and administrative support for the multi-tiered professional development model being proposed.

As reflected in the proposed budget and narrative, these services will include organizing workshops for teachers, providing in-school support, and assisting with curriculum writing and dissemination of best practices.

We will provide these services within the proposed budget of \$257,575 in each of the three program years under our NYCDOE Professional Development in the Arts contract.

We look forward to continuing our wonderful collaboration with District 75.

Sincerely,

A handwritten signature in black ink, appearing to read "Jennifer Raine", with a long horizontal line extending to the right.

Jennifer Raine  
Director of Special Programs

D R . R O B E R T H O R O W I T Z

February 27, 2008

To Whom It May Concern:

I am writing to offer my strong support for the District 75 Communication and Socialization through the Arts proposal. We have been fortunate to work with District 75 for the last six years, evaluating two US Department of Education PDAE projects. I have presented results from these evaluations at two national VSA Research Symposia. We believe that our work with District 75 and Manhattan New Music Project (MNMP) has already contributed to the field's understanding of how the arts can contribute to the development of special education students. This is a seriously under-researched area, and we welcome the opportunity to continue working with District 75 and MNMP. The proposed grant is an opportunity to extend our prior research and evaluation, and help us understand how to engage teachers in successfully engaging special education students through the arts.

We are strongly committed to the project and are looking forward to our continued collaboration with District 75 and Manhattan New Music Project.

Sincerely,  
Robert Horowitz, Ed.D  
Associate Director  
Center for Arts Education Research  
Teachers College, Columbia University

540 FORT WASHINGTON AVE. #5F • NEW YORK, NY • 10033  
PHONE AND FAX: 212 781-3730 • EMAIL: artsresearch@aol.com

**APPENDIX IV:**  
**GEPA STATEMENT FOR DISTRICT 75**

**Non-Discrimination Policy/GENERAL EDUCATION PROVISIONS ACT (GEPA)  
SECTION 47**

It is the policy of the New York City Department of Education to provide educational and employment opportunities without regard to race, color, religion, creed, ethnicity/national origin, alienage and citizenship status, age, marital status, disability, sexual orientation, gender (sex), including sexual harassment, or prior record of arrest or convictions, and to maintain an environment free of harassment or retaliation. This policy is in accordance with the Title VI and Title VII of the Civil Rights Act of 1964, as amended, Title IV of the Education Amendments of 1972, Age Discrimination Employment Act of 1967, as amended, Section 503 ND Section 504 of the Rehabilitation Act of 1973, as amended, Fair Labor Standards Amendment of 1974, Immigration Reform and Control Act of 1986, as amended, The Americans with Disabilities Act of 1990, as amended, Civil Rights Act of 1991, New York State Human Rights Law and Provisions of Non-Discrimination in Collective Bargaining Agreements of the Board of Education of the City School District of the City of New York.

Since District 75 complies with the Americans with Disabilities Act, we do not have barriers to prevent students, teachers and other project participants from equitable access and participation. As a School District that is specifically designated to serve students with special needs, we are accustomed to developing and implementing adaptations to accommodate all groups. Children who are bilingual or challenged with handicapping conditions will be able to participate in current District 75 services and interventions. For example, a deaf child will have an American Sign Language teacher or interpreter during program activities, as they would during their regular school classes in our district. Parents who are non-English speaking will have access to bilingual interpreters.

**Katherine Mikulewicz London**  
District 75, NYC Department of Education  
400 First Avenue, New York 10010  
212-802-1585  
[klondon2@schools.nyc.gov](mailto:klondon2@schools.nyc.gov)

**Educational Leadership:**

- 10/04-present**      **District 75 Director of Arts/Instructional Specialist Arts  
New York City Department of Education**  
Responsibilities:
- Develop and facilitate all district wide arts professional development.
  - Assist schools in developing individual arts implementation plans.
  - Liaison with DOE system-wide training of arts teachers.
  - Organize, manage and facilitate the sharing of best practices recommendations and current research.
  - Collect, review and maintain records on school based arts staffing, budget, and activities.
  - Assist schools in developing partnerships with museums and community based arts and cultural organizations.
  - Coordinate information dissemination to the field.
  - Coordinate district arts festivals, activities and programs.
  - Work collaboratively for ongoing programs with VSAarts NYC.
  - Plan and coordinate annual VSAarts NYC Teachers College Festival.
  - Interface with cultural organizations which provide special needs students with exhibit and performance opportunities.
- 2006**      **Committee Chair for creation of Special Needs Addendum to the  
Blueprint for Teaching and Learning in the Arts**  
Office of Arts and Special Projects
- 2006-present**      **Project Director, Creative Integrative Arts Educator Grant  
Federal DOE Professional Development 3-Year Grant.**  
Coordinate and supervise full year arts/literacy linked program in 8 schools each year. Program utilizes the concept of a musical theater production to engage students in creative writing through the development of an original student written script, music composition, lyrics, choreography, stage set and costume design
- 6/2006**      **Presenter**  
**VSAarts International Conference, Washington D.C.**  
**Exploring Accessibility Inclusion, and Arts Education**  
Topic: Inclusive Strategies and Differentiated Instruction in the Arts
- 2003-2004**      **DOE Blueprint Facilitator**  
Office of Arts and Special Projects

**Education:**      Advanced Certif. Administration/Supervision, City College, CUNY 1999  
MA Art, Lehman College, CUNY  
BA Art, Hunter College, CUNY

**License/Certifications:**  
NYS, School District Administrator

NYS, School Administrator/Supervisor  
NYC: Educational Administrator, Sr. Curriculum Development and  
Coordination, Instruction Specialist, Level IV  
NYS, Permanent Certification in Special Education  
NYC, Permanent License Special Education Teacher

**Teaching Experience:**

- 9/96-10/04**                    **P811M** The Mickey Mantle School 466 West End Avenue, NY 10024  
Special Education Art Teacher, PreK-6<sup>th</sup> Grade  
Held position of school Project Arts Liaison
- 9/92-6/96**                    **P53M** The Multicultural School 466 West End Avenue, NY 10024  
Special Education Art Teacher for Junior High Program and  
K-2 Inclusion Program.  
Developed Social Studies Through the Arts Curriculum utilizing differentiated  
instructional strategies.

**Professional Development:**

- 2001-2004**                    **Presenter and Facilitator**  
Various Professional Development Initiatives
- Blueprint for the Arts/DOE Arts Facilitator Curriculum trainings.
  - District based workshops modifying Blueprint curriculum for special needs.
  - PAAP Parent Involvement Workshops
  - Art/Social Studies Connection workshops for new and pre-service teachers and paraprofessionals at Mercy College.
  - SIG (State Incentive Grant Conferences)
  - Various school based workshops focusing on linking the arts to social studies curriculum for effective sequential differentiated instruction addressing NYS Learning Standards.

**Prior to teaching:**

- Graphic Designer**            Designed and developed printed promotional and fundraising materials  
for profit and non-profit organizations.

**JENNIFER RAINE, DMA**

Phone/Fax: 718-237-9207 • (b)(6)

**SKILLS**

Skills and experience in the following areas (children K-12 - general ed, special needs, and ELL populations; professional development):

- creating and implementing professional development programs
- curriculum writing in music , theater, dance, and visual arts
- curriculum integration

**SELECTED EDUCATION EXPERIENCE**

**Director of Special Programs • Manhattan New Music Project • (2005-present)**

Direct two multi-year federal professional development programs for special needs and ELL populations; write and implement curriculum; coordinate with schools; manage a staff of 14

**Head of Curriculum Development • Manhattan New Music Project • (2002-2005)**

Wrote and implemented curriculum for a three-year professional development program for music teacher of special needs populations

**Professional Developer, Teaching Artist • Metropolitan Opera Guild • (1999-present)**

"Creating Original Opera" program; lyric writing, scriptwriting, composing, set design, costume and make-up design

**Professional Development Committee, Teaching Artist • Marquis Studios • (2001-present)**

Songwriting, instrumental music composition, general music, chorus, poetry writing, music and movement, jazz history, instructional concerts with brass quartet

**Teaching Artist • Midori and Friends • (1999-present)**

General music, songwriting (lyrics and music), instrumental composition, poetry writing

**Ensemble Coach • Manhattan School of Music Educational Outreach • (1998-2005)**

Coached college student chamber ensembles developing educational shows (for K-6)

**Writer, Composer, Performer • Banff Centre for the Arts • (1996-97)**

Co-wrote, composed, arranged and toured children's chamber music show

**EDUCATION**

<b>Doctor of Musical Arts</b>	2002	• Manhattan School of Music - NYC (GPA: 3.96)
<b>Master of Music</b>	1995	• McGill University - Montréal, Québec (GPA: 4.0)

**Bachelor of Music**                      1993                      • University of Victoria - Victoria, BC (GPA: 3.94)

**ROBERT A. HOROWITZ**

(b)(6)

**Telephone and Fax: (212) 781-3730**

(b)(6)

---

**EDUCATION**

Ed.D., Music and Music Education,  
1994

Ed.M., Music and Music Education,  
1993

M.A., Music and Music Education, 1991  
Teachers College, Columbia University

B.A., Music and History, 1986  
Rutgers University

Instrumental Performance Major  
Berklee College of Music

## **CURRENT PROJECTS**

**ArtsConnection:** Research and evaluation for USDE Arts in Education Model Development and Dissemination Program Grant; Annenberg NYCPAE Evaluations; Broadway Junior Evaluation with Music Theatre International.

**Arts Education Partnership:** The Role of the Arts in Improving the Performance of Schools in Economically Disadvantaged Circumstances; National Forum on Partnerships Improving Teaching of the Arts.

**Arts Horizons:** Evaluation of the Artist Teachers Institute.

**Choral Arts Society of Washington:** Program evaluation of artsACCESS partnerships in District of Columbia Public Schools

**Connecticut Commission on the Arts:** Program evaluation of Higher Order Thinking (HOT) school program; Design and development of partnership assessment instrumentation.

**Delaware Symphony:** Consultant for evaluation and assessment design.

**EDC/CCT:** Consultant for evaluation design and analysis for Center for Arts Education and NYSCA.

**Glen Rock Public Schools:** Professional development and curriculum development for district arts teachers and development of integrated arts programs.

**Harlem School of the Arts:** Research and assessment of the OLA program, funded by USDE Javits Gifted and Talented grant.

**Indianapolis Symphony Orchestra:** Evaluation of the Community Conservatory School Partnership Program.

**Marquis Studios:** Evaluation of NYSCA Empire State Partnership Grant.

**Omaha Symphony Orchestra:** Consultant for program development and evaluation.

**Port Washington Union Free School District:** Evaluation of New York State Council on the Arts Empire State Partnership program with Nassau County Museum of Art, American Ballet Theatre and Martha Graham School of Contemporary Dance.

**Orchestra of St. Luke's:** Evaluation of Arts Education Program in 20 public schools.

**University of California, Irvine:** Director of research and evaluation for ArtsBridge partnerships in California, Colorado, Utah and New York, funded by USDE FIPSE grant.

## **PROFESSIONAL EXPERIENCE**

ASSOCIATE DIRECTOR, 1996-1999

*Learning In and Through the Arts: Transfer and Higher Order Thinking*

**Teachers College, Columbia University**

Research study investigating the impact of arts teaching and learning, co-funded by the John D. and Catherine T. MacArthur Foundation and the GE Fund.

ADJUNCT ASSOCIATE PROFESSOR OF MUSIC EDUCATION, 1995-Present

**Teachers College, Columbia University**

Courses: Research Methods in Arts Education; Assessment Strategies in Arts Education; Curriculum Development, Research, and Supervision; Doctoral Seminar; Dissertation Seminar.

ASSOCIATE DIRECTOR, 1998-Present

**Center for Arts Education Research, Teachers College, Columbia University**

Advisor or consultant for research projects and assessments, including arts partnership and school district program evaluations, curriculum development and implementation, and doctoral research.

DIRECTOR, *Services to Schools*, a division of Artsvision, 1996-1997

Services to Schools/Artsvision provides consulting services to schools and school districts. Services include curriculum and staff development, strategic planning and

fundraising, assisting schools in meeting the national standards in the arts, and promoting literacy across subject areas.

PRINCIPAL INVESTIGATOR, Program Evaluations (Completed), 1994-Present

**Arts Horizons:** Evaluation of the Artist Teachers Institute and implementation in New Jersey schools.

**ArtsConnection:** Evaluation of two Annenberg NYCPAE Partnerships. Evaluation of Broadway Junior in collaboration with Music Theatre International.

**Diller-Quaile School of Music:** Evaluation of the impact of Kodaly-based music instruction on pre-school teachers and day-care providers.

**Glen Rock, NJ Public Schools:** Evaluation of district's implementation of state and national standards in arts education.

**Greenwich House:** Evaluation of the effectiveness of K-1 Kodaly instruction and its long-term impact on a K-5 elementary school.

**Harlem School of the Arts:** Evaluation of a new college-prep curriculum.

**Multicultural Music Group:** Program evaluation and review of assessment process for integrated arts program.

**New York City Board of Education, Office of Senior Assistant for the Arts:** Consultant for assessment and implementation of Project ARTS.

**New-York Historical Society:** Program evaluation of American Musicals Project, a partnership with New York City middle schools.

**Rotunda Gallery/P.S. 174:** Evaluation of an NYSCA Empire State Partnership

**Studio in a School:** Assessment of professional development workshops.

**The Institute for Urban and Minority Education, Teachers College:** Program evaluation of Annenberg NYCPAE partnership with P.S. 36, Metropolitan Museum of Art, Aaron Davis Hall, and Studio Museum of Harlem.

**The Little Orchestra Society:** Two-year study evaluating student music learning, and the impact of the orchestra's arts-in-education program on classroom teachers.

CURRICULUM DEVELOPMENT

**Baltimore Symphony Orchestra/Artsvision, 1995-1996**

Design of an integrated curriculum for 12 Baltimore area schools in partnership with the Baltimore Symphony Orchestra.

**Stamford, Connecticut Public Schools/Artsvision, 1996**

Development of curriculum materials and lessons to integrate musical activities with a new language arts curriculum (K-2). A collaborative project between the public schools and the Stamford Symphony Orchestra.

EDUCATIONAL PROGRAM DESIGN AND DEVELOPMENT, 1994-1997

**Artsvision/ Annenberg Foundation/ NYC Bd. of Education/ NYC Dept. of Cultural Affairs**

Principal writer and head of research for a \$36 million Annenberg challenge grant to the New York City public schools to re-institutionalize arts education. Conducted a needs and resources assessment within 28 of 32 NYC community school districts, resulting in a plan creating the NYC Center for Arts Education and guidelines for New York City Partnerships for Arts Education (NYCPAE) grants.

*Ballet Chicago: Developing a Community Service – Dance Education for the Twenty-First Century*, Artsvision

A plan to implement a collaborative program between Ballet Chicago and the Chicago Public Schools.

*An Arts and Education Needs and Resources Assessment Report of the Plainville Community Schools*, Artsvision

A report recommending redesign of the Plainville, Connecticut arts education programs.

*Findings Report: East Bay Community Foundation Arts Education Initiative*, Artsvision.

INSTRUCTOR, 1989-1994

Teachers College, Columbia University

Provided private and group guitar instruction for graduate and undergraduate students.

RESEARCH ASSISTANT, 1992-1993

Research Assistant to Dr. Harold F. Abeles, Teachers College, Columbia University.

Assisted with *Research Methods in Arts Education and Measurement and Evaluation in the Arts*.

TEACHER, 1987-1992

Upper Manhattan Outreach Center, New York City Public Schools (Alternative High School)

Taught General Music, Origins of Popular Music, Jazz History, American History, Global History, Economics, Computer, and Family Class. Testing Coordinator and Computer Administrator.

STUDIO MUSIC TEACHER, 1980-1994

Private instruction in guitar, bass guitar, theory and harmony, and performing.

MUSICIAN, 1980 to 1995

Performed in concerts, clubs, and recording sessions.

Worked as a free-lance arranger and producer.

### **KEYNOTES, WORKSHOPS AND PRESENTATIONS (selected)**

*Arts Assessment for Local Partnerships*, March 2003

Empire State Partnership Leadership Institute: Creating Collective Capacity

*Is There Evidence that the Arts Enhance the Performance of Economically Disadvantaged Schools?* January 2002.

Panel, Arts Education Partnership, Phoenix, AZ.

*The Art of Evaluation, Assessment and Documentation of Arts In Education Partnerships*, November 2001

New York University, School of Continuing and Professional Studies

*Critical Issues in Arts Partnership Evaluation*, April 2001

ArtsBridge Annual Conference, University of California, Irvine

*Lessons for Partnerships: Research in Arts Education*, September 2000

Buffalo Arts Council

*The Influence of Muddy Waters on Guitarists of the 1950s*, September 2000  
Case Western University/Rock and Roll Hall of Fame

*Learning In and Through the Arts: Transfer and Higher Order Thinking* (with Judith Burton), March 1999  
Keynote, National Art Educators Association, National Conference

*Managing Data: Technical Challenges in Evaluation*, October 1998  
Compelling Evidence Conference, New York City Partnerships for Arts  
Education/Center for Arts Education.

*Assessment: Strategies for Program Evaluation and Beyond*, May 1998  
Arts Education Leadership Institute, Teachers College Columbia University

*Using Arts Education Standards to Develop an Effective Arts Partnership*, April 1998  
Northeast Pennsylvania Philharmonic/Artsvision

*Creating Effective Collaborations: Arts Agencies/Cultural Institutions and The Schools*,  
March 1998  
Arts Education Leadership Institute, Teachers College Columbia University

*Program Evaluation Instrumentation*, February 1998  
Guggenheim Museum, Learning Through the Arts

*Program Assessment*, February 1998  
Chamber Music America, National Conference

*Music Educators as Leaders of School Partnerships*, 1997  
Keynote, NYC Music Educators Conference

*Meeting the Standards: Evaluation of Music Programs*, 1997  
Keynote, NJ State Music Educators

*Preparing for Annenberg Partnerships: Cultural Organizations and the Schools*, 1996  
Keynote, NYC Arts Education Roundtable

Curriculum Development Workshops for the Stamford Orchestra and the Stamford Schools,  
1996

Curriculum Development Workshops for the Baltimore Symphony and Baltimore Area Schools,  
1995

**PUBLICATIONS** (selected)

*Learning In and Through the Arts: The Question of Transfer* (with Burton, J. & Abeles, H.).  
Studies in Art Education, 41(3), 2000.  
Received National Art Education Association 2001 Manuel Barkan Memorial Award

*Learning In and Through the Arts: Curriculum Implications* (with Burton, J. & Abeles, H.). In Champions of Change: The Impact of the Arts on Learning (Fiske, T., ed.). Washington DC: The Arts Education Partnership and the President's Committee on the Arts and Humanities, 1999

*From Service Provider to Partnership: A Manual for Developing Collaborations with the New York City Public Schools*, Coalition of Manhattan Community Schools of the Arts, 1999.

*Verbal Descriptions of Musical Creativity As Revealed Through the Development of a Jazz Improvisation Rating Scale*, MENC Creativity SRIG Newsletter, Spring 1997.

*Institutionalizing Arts Education for New York City Public Schools: Educational Improvement and Reform Through the Arts – A Five Year Plan of Implementation* (with Korn, M. and Kessler, R.), New York City Board of Education and New York City Department of Cultural Affairs, 1996.

### **PAPER PRESENTATIONS**

*The Relationship of Arts Learning and Cognitive Skills, Social Competencies, and Personal Dispositions*  
AERA National Conference, 2002

*Arts Learning, Transfer and Its Research*  
University of California, Irvine, Sciences for the Arts Conference, April 2000

*Learning In and Through the Arts: The Issue of Transfer*  
(with Burton, J. & Abeles, A.) AERA National Conference, April 1999.

*The School Music Curriculum: The National Standards in Music Reflected in Practice*  
(with Abeles, H.) MENC Eastern Division Conference Poster Session, February 1999.

*Learning In and Through the Arts: Transfer and Higher Order Thinking*  
MENC Eastern Division Conference, March 1997.

*Who Shall Teach the Arts: A Needs and Resources Assessment of the New York City Public Schools*  
MENC Eastern Division Conference, March 1997.

*The Application of a Factorial Approach to the Development of a Rating Scale for Jazz Improvisation*  
MENC Eastern Division Conference, Rochester, NY, April 1995.

*Components of Successful Jazz Improvisations*  
Presented at the Symposium on Research in General Music, *Creativity, Composition, and Computers: Connections for the New Century*, Tucson, Arizona, February 1995.

*The Development of a Test Designed to Measure the Ability of a Guitarist to Perform a Jazz Improvisation*  
Presented at the MENC Eastern Division Conference, Springfield, Massachusetts, April 1993.

**DOCTORAL DISSERTATION**

*The Development of a Rating Scale for Jazz Guitar Improvisation Performance*  
Teachers College, Columbia University, 1994.

**PROFESSIONAL ORGANIZATIONS**

American Educational Research Association; Music Educators National Conference; New York State School Music Association; College Music Society; Kappa Delta Pi

**TEACHING LICENSES**

Music, Kindergarten through 12th Grade, New York; Social Studies, High School; New York

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## **LYNN MARLOWE SHANE**

(b)(6)

### **TEACHING EXPERIENCE**

#### **Manhattan New Music Project (2005-present)**

Teach special education populations integrated arts curricula; design and teach professional development for arts & classroom teachers of special needs children

#### **Metropolitan Opera Guild (1997-present)**

Teach *Creating Original Opera* program (K-12) – curriculum includes writing, set design, carpentry, electrical, public relations, costume design and construction; teach professional development workshops across the country

#### **Wingspan Arts / Wingspan Summer Conservatory (2003-present)**

Instruct students in all aspects of musical theatre with a focus on dance.

#### **The Calhoun School Summer Theatre Institute (2006)**

Instruct students in movement, with a focus on staging and dance.

#### **Columbus Preschool and Gym (1991-1993)**

Taught gymnastic and movement to children aged one to six years old, implementing developmental, musical and dramatic play techniques.

### **CHOREOGRAPHIC / DIRECTING EXPERIENCE**

#### **1991 - Present**

The Metropolitan Opera Guild, Calhoun High School, Ossining High School, Bank Street School for Children, Frenchwoods Performing Arts Camp, Chapin Preparatory School.

**1981 - 2006** Choreographic Consultant, Manhattan Rhythm Kings

### **EDUCATION AND SPECIALIZED TRAINING**

**Bachelor of Arts Degree in Dance**, University of Illinois (Jazz, Tap, Ballet, Modern)

**Health Fitness Instructor Certificate**, Marymount Manhattan College (Nutrition, Fitness Testing, Exercise Physiology, Pregnancy and Postpartum, Special Populations)

**Cardiopulmonary Resuscitation (CPR) Certified**

**Personal Trainer Certification**, American Council of Exercise (ACE)

**United States Gymnastic Federation Certificate**

### **RELATED MISCELLANEOUS EXPERIENCE**

Professional dancer-actress-singer (Broadway, national tours, regional & stock theatre)  
Dance Captain -1<sup>st</sup> National Company, David Merrick's 42nd Street

## Jane Rigler

Flutist/Composer/Educator

(b)(6)

info@janerigler.com

(b)(6)

http://www.janerigler.com

### EDUCATION

University of California, San Diego, La Jolla, CA

Ph.D., Critical Studies/Experimental Practices in Music, 1996

Dissertation: "Flute Vocalization: An integrated approach to flute performance"

University of California, San Diego, La Jolla, CA

M.A., interdisciplinary arts and flute performance, 1991

Thesis: "The Vocalization of the Flute"

Northwestern University, Evanston, IL

B.M., flute performance, 1988

### TEACHING EMPLOYMENT (HIGHLIGHTS)

Manhattan New Music Project, NY, NY

Co-inventor of *Music Cre8tor* (patent pending). Technology Director, Artist-Educator, CME and CIAE programs for District 75 (NYBOEA schools), 2003-present

Lincoln Center Institute, NY, NY

Artist-Educator, Professional Development, workshop leader, 2005-present

Orchestra St. Luke's, NY, NY

Artist Educator, Teaching Artist for Young Composer Program, 2005-present

Professor of Improvisation, Maese Pedro School of Music, Madrid, 2000-2002

Associate Flute Professor, University of California, San Diego (UCSD), 1989-1994

Teaching Assistant Courses at UCSD 1991-1994: Ethnomusicology: Korean Sacred Music; The African Diaspora; History of Chinese Music, Marnie Dilling, Professor

### PROFESSIONAL LECTURES/WORKSHOPS/COURSEWORK (HIGHLIGHTS)

Conference Workshops/Lectures:

Musica Ficta/Lived Realities: A Conference on Exclusions and Engagements in Music, Education and the Arts, *Music Cre8tor*, presentation, University of Toronto, Faculty of Music, Ontario, Canada 2008

International Alliance for Women in Music Conference, performer/composer. California State University Fullerton, CA 2007

The International Conference on New Interfaces for Musical Expression, *Music Cre8tor*, presentation, NY, NY 2007

NYC Arts in Education Roundtable: Face-to-Face Conference, *Making Performance Live* presentation/workshop NY, NY 2007

National Flute Association Convention, *Traces/Huellas* lecture/demo. San Diego, CA 2006

Workshops:

Flute Masterclasses: Cal Arts, Cal State Fullerton, CA 2008; University of Anchorage, Alaska, 2006; Boxwood, Nova Scotia, Canada, 2005; Summer Flute Courses "Manuel Garijo", Segovia, and Malaga, Spain, 1998-2000

# Budget Narrative

## Budget Narrative

Attachment 1:

Title: Pages: Uploaded File: **4632-Mandatory\_Budget\_narrative\_CSA\_08.pdf**

## Communication and Socialization through the Arts

A Multidisciplinary Approach for Student with Autism

### BUDGET NARRATIVE

	Year 1				Year 2				Year 3			
	Federal Request	D75 contib.	School Contrib.	TOTAL	Federal Request	D75 contib.	School Contrib.	TOTAL	Federal Request	D75 contib.	School Contrib.	TOTAL
<b>NEL COST</b>		(b)(4)				(b)(4)				(b)(4)		
ict 75 USDOE Project Supervisor (110 days x \$250)	13,000				13,000				13,000			
<i>Fringe</i>	2,600				2,600				2,600			
diems for substitute teachers (8 days x 48 teachers x \$165)	0				0				0			
<i>Fringe</i>	0				0				0			
<b>AL PERSONNEL COST</b>	<b>15,600</b>				<b>15,600</b>				<b>15,600</b>			
<b>CTUAL</b>												
<b>in New Music Project</b>												
<b>rogram Management</b>												
Director of Special Programs (40% of full time, \$50,000 + fringe)	24,000				24,000				24,000			
Director of Education (20% of full time, \$60,000 + fringe)	14,400				14,400				14,400			
Program Assistant (40% of full-time, \$35,000 + fringe)	16,800				16,800				16,800			
<b>Subtotal Planning and Management</b>	<b>55,200</b>				<b>55,200</b>				<b>55,200</b>			
<b>riculum Development</b>												
Curriculum Writer (@ \$80/h)	4,800				3,600				2,400			
Curriculum Development Committee (4 TAs @ \$60/h)	2,160				1,440				1,440			
<b>Subtotal Curriculum Development</b>	<b>6,960</b>				<b>5,040</b>				<b>3,840</b>			
<b>essional Development &amp; Student Services</b>												
Workshop Senior Leader (16 d x 2 TAs x \$685/day)	21,920				21,920				21,920			
Workshop Junior Leader (8 d x 9 TAs x \$350/day)	25,200				25,200				25,200			
In-school professional development (12 d x 16 schools x \$420/day)	80,640				80,640				80,640			
In-school planning meeting (2 TAs x 16 schools x \$170/day)	5,440				5,440				5,440			
Teaching Artist Training (10 TAs x \$300/day)	3,000				3,000				3,000			
Teaching Artist Trainer (1 TA x \$685/day)	685				685				685			
In-house coordination meetings (9d x 10 TAs x \$165/day)	14,850				14,850				14,850			
<b>Subtotal Professional Development and School Services</b>	<b>151,735</b>				<b>151,735</b>				<b>151,735</b>			
<b>t Practices and Dissemination</b>												
In-school best practices meeting (2 TAs x 16 schools x \$170/day)	5,440				5,440				5,440			
Best Practices Committee (4 TAs @ \$60/hr)	720				1,440				1,440			
Creation of materials for dissemination (@ \$80/hr)	1,200				2,400				3,600			
<b>Subtotal Best Practices &amp; Dissemination</b>	<b>7,360</b>				<b>9,280</b>				<b>10,480</b>			
Workshop Materials & Supplies	5,000				5,000				5,000			
Workshop space rental	8,000				8,000				8,000			
General Overhead (@10%)	23,320				23,320				23,320			
<b>MNMP</b>	<b>257,575</b>				<b>257,575</b>				<b>257,575</b>			
<b>r: Dr. Rob Horowitz</b>	<b>35,000</b>				<b>35,000</b>				<b>35,000</b>			
<b>AL CONTRACTUAL</b>	<b>292,575</b>				<b>292,575</b>				<b>292,575</b>			
<b>ALS &amp; DISSEMINATION</b>												
erials and equipment (16 schools x \$2500/school)	28,000				28,000				28,000			
onal Conferences (2 pers. X \$1000/person)	2,000				2,000				2,000			
<b>AL MATERIALS &amp; DISSEMINATION</b>	<b>30,000</b>				<b>30,000</b>				<b>30,000</b>			
<b>IRECT PROJECT COST</b>	<b>338,175</b>				<b>338,175</b>				<b>338,175</b>			
ost (@ 3.5%)	11,825				11,825				11,825			
<b>ROJECT COST</b>	<b>350,000</b>				<b>350,000</b>				<b>350,000</b>			