

**U.S. Department of Education**  
**Washington, D.C. 20202-5335**



**APPLICATION FOR GRANTS**  
**UNDER THE**

**Professional Development for Arts Educators**

**CFDA # 84.351C**

**PR/Award # U351C140024**

**Grants.gov Tracking#: GRANT11650577**

OMB No. , Expiration Date:

Closing Date: May 19, 2014

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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**

|  |  |  |
|--|--|--|
| * 1. Type of Submission:<br><input type="checkbox"/> Preapplication<br><input checked="" type="checkbox"/> Application<br><input type="checkbox"/> Changed/Corrected Application | * 2. Type of Application:<br><input checked="" type="checkbox"/> New<br><input type="checkbox"/> Continuation<br><input type="checkbox"/> Revision | * If Revision, select appropriate letter(s):<br><input type="text"/><br>* Other (Specify):<br><input type="text"/> |
|--|--|--|

|  |  |
|--|--|
| * 3. Date Received:<br><input type="text" value="05/16/2014"/> | 4. Applicant Identifier:<br><input type="text"/> |
|--|--|

|  |  |
|--|--|
| 5a. Federal Entity Identifier:<br><input type="text"/> | 5b. Federal Award Identifier:<br><input type="text" value="NA"/> |
|--|--|

**State Use Only:**

|   |   |
|---|---|
| 6. Date Received by State: <input type="text"/> | 7. State Application Identifier: <input type="text"/> |
|---|---|

**8. APPLICANT INFORMATION:**

\* a. Legal Name:

|  |   |
|--|---|
| * b. Employer/Taxpayer Identification Number (EIN/TIN):<br><input type="text" value="86-6000486"/> | * c. Organizational DUNS:<br><input type="text" value="0029018090000"/> |
|--|---|

**d. Address:**

\* Street1:   
Street2:   
\* City:   
County/Parish:   
\* State:   
Province:   
\* Country:   
\* Zip / Postal Code:

**e. Organizational Unit:**

|  |  |
|--|--|
| Department Name:<br><input type="text" value="Curriculum Department"/> | Division Name:<br><input type="text"/> |
|--|--|

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

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

Title:

Organizational Affiliation:

\* Telephone Number:  Fax Number:

\* Email:

**Application for Federal Assistance SF-424**

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

X: Other (specify)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

Local Ed. Agency (School Dist)

**\* 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-031814-001

\* Title:

Office of Innovation and Improvement (OII): Professional Development for Arts Educators (PDAE)  
Program CFDA Number 84.351C

**13. Competition Identification Number:**

84-351C2014-1

Title:

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

Add Attachment

Delete Attachment

View Attachment

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

Drama For Language Development: Arts Based Professional Development for Teachers at Encanto Elementary School in Phoenix, Arizona.

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

**Application for Federal Assistance SF-424**

**16. Congressional Districts Of:**

\* a. Applicant

\* b. Program/Project

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

Add Attachment

Delete Attachment

View Attachment

**17. Proposed Project:**

\* a. Start Date:

\* b. End Date:

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

|                     |   |
|---------------------|---|
| * a. Federal        | <input type="text" value="298,673.00"/> |
| * b. Applicant      | <input type="text" value="0.00"/>       |
| * c. State          | <input type="text" value="0.00"/>       |
| * d. Local          | <input type="text" value="0.00"/>       |
| * e. Other          | <input type="text" value="0.00"/>       |
| * f. Program Income | <input type="text" value="0.00"/>       |
| * g. TOTAL          | <input type="text" value="298,673.00"/> |

**\* 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 in attachment.)**

Yes  No

If "Yes", provide explanation and attach

Add Attachment

Delete Attachment

View Attachment

**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:

## ASSURANCES - NON-CONSTRUCTION PROGRAMS

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.

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.
19. Will comply with the requirements of Section 106(g) of the Trafficking Victims Protection Act (TVPA) of 2000, as amended (22 U.S.C. 7104) which prohibits grant award recipients or a sub-recipient from (1) Engaging in severe forms of trafficking in persons during the period of time that the award is in effect (2) Procuring a commercial sex act during the period of time that the award is in effect or (3) Using forced labor in the performance of the award or subawards under the award.

|  |   |
|--|---|
| <p>SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL</p> <p>Carlos Ardon</p> | <p>TITLE</p> <p>Language Acquisition Specialist</p> |
| <p>APPLICANT ORGANIZATION</p> <p>Osborn School District</p>            | <p>DATE SUBMITTED</p> <p>05/16/2014</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

Approved by OMB  
0348-0046

|  |  |  |
|--|--|--|
| <b>1. * Type of Federal Action:</b><br><input type="checkbox"/> a. contract<br><input checked="" type="checkbox"/> b. grant<br><input type="checkbox"/> c. cooperative agreement<br><input type="checkbox"/> d. loan<br><input type="checkbox"/> e. loan guarantee<br><input type="checkbox"/> f. loan insurance | <b>2. * Status of Federal Action:</b><br><input checked="" type="checkbox"/> a. bid/offer/application<br><input type="checkbox"/> b. initial award<br><input type="checkbox"/> c. post-award | <b>3. * Report Type:</b><br><input checked="" type="checkbox"/> a. initial filing<br><input type="checkbox"/> b. material change |
|--|--|--|

**4. Name and Address of Reporting Entity:**  
 Prime     SubAwardee

\* Name: Osborn School District

\* Street 1: 1226 W. Osborn Road    \* Street 2: \_\_\_\_\_

\* City: Phoenix    \* State: AZ: Arizona    \* Zip: 85013

Congressional District, if known: \_\_\_\_\_

**5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:**

|   |  |
|---|--|
| <b>6. * Federal Department/Agency:</b><br>Department of Education | <b>7. * Federal Program Name/Description:</b><br>Arts in Education |
|   | CFDA Number, if applicable: 84.351                                 |

|   |   |
|---|---|
| <b>8. Federal Action Number, if known:</b><br>_____ | <b>9. Award Amount, if known:</b><br>\$ _____ |
|---|---|

**10. a. Name and Address of Lobbying Registrant:**

Prefix \_\_\_\_\_ \* First Name N/A Middle Name N/a

\* Last Name N/A Suffix \_\_\_\_\_

\* Street 1 N/A \* Street 2 N/A

\* City N/A \* State \_\_\_\_\_ \* Zip N/A

**b. Individual Performing Services** (including address if different from No. 10a)

Prefix \_\_\_\_\_ \* First Name N/A Middle Name \_\_\_\_\_

\* Last Name N/A Suffix \_\_\_\_\_

\* Street 1 N/A \* Street 2 N/A

\* City N/A \* State \_\_\_\_\_ \* Zip N/A

**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.

\* Signature: Carlos Ardon

\* Name: Prefix Mr \* First Name Carlos Middle Name \_\_\_\_\_  
\* Last Name Ardon Suffix \_\_\_\_\_

Title: Language Acquisition Specialist Telephone No.: (602) 707-2016 Date: 05/16/2014

**Federal Use Only:** \_\_\_\_\_ **Authorized for Local Reproduction**  
Standard Form - LLL (Rev. 7-97)

PR/Award # U351C140024



## 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. Public reporting burden for this collection of information is estimated to average 1.5 hours 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. The obligation to respond to this collection is required to obtain or retain benefit (Public Law 103-382). Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the U.S. Department of Education, 400 Maryland Ave., SW, Washington, DC 20210-4537 or email [ICDocketMgr@ed.gov](mailto:ICDocketMgr@ed.gov) and reference the OMB Control Number 1894-0005.

## Optional - You may attach 1 file to this page.

Drama for Language Development General Edu

Add Attachment

Delete Attachment

View Attachment

## **General Education Provisions Act Statement**

Encanto Elementary School is committed to actively recruiting and retaining individuals who are members of groups who have been traditionally underrepresented based on race, color, national origin, gender, age or disability. The school recognizes that dynamic and efficient staff members dedicated to education are necessary to maintain a constantly improving educational program and is committed to recruiting, selecting, and employing the best-qualified personnel that will contribute to the successful implementation of the PDAE Program.

### **Osborn School District Hiring Practices:**

The Osborn School District #8 is an equal opportunity, reasonable accommodation employer.

The Board recognizes that dynamic and efficient staff members dedicated to education are necessary to maintain a constantly improving educational program

The Board establishes, as personnel service goals, the following:

Recruiting, selecting, and employing the best-qualified personnel to staff the school system.

An employee appraisal program that will contribute to the continuous improvement of staff performance.

Professional development and in-service training programs for employees that will improve their rates of performance and retention.

Deployment of the available personnel to ensure that they are utilized as effectively as possible within budgetary constraints

Human relationships necessary to obtain maximum staff performance and satisfaction.

A staff compensation program sufficient to attract and retain qualified employees within the fiscal limitations of the District.

---

## 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><br><input style="width: 90%;" type="text" value="Osborn School District"/> |   |
| <b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b>   |   |
| Prefix: <input style="width: 100px;" type="text" value="Mr."/>   | * First Name: <input style="width: 200px;" type="text" value="Carlos"/> Middle Name: <input style="width: 150px;" type="text"/> |
| * Last Name: <input style="width: 300px;" type="text" value="Ardon"/>  | Suffix: <input style="width: 80px;" type="text"/>   |
| * Title: <input style="width: 250px;" type="text" value="Language Acquisition Specialist"/>                  |   |
| * SIGNATURE: <input style="width: 300px;" type="text" value="Carlos Ardón"/>                                 | * DATE: <input style="width: 150px;" type="text" value="05/16/2014"/>   |

## Abstract

The abstract narrative must not exceed one page and should use language that will be understood by a range of audiences. For all projects, include the project title (if applicable), goals, expected outcomes and contributions for research, policy, practice, etc. Include population to be served, as appropriate. For research applications, also include the following:

- Theoretical and conceptual background of the study (i.e., prior research that this investigation builds upon and that provides a compelling rationale for this study)
- Research issues, hypotheses and questions being addressed
- Study design including a brief description of the sample including sample size, methods, principals dependent, independent, and control variables, and the approach to data analysis.

[Note: For a non-electronic submission, include the name and address of your organization and the name, phone number and e-mail address of the contact person for this project.]

---

## You may now Close the Form

**You have attached 1 file to this page, no more files may be added. To add a different file, you must first delete the existing file.**

\* Attachment:

## **ABSTRACT**

### **Project Goals**

The primary objective of the proposed model is to develop within Encanto Elementary School a core group of educators who possess the knowledge, skills and motivation to implement Standards-based drama lessons across the language arts curriculum, thereby strengthening integrated arts instruction and improving the academic achievement of their students. The Drama Frames program combines foundational skills and training with role-modeling and individually feedback, providing participants with the tools and confidence to use drama in teaching curriculum after the program's completion. The one-on-one nature of the program ensures that specific goals are targeted to fit individual classrooms and are modified to meet Encanto's three language streams: Mainstream, Dual Language and Structured English Immersion. By scaffolding learning over a multi-year period, Drama Frames will provide all K-3 Encanto Elementary School classroom teachers with tangible resources that effectively expand their toolbox of teaching strategies. A rigorous multi-year project study will adopt a *quasi-experimental design*. Project outcomes and outputs will be disseminated to professionals across the country, providing a replicable model for successful arts integration in elementary schools.

### **Project Outcomes**

Projected outcomes from this study include improved student achievement on standardized tests, increased arts integration activities in participating classrooms, and sustained ability of teachers to create, implement and evaluate integrated lesson plans that meet State and national standards.

### **Contact Information**

Encanto Elementary School, 1420 W Osborn Rd, Phoenix, AZ 85013

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## 1) SIGNIFICANCE OF THE PROJECT

### **Building Local Capacity to Meet Target Population Needs**

Encanto Elementary School proposes to contract with Childsplay, a professional theater for young audiences and families, to provide sustained and intensive professional development for its K-3 teacher population in the implementation of drama and language development strategies. This program will directly address the short-term needs of students at Encanto and provide long-term, sustainable improvement in classroom teachers' skills, knowledge and motivation in implementing arts integrated programming. As an urban school in the heart of Phoenix, Arizona, Encanto classrooms include students with varying levels of English language development. In these environments, drama serves as an equalizer, giving students an access point for participation at all levels of fluency. Drama provides a means of exploring the skills of language development through kinesthetic as well as verbal response. Drama-based activities provide an excellent opportunity for peer language modelling and the ability to scaffold instruction to meet the needs of each student. Drama also allows students with limited vocabulary to demonstrate comprehension kinesthetically, thus building confidence and sense of success. By integrating drama into their existing English Language Arts (ELA) curriculum, Encanto teachers will support individual student achievement, both academically and in attitudes towards school and curricular content.

Encanto School, in the Osborn School District #8 in Phoenix, Arizona, is a Kindergarten-3<sup>rd</sup> grade school with a current enrollment of 713 students. Demographically, Encanto serves a diverse population, with 67% Hispanic, 8% African American, 13% Caucasian, 5% Native American, 1% Asian students, and 2% who identify in two or more ethnicities. 83.5% of Encanto students qualify for free or reduced lunch. 32% of students are English language learners. The school has 6 classrooms at all grade levels K-3<sup>rd</sup>. Within those 6 classrooms are multiple



language learning opportunities: two are designated as dual language, two as Structured English Immersion, and two as Mainstream.

The Mainstream classroom is the regular program of instruction for students enrolling at Encanto. There are no restrictions or limitations on students who may enroll in Mainstream classes. All Mainstream students receive instruction in Arizona's College and Career Ready Standards in English Language Arts, Mathematics, and the Arizona Social Studies and Science standards. Students also receive an additional 30 minutes of daily grammar instruction to complement the language learning focus of the school.

Any students who identify a home language other than English are tested on Arizona's English Language Learner Assessment (AZELLA). Students who score Proficient can enter the Dual Language or Mainstream classes. Students who score at a level of Intermediate, Basic, Emergent, or Pre-Emergent are placed in Structured English Immersion (SEI) classrooms. Arizona schools follow a 4-hour SEI model, with a strong focus on Reading, Writing, Vocabulary, Grammar, and Oral Conversations in English. Students who score a minimum of Intermediate and are Proficient on the Oral subsection of the AZELLA also qualify for enrollment in the Dual Language Program, and must maintain or improve their proficiency status annually.

The Encanto Dual Language Program is an opportunity open to all students enrolled in kindergarten through third grades in Encanto School to learn the content of Arizona's College and Career Ready Standards through two languages. Students in the Dual Language Program learn all subjects in English and Spanish. In addition, students receive specific time receiving instruction in the vocabulary and language skills of the two languages. For every student,

language learning occurs. For the student with a background and fluency in Spanish, English becomes their target language. They are assisted in their learning through native language instruction in Spanish, assuring full access to the curriculum, while the process of language acquisition allows for effortless transfer of knowledge while receiving content instruction in the target language. The same processes of language acquisition occur for native English speakers in learning content in both languages and acquiring Spanish fluency.

Childsplay's Drama Frames professional development program is an ideal intervention for Encanto because it provides classroom teachers with realizable and sustainable methodologies for integrating arts into core curriculum. Drama is a particularly important tool for Encanto teachers as it provides strong support for classrooms with large English Language Learner populations. The Childsplay model will enable classroom teachers to learn key drama strategies for elementary students and integrate them into Encanto's ELA units. The Osborn School district (including Encanto) is in the process of implementing its own ELA curriculum that will be used in all three of Encanto's language streams. By integrating Childsplay's Drama Frames Program into this new curriculum, Encanto will expand the instructional strategies available to teachers and improve student achievement. Knowing the challenges of implementing a school-wide curriculum, Encanto has specifically chosen to work with the Drama Frames program because it supports, rather than supplants, core curricular content.

Drama Frames is designed to build local capacity through both the transference of knowledge and skills and the use of practical tools and online resources that will remain with the school after the intervention. The job-embedded nature of the program allows each of the classroom teachers to adapt drama strategies to their existing curriculum and teaching methodology, providing a customized approach that promotes individual achievement and ownership. As the

entire grade-level teacher population (apart from pre-school) will receive this intensive professional development, the Drama Frames program will provide a continuous and lasting impact on teacher behavior, student achievement, and whole school culture. It will also provide consistency in instruction for students who graduate from Structured English Immersion (SEI) to Mainstream or Dual Language classrooms.

### **Dissemination**

The results of the Encanto Drama Frames program will provide three key areas of learning for dissemination. As a whole school intervention that is phased in over three years starting in kindergarten, researchers will be able to track the impact of drama integration on student achievement over multiple years of program participation. Researchers will also be able to track the long-term impact of drama integration on whole school culture. Most importantly, researchers will be able to track the development of student language skills across all three language streams, thus examining the impact of drama-integrated programming on differentiated language instruction. Encanto's population is a microcosm of the broader urban Phoenix student population; the findings from this research will build understanding of how drama improves student achievement across the language development spectrum and will be applied to schools throughout the region.

Research results and curriculum information from the Encanto program will be shared with arts educators and the general education community through conference presentations and publications. Childsplay has a strong history of disseminating research from its Drama Frames and EYEPlay (Drama Frames for Pre-school) programs. Recent presentations include:

- Arizona Office of English Language Acquisition Services (2010)
- American Alliance for Theatre and Education (2013 and 2014)
- Americans for the Arts (2013)

- Association for Childhood Education International (2013 and 2014)

A manuscript detailing the EYEPlay professional development model has been provisionally accepted for publication in the journal *Childhood Education*.

Encanto and Childsplay will disseminate the curriculum and findings of this program district-wide through in-services with SEI and Dual Language teachers. As interest develops for intensive professional development at other district sites, Childsplay will work with each school to obtain local and regional funding for Drama Frames.

Encanto and Childsplay will also make the Drama Frames online resource center (including a searchable lesson plan database) available to arts and education professionals and will promote its use through conference presentations and ongoing dialogues with colleagues in the field. Based on the inclusion of this online resource center, Encanto Elementary School wishes the Department to consider this application for purposes of earning competitive priority points (Competitive Priority Statement attached at the end of the Project Narrative).

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

### **Strong Theory Supporting the Project**

A growing body of studies presents compelling evidence connecting student learning in the arts to a wide spectrum of academic and social benefits. These studies document the habits of mind, social competencies and personal dispositions inherent to arts learning. Additionally, research has shown that what students learn in the arts may help them to master other subjects, such as reading, math, science, and social studies. Encanto has chosen Childsplay's Drama Frames model for arts-integrated professional development due to its strong, evidence-based record of student achievement and increased teacher knowledge, as well as Encanto's previous

success in working with Childsplay to improve student achievement in language acquisition after school programs.

Drama Frames is an evidence-based model that was developed through the U.S. Department of Education's Arts Education Model Development and Dissemination program. From 2007 to 2010, Childsplay implemented a year-long professional development program integrating drama strategies with the Six Traits of Writing in the Washington Elementary School District in Phoenix, Arizona. A team of researchers from Arizona State University led a randomized control trial in fourth, fifth and sixth grade classrooms with 77 teachers and 1,931 students participating. Matched, non-participating classrooms within the district served as control sites. The study followed a *pretest-posttest control group design* with random assignment of students to conditions. Results demonstrated statistically significant changes in district-wide student writing assessments. In addition, in 2010, Childsplay's intervention groups reported higher writing and reading scores on Arizona's Standardized AIMS test than the comparison groups. Participating teachers also noted a significant increase in comfort in working with English Language Learner (ELL) populations: in a pre and post teacher survey, 80% of teachers felt comfortable teaching ELL students, in comparison with 35% at the start of the year. Teachers in the comparison group actually reported a decrease in their comfort level teaching ELL students at the end of the year. 88% of participating teachers also reported that drama was effective to very effective in teaching writing to ELL students.

Childsplay has since adapted the Drama Frames model to serve pre-school educators through a four-year grant from the Helios Education Foundation. The EYEPlay (Early Years Educators at Play) professional development program is in its final year of implementation in 32 classrooms throughout the metro Phoenix region. While final student achievement data with matched

controls is not yet available, early results demonstrate success in increasing student performance in language acquisition, vocabulary development, reading comprehension and overall literacy learning, including with ELL populations. Moreover, independent researchers have confirmed a statistically significant change in classroom teachers' understanding of core art and literacy content as measured through a pre and posttest of knowledge. A similar test will be administered to meet the PDAE's second GPRA measure for statistically significant increase in content knowledge in the arts at Encanto.

Adaptations of the model in previous sites will be used to develop a meaningful program that will be successful at Encanto, meeting the school-wide community needs for this population. The logic model below reflects specific inputs, outputs, and outcomes anticipated:

#### **PROBLEM OR ISSUE STATEMENT**

Encanto Elementary School lacks ongoing access to drama education and relies upon existing classroom teachers to provide drama content. Encanto also seeks to improve student achievement in language acquisition for Mainstream, Dual Language, and Structured English Immersion students. Since theatre is arguably the area of arts integration most likely to have an immediate impact on student achievement in language development, providing this intervention will fill a gap in services from both an arts and language acquisition perspective.

#### **DESIRED RESULT**

To improve student achievement by developing a school-wide community of teachers who possess the knowledge, skills, and motivation to integrate drama into the ELA curriculum.

#### **Table 1: Logic Model**

| RESOURCES  | ACTIVITIES   | OUTPUTS SHORT   | SHORT-TERM OUTCOMES   | LONG-TERM IMPACT  |
|--|--|---|---|---|
| <p><i>In order to accomplish our set of activities we will need the following:</i></p> <ul style="list-style-type: none"> <li>• Childsplay Project</li> <li>• Directors</li> <li>• Teaching Artists</li> <li>• School Project</li> <li>• Director</li> <li>• School Coordinator</li> </ul> | <p><i>In order to address our problem we will accomplish the following activities:</i></p> <ul style="list-style-type: none"> <li>• Train Teaching Artists</li> <li>• Develop program resources and materials</li> <li>• Develop grade-level Drama Frames</li> </ul> | <p><i>We expect that once accomplished these activities will produce the following evidence of service delivery:</i></p> <ul style="list-style-type: none"> <li>• 42 hours of Teaching Artist training</li> <li>• 12 hours of Observer training</li> <li>• Training for classroom teacher on implementation of 3</li> </ul> | <p><i>We expect that if accomplished these activities will lead to the following changes in one programmatic year.</i></p> <ul style="list-style-type: none"> <li>• 100% of participating classroom teachers will receive the minimum of 40 hours of professional development as</li> </ul> | <p><i>We expect that if accomplished these activities will lead to the following changes in 3 years.</i></p> <ul style="list-style-type: none"> <li>• 12 of 24 (50%) of K-3 teachers at Encanto will continue to use drama on a regular basis after implementation</li> <li>• An online resource</li> </ul> |

|   |   |  |  |  |
|---|---|--|--|--|
| <ul style="list-style-type: none"> <li>Classroom teachers</li> <li>Independent observers to confirm fidelity of data</li> <li>Student intervention group</li> <li>School demographic and academic data</li> <li>Drama Frames</li> <li>Lesson plans</li> <li>Online Resource Center</li> </ul> | <ul style="list-style-type: none"> <li>Develop lesson plans</li> <li>Conduct fall institute</li> <li>Provide classroom model, team and solo teaching opportunities</li> <li>Conduct in-services</li> <li>Conduct grade-level planning</li> <li>Provide one-on-one reflection</li> <li>Administer and analyze Teacher</li> </ul> | <ul style="list-style-type: none"> <li>64 total hours of professional development for each classroom teacher as follows: <ul style="list-style-type: none"> <li>10 hours of classroom teacher training at Fall Institute</li> <li>20 hours of classroom teacher training at six in-services</li> <li>18 hours of in-classroom training per classroom teacher</li> <li>10 hours of grade-level</li> </ul> </li> </ul> | <p>defined by the</p> <p>GPRAs</p> <ul style="list-style-type: none"> <li>10% increase in classroom teacher knowledge of arts content as demonstrated by pre- and post-test of knowledge</li> <li>16 of 24 (65%) of participating teachers will demonstrate improved scores on at least three key elements of the</li> </ul> | <p>center will be maintained to allow Encanto teachers and arts educators from across the country access to lesson plans and other program resources</p> <ul style="list-style-type: none"> <li>The model will be presented and shared with arts and education leaders nationwide</li> </ul> |
|---|---|--|--|--|



|  |   |   |   |  |
|--|---|---|---|--|
| <ul style="list-style-type: none"> <li>Books and other supplies</li> <li>Teacher Facilitation Rubric</li> <li>Pre-and Post-test of knowledge and other research documents</li> <li>Teaching artist training in English Language Acquisition</li> </ul> | <p>Facilitation Rubric</p> <ul style="list-style-type: none"> <li>Create and maintain Online Resource Center of lesson plans</li> <li>Conduct teacher focus groups</li> <li>Disseminate information on program experiences</li> <li>Evaluate and report program findings</li> </ul> | <p>plannings</p> <ul style="list-style-type: none"> <li>6 hours of one-on-one reflection per classroom teacher</li> <li>36 lesson plans generated and uploaded to online database</li> <li>4 hours of teacher focus groups</li> <li>Four presentations about the program at various conferences</li> <li>Annual program evaluation</li> </ul> | <p>Teacher Facilitation Rubric</p> <ul style="list-style-type: none"> <li>12 of 24 (50%) of participating teachers will report intent to use drama to teach ELA at least once per week in the future</li> <li>Increase student achievement in ELA by 1% from the previous year</li> </ul> |  |
|--|---|---|---|--|

## **Potential for Project Beyond the End of the Grant**

By choosing to adopt this professional development program for its entire K-3 teacher population, Encanto is making a long-term commitment to placing drama-integrated strategies at the core of its ELA curriculum. This integration of arts learning into school culture will be supported by the following elements of the Drama Frames model that promote sustainability at the individual teacher level, grade level and school level:

1) Transference and Customized Instruction: As a job-embedded professional development program, Drama Frames works side-by-side with teachers in their classrooms to transfer knowledge and skills into existing practice. The program is scaffolded over the course of the year, introducing teachers to more complex drama strategies and customizing instruction to meet each teacher's strengths and weaknesses. This structure supports sustainability by providing teachers with personalized training and feedback within the context of their own curriculum and teaching style, allowing them to be confident in implementing drama-based strategies in future years. Teachers will also participate in a second "sophomore" year of programming, reinforcing the strategies introduced in the program and ensuring long-term sustainability.

2) Community of learners: The Drama Frames model supports Encanto's existing community of learners, which helped to create the new ELA curriculum. This community functions in a model that directly reflects the Drama Frames service structure, with grade-level clusters meeting monthly to learn and share new concepts (aligned with Drama Frames in-services) and grade-level planning meetings to apply the new concepts to daily curriculum (aligned with Drama Frames planning sessions). This model encourages a peer-support network amongst grade-level teachers that has proven both longstanding and powerful. Learnings and practices from the

Drama Frame program will be sustained through this pre-existing structure long after the official program services end.

3) Sustainable tools: During their year of grant implementation, teachers will receive specific tools and materials, including books, lesson plans, and support materials that will make future use of drama in curriculum easier. At the end of their time with Childsplay, teachers will have a library of resources that can be shared with students and families. Additionally, an online resource center will serve as a lasting repository for Encanto teachers to find and share drama-integrated lesson plans, refresh their skills, and serve as the basis for introducing new teachers to drama-infused ELA strategies. Childsplay will maintain the database over time and provide outbound communication with updates on a periodic basis.

### **3) QUALITY OF PROJECT SERVICES**

#### **Strategies for Ensuring Equal Access**

The primary barriers to access anticipated through the implementation of this grant are the inclusion of special needs populations and the inclusion of Encanto's mono-lingual and dual-language households. The applicant has identified the following means of ensuring equitable access to, and participation in, this federally-assisted program:

- Include teachers of all students at Encanto Elementary School, including teachers of students designated as special needs, in professional development activities (teachers without permanent classrooms will participate in the Fall Institute, in-services, and grade-level planning meetings as appropriate so that they may reinforce Drama Frames activities when working with students),
- Provide all parent/family materials in all languages used by Encanto families

- Tailor the program content to support the differing language needs of Encanto’s three tracks: Mainstream, Dual Language, and Structured English Immersion (SEI),
- Tailor professional development services to meet the individual needs, skills and background of each participating teacher,
- Providing instruction during the school day, delivered by highly qualified instructors that meet federal qualifications, ensuring equal access to all language learners.

One of the major strengths of the Drama Frames program is its individualized nature, which allows each teacher to work one-on-one with a teaching artist, who can structure the program to meet their specific needs. The program, then, becomes customized to each teacher’s skill set and educational background, ensuring greater success for teachers who come into the program with a wide range of backgrounds, including those who are members of traditionally underrepresented groups. Because this program will be customized to meet the needs of Encanto Elementary School in Phoenix’s Osborn School District, it will also specifically focus on meeting the needs of English Language Learners. Encanto will partner with Childsplay to ensure that this programming features lessons that are engaging young people of a wide range of English proficiency in reading, speaking / listening, and writing.

### **Quality, Intensity, and Duration of Professional Development Services**

Drama Frames is a 20-month long professional development model that pairs a teaching artist with a grade-level team of classroom teachers. The Drama Frames program combines foundational skills and training with role-modeling and individually structured feedback, providing participants with the tools and confidence to use drama in teaching curriculum after the program’s completion. All materials are structured to provide learning appropriate to both novice and highly trained practitioners. The one-on-one nature of the program ensures that

specific goals are targeted to fit individual classrooms. By scaffolding learning over a multiple school years, Childsplay provides teachers with tangible resources that effectively expand their toolbox of teaching strategies.

Rather than beginning with a set curriculum, the program introduces a series of Drama Frames that can be adapted to use with existing classroom curriculum. A Drama Frame is a pairing of a drama strategy with a curricular objective, for example Tableau and Organization:

| <b>Organization</b>  | <b>Tableau</b>   | <b>Student Indicators of Success</b>  |
|--|--|---|
| <p>AZ College &amp; Career Ready Standard:<br/><b>(K.W.3)</b> Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</p> | <p>Theatre: Strand 1: Concept 4:<br/><b>(PO 102)</b> Retell a story including its theme, setting, storyline, plot, physical descriptions of the characters, and theme.</p> | <p>Students will recall a story by creating individual and group tableaux from the beginning, middle, and end of a story.</p> |

In this example, the classroom teacher would be introduced to the best practices in creating a tableau, and then shown how to help her students use tableau to narrate linked events, providing a reaction to what happened. She would then work with a Childsplay teaching artist to develop a drama infused lesson plan with the following components:

- Anticipatory Set: The introduction of foundational ideas, concepts, and vocabulary words using multi-sensory elements

- Story Sharing: Reading of a text (as appropriate for younger grade levels) or inquiry reflecting upon a text (as appropriate for older grade levels)
- Drama: The realization of the drama strategy (e.g. creation of a tableau, an interactive “panel of experts,” a story drama, etc.) that is presented in context with the key ideas of the Frame
- Reflection: The use of inquiry and recall (oral questioning of young grade levels) and/or writing prompts (older grade levels) to integrate drama with writing objectives.

Encanto and Childsplay have agreed the following Drama Frames will be introduced in K-3 classrooms: Vocabulary and Pantomime, Organization and Tableau, and Story Comprehension and Group Storybuilding. The strategies will be scaffolded to meet content needs at each grade level. Specific examples of these strategies may be found in the Absolute Priority Statement.

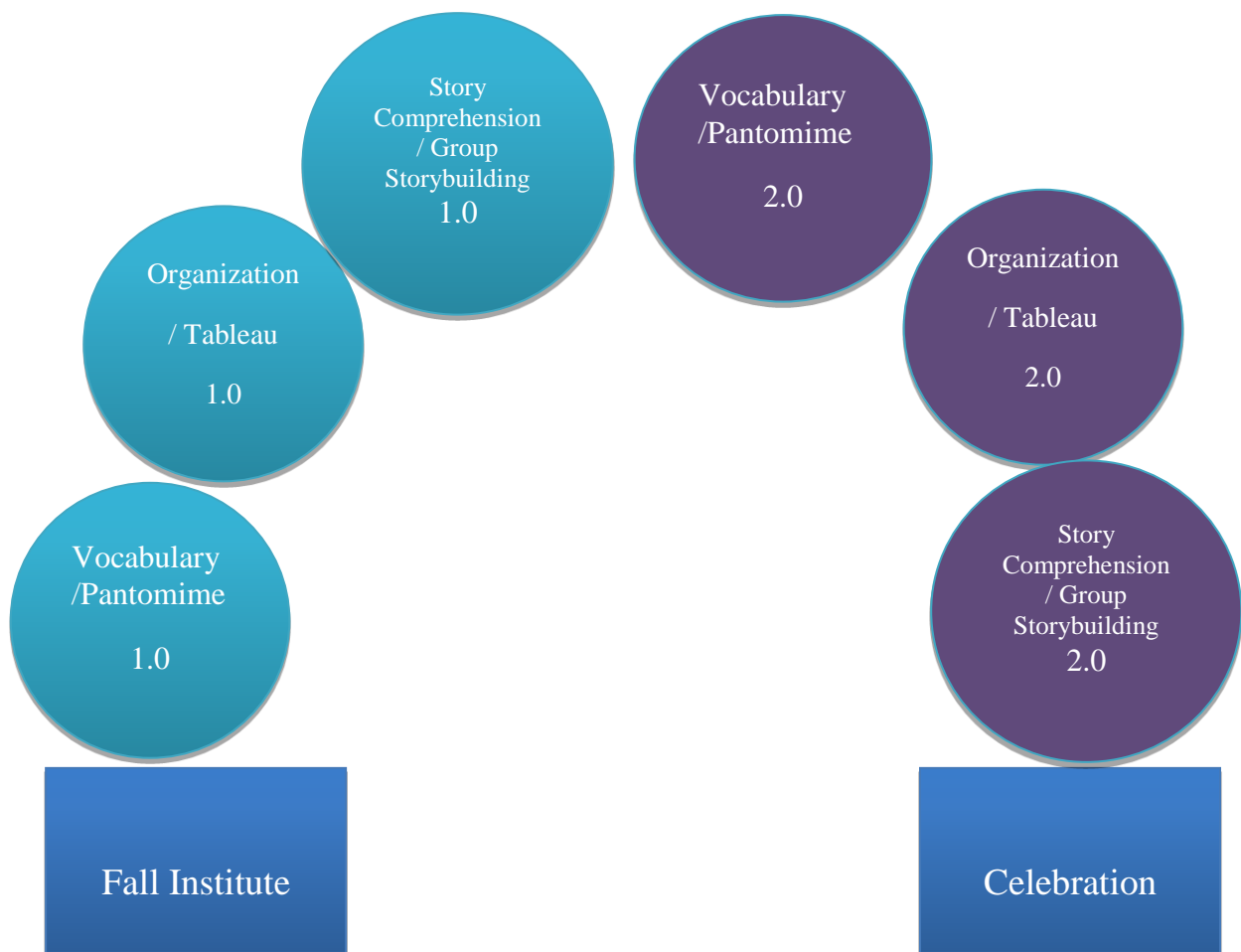
In the first, or “freshman” year, Encanto teachers will be introduced to the Drama Frames through a series of month-long units, with each unit focused on one frame. The unit instruction is based upon an “I do, We do, You do” progression and consists of the following components:

- Model Lesson (1 hour), in which the Teaching Artist (TA) teaches a lesson in the classroom that demonstrates the Drama Frame.
- In-Service (2 hours), in which teachers gather in grade level clusters with teaching artists to learn about the drama strategy and to practice techniques that will lead to successful implementation
- Team lesson (1 hour), in which the TA and Classroom Teacher (CT) co-teach a drama and ELA lesson
- Planning Meeting (1 hour), in which the TA and grade-level teachers sit down together to plan a solo lesson

- Solo Lesson (1 hour), in which the CT facilitates a drama/ELA lesson in the classroom by him/herself
- Reflection Meeting (1 hour), in which the TA and CT meet individually to debrief about the Solo Lesson, both in terms of facilitation success and student response

In the fall semester, the units will be introduced as follows: Vocabulary and Pantomime (Sept), Organization and Tableau (Oct), and Story Comprehension and Group Storybuilding (Nov/Dec). The structure of this programming provides a scaffolded learning arc for both teachers and students. Understanding that the best and most sustainable learning happens when information is actively repeated over time, the second semester of the program will utilize the same structure, returning to each frame at a 2.0 level to provide added depth and transference:

**Figure 1: Arc of Learning**



Returning to these same strategies with greater skill and deeper understanding will allow teachers the opportunity for greater successes, a heightened sense of ownership and more profoundly ingrained knowledge. During this second semester, TAs will help the CT specifically cater each strategy to their own classroom needs, giving the CT more independence to design and facilitate original lesson plans. By the end of the academic year, each teaching team will have participated in 18 drama lessons, six focused on each strategy.

In the interest of greater sustainability, Childsplay will create opportunities in subsequent years to reinforce these skills, extending the relationship between ELA and drama beyond the initial year of implementation. Classroom teachers will participate in a “sophomore” year following the full year of the program. Teachers will receive four in-services and four planning meetings throughout the course of this second year, reinforcing the strategies and best practices established during the full program year. Childsplay will commit to offering this sophomore year of programming for second and third grade teachers in the year following the end of the grant.

The lesson plans from each unit will be compiled in an online resource center, which will include a searchable lesson plan database, sample videos, a Pinterest account with links to lesson materials (e.g. anticipatory set activities), a drama book list and other online tools. Classroom teachers will be able to access these lessons throughout the year and the database will be maintained in future years by Childsplay. Additional relevant lessons from other Childsplay programs will be added to the database over time, providing a diverse array of choices for classroom implementation.

Each year, participating teachers will begin the year by attending a 10- hour Fall Institute, during which Childsplay program staff and teaching artists will present classroom teachers with an overview of the Drama Frames model and introduce basic concepts of drama as it relates to



ELA strategies. At the end of the year, a celebration will allow classroom teachers to reflect upon their experiences and plan for implementation in future years.

The proposed professional development program will provide 64 hours of sustained services to classroom teachers, with 10 hours occurring in the first program week and the remaining 54 hours occurring over a 20-month period. The proposed implementation activities to take place from Year 2 to 4 are depicted in Table 2:

**Table 2: Intensity and Duration of Project Activities**

|  |   |
|--|---|
| First Semester<br>(July 1- December 31)  | <ul style="list-style-type: none"> <li>• Pre-testing of all classroom teachers (CTs)</li> <li>• Fall Institute – 10 hours of professional development per CT</li> <li>• Units 1, 2 and 3 – 21 hours of professional development per CT</li> </ul> |
| Second Semester<br>(January 1 – June 30) | <ul style="list-style-type: none"> <li>• Units 3, 4, and 5 – 21 hours of professional development per CT</li> <li>• High-stakes testing (students)</li> <li>• Post-testing (CTs after freshman year)</li> </ul>                                   |
| Third Semester<br>(July 1- December 31)  | <ul style="list-style-type: none"> <li>• Sophomore Unit 1 – 6 hours of professional development per CT</li> </ul>   |
| Fourth Semester<br>(January 1 – June 30) | <ul style="list-style-type: none"> <li>• Sophomore Unit 2 – 6 hours of professional development per CT</li> </ul>   |

Every K-3 classroom teacher at Encanto will participate in the Drama Frames program as follows:

- Year 2: Kindergarten Freshman (6 teachers)
- Year 3: 1st Grade Freshman (6 teachers), Kindergarten Sophomore (6 teachers)

- Year 4: 2nd and 3rd Grade Freshman (12 teachers), 1st Grade Sophomore (6 teachers)
- Year 5: 2nd and 3rd Grade Sophomore (12 teachers), funded by Childsplay outside the scope of this grant

Working up through grade levels not only gives every teacher in the school the opportunity to participate in in-depth professional development programming, it means that many students who participate will have the added experiential benefit of receiving drama-integrated learning throughout their elementary school experience. Administrative and program staff will be invited and encouraged to participate in the Fall Institute and all in-services, extending the learning opportunities across the school.

The first year of the program will be a planning year, allowing Encanto staff to work closely with Childsplay to develop the nuances of the program and to train them in district wide approaches to English language development. Childsplay will work with researcher Dr. Michael Kelley to develop new research materials, including an adaptation of the Teacher Facilitation Rubric and pre-and post-tests for teachers.

### **Improvements in Student Achievement**

Over the past years, Encanto has successfully made federal AYP goals, when such reporting was recorded, and scored ‘Performing’ on Arizona’s accountability system. Since the 2010-2011 school year, when Arizona switched to an A-F accountability system, Encanto has rated as a ‘C’ school, earned by scoring between 100-119 out of 200 points. In those three years, Encanto has scored 112, 117, and 112 points.

Encanto’s percent passing the Reading portion of Arizona’s Instrument to Measure Success (AIMS) has declined in the past 3 years from 64% in 2011, to 62% in 2012, to 59% in 2013. The AIMS Math percent passing has been inconsistent over the 3 years (54%, 59%, 50%).

The school is also capable of earning an additional 3 points in the accountability formula through reclassifying a minimum of 23% of English Language Learners. Encanto has yet to earn these additional 3 points, maintaining a steady 16% reclassification rate, with Writing being the subtest of the AZELLA test where students consistently struggle.

In the 2012-2013 school year, Arizona instituted an additional metric to earn elementary schools an additional 3 points. These points are attained if the school decreases the percentage of students who ‘Fall Far Below’ in Reading in 3<sup>rd</sup> grade by 2%, until a 5% threshold is attained, then 1% beyond that. Encanto did not earn these additional 3 points, having maintained a ‘Falls Far Below’ percentage of 9% for two consecutive years.

In support of rigorous academic standards, and as an intervention designed to meet the specific educational needs and priorities of Encanto Elementary School, the Drama Frames chosen for this project will focus on the intersection of drama and language arts with specific reference to the ways drama can enhance language arts curriculum for English Language Learners at a variety of levels. Childsplay staff will work closely with teachers and administrators at Encanto to embed drama strategies into existing curriculum.

Childsplay’s history of implementing successful professional development programs in elementary and early childhood programs suggests that Encanto Elementary School will see long-term improvement in student achievement as a result of this program. Earlier incarnations of the Drama Frames model saw writing scores increase more than 20% compared to control groups after completing the program. One of the greatest strengths of the model is that it is not imposing a new curriculum on teachers and students – instead it is built to enhance existing curriculum through new tools and strategies.

Childsplay will work closely with the school community to ensure that the programming engages young people in total physical response and is serving English Language Learners at its greatest capacity. By engaging young people in kinesthetic learning that connects to their personal experiences, they are more likely to engage with ELA curriculum and strengthen their skills. Because the model can be adapted to meet the needs of students and teachers in each of Encanto's language streams, it can be consistently adjusted throughout the year to best serve the participating students, ensuring improvement in academic achievement.

In addition to meeting mandated skills in creating and performing theatre, core teachers and their students will also develop skills in responding to performances. During the project period, core classrooms will attend a Childsplay touring performance in their school. Attendance at performances will be complemented by Childsplay's Teacher and Student Guides, which provide detailed activities and classroom assignments that meet a variety of mandated Arizona Education Standards, and can be integrated into the Drama Frames program.

#### **4) QUALITY OF PROJECT PERSONNEL**

##### **Employment from Underrepresented Groups**

Encanto Elementary School is committed to actively recruiting and retaining individuals who are members of groups who have been traditionally underrepresented based on race, color, national origin, gender, age or disability. The school recognizes that dynamic and efficient staff members dedicated to education are necessary to maintain a constantly improving educational program and is committed to recruiting, selecting, and employing the best-qualified personnel that will contribute to the successful implementation of the PDAE Program.

##### **Qualifications of Key Project Personnel**

Quality staff and partnerships are the key to successful program implementation. The leadership provided by Encanto Elementary School Principal, **Dr. Michael Robert** lays the groundwork for success. At the District Level, Language Acquisition Specialist **Carlos Ardon** will work with teachers at Encanto to ensure successful implementation. Ardon has years of experience working with English Language Learners , and has been with the Osborn District since 2002. In his current role, he administers the Language Acquisition and Indian Education Programs for the district, monitors program implementation and ELL assessment practices and works with education leaders in Language Acquisition at state and regional levels. **Mary Pistor**, will serve as the fiscal director of the project. As Director of Curriculum for the Osborn District, she brings years of experience in staff development, program coordination and grant reporting to the project.

### **Qualifications of Project Consultants and Subcontractors**

Childsplay is a resident professional company of adult artists who teach and perform for young audiences and families. The Arizona-based company has performed for more than 4 million students, teachers, and families and has been recognized as a solution provider by schools and districts across the state of Arizona. Alongside the 100,000 children who experience a Childsplay performance each year, nearly 5,000 children experience drama in their classroom through the company's extensive education outreach program. Through its Drama Frames (funded by the U.S. Department of Education) and EYEPlay (funded by the Helios Education Foundation) model development and dissemination programs, Childsplay has developed a specialized capacity in delivering job-embedded professional development to classroom teachers with a focus on arts integration.

Childsplay Project Co-Directors **Jenny Millinger** and **Korbi Adams** have nearly 15 years of combined experience in designing and administering large-scale, research-based professional development programs. Millinger oversaw program design and research for Childsplay's Arts Education Model Development and Dissemination (AEMDD) program and currently serves as project director for the multi-year EYEPlay program. Adams served as project manager on the AEMDD grant and the EYEPlay program and has led numerous other professional development programs for Childsplay. Adams also holds primary responsibility for the design, implementation, and evaluation of all Childsplay's education outreach programs. Both Millinger and Adams have delivered research presentations and served as panelists at national conferences including Americans for the Arts, the American Alliance for Theatre and Education, Association for Childhood Education International, Western Arts Alliance and Theatre Communications Group.

Under the guidance of the Project Directors, Childsplay Teaching Artists (TAs) will implement the Drama Frames curricular activities. All Childsplay TAs have extensive classroom experience, sharply honed lesson planning skills and strong classroom management techniques. They receive robust training in integrating drama with state and national education standards. Many of these TAs have masters' degrees and/or teaching certifications. All participating TAs will receive special training in working with English Language Learners.

Childsplay TAs work with teachers in a community of practices model, rather than a traditional educative or coaching model. TAs come into the classroom as professional partners, with a new set of expertise and resources that they integrate into classroom teachers' existing skills and knowledge to deepen and enrich their current teaching practices. They serve as facilitators and peers, building an opportunity for true collaboration and shared learning. When

working in professional development programs like Drama Frames, all Teaching Artists communicate extensively with teachers, building a curriculum that is based specifically on their unique learning goals, styles and classroom needs.

Principal Investigator **Dr. Michael F. Kelley** is an Associate Professor of Early Childhood Education in the Mary Lou Fulton Teachers College. Previously Dr. Kelley served as the Division Director of Teacher Preparation for the Teachers College and Chair of the Department of Elementary Education in the College of Teacher Education and Leadership at Arizona State University. He has published over 100 articles, books, book chapters, policy reports and proceedings linked to education. His research interests lie in understanding the features related to high quality professional development experiences for early childhood teachers that appear to impact child learning.

## **5) QUALITY OF THE MANAGEMENT PLAN**

### **Responsibilities, Timelines and Milestones**

The project responsibilities will be divided between three key parties: school and district project directors, Childsplay project directors, and principal investigator.

The school and district project director and their staff will be responsible for:

- providing access to research data,
- identifying and supporting the participating teachers and classrooms,
- scheduling program activities,
- communicating program objectives and activities to the Encanto Elementary School Community including parents and community leaders, and
- managing general administrative oversight, budgeting and reporting responsibilities.

The Childsplay project directors and their staff will be responsible for:

- hiring, training and evaluating teaching artists,
- developing curriculum in partnership with Encanto staff,
- monitoring all in-service and in-classroom activities,
- developing and managing the online resource center, and
- making program adjustments based upon ongoing feedback.

The principal investigator and his staff will be responsible for:

- designing and implementing the research plan,
- collecting and analyzing evaluation data,
- providing information to Encanto and Childsplay for continuous feedback, and
- preparing research reports.

All parties will be engaged in dissemination activities as appropriate.

The following timeline will be adopted with responsibilities documented as (EES = Encanto Elementary School), (CP = Childsplay), (PI = Principal Investigator):

|  |  |
|--|--|
| <b><u>Year One – Planning Year</u></b>   |  |
| First Quarter (July 1 – September 30)    |  |
|  | <ul style="list-style-type: none"> <li>• Develop plan for aligning Drama Frames with Encanto Curriculum (EES and CP)</li> <li>• Identify website development firm for online resource center (CP)</li> <li>• Confirm all evaluation instruments required for project (PI)</li> <li>• Conduct quarterly assessment of program activities (EES, CP, and PI)</li> </ul> |
| Second Quarter (October 1 – December 31) |  |
|  | <ul style="list-style-type: none"> <li>• Finalize drama frames for each grade-level cluster (CP)</li> <li>• Develop data forms for documentation and dissemination (PI)</li> <li>• Develop communications plan for parents and key stakeholders (EES)</li> </ul>   |



- Modify Teacher Facilitation Rubric to reflect strategies of the drama frames (CP and PI)
- Conduct quarterly assessment of program activities (EES, CP, and PI)

Third Quarter (January 1 – March 31)

- Finalize curriculum arc (CP and EES)
- Hire teaching artists (CP)
- Finalize pre- and post- test research documents (CP, EES, and PI)
- Submit IRB application through Arizona State University IRB board (PI)
- Conduct teacher meetings (EES and CP)
- Conduct quarterly assessment of program activities (EES, CP, and PI)

Fourth Quarter (April 1 – June 30)

- Train teaching artists (CP)
- Finalize all curriculum-related forms (CP)
- Finalize Teacher Facilitation Rubric (CP and PI)
- Launch online resource center (CP)
- Finalize schedule (EES)
- Conduct baseline evaluations (PI)
- Conduct quarterly assessment of program activities (EES, CP, and PI)
- Submit Year One reports (EES)

**Years 2-4 (Implementation Years)**

The timeline and milestone for each of the implementation years will follow a similar pattern:

First Quarter (July 1 – September 30)

- Obtain classroom level baseline data (EES, PI)
- Administer pretest of participating teachers (PI)
- Commence project activities as outlined in Project Services (EES and CP)
- Upload first lesson plans to the online resource center (CP)
- Conduct quarterly assessment of program activities (EES, CP, and PI)

Second Quarter (October 1 – December 31)

- Continue project activities as outlined in Project Services (EES and CP)
- Continue upload of lesson plans to online resource center (CP)
- Conduct mid-point focus group with classroom teachers (PI)
- Conduct quarterly assessment of program activities (EES, CP, and PI)

Third Quarter (January 1 – March 31)

- Complete project activities as outlined in Project Services (EES and CP)
- Continue upload of lesson plans to online resource center (CP)
- Conduct quarterly assessment of program activities (EES, CP and PI)

Fourth Quarter (April 1 – June 30)

- Administer posttest of participating teachers (PI)
- Administer high-stakes testing in cohort and comparison group (EES)
- Conduct year-end focus group with classroom teachers (PI)
- Conduct year-end assessment of program activities (EES, CP and PI)
- Submit grant reports (EES and PI)
- Prepare documents for dissemination (EES, CP , and PI)
- Hire and train teachers for subsequent school year (Years 2 and 3 only) (CP)

- Make adjustments to subsequent year curriculum arc (Years 2 and 3 only) (CP)
- Conduct parent and teacher meetings for subsequent school year (Years 2 and 3 only) (EES and CP)

The following are key milestones for project accountability:

- Completion of curriculum arc – April 30, 2015
- Completion of all research materials – April 30, 2015
- Collection of baseline evaluations – June 1, 2015
- Launch of online resource center – July 30, 2015
- Assessment of Year One activities – July 30, 2015
- Launch of in-classroom activities – September 15, 2015
- Assessment of Year Two activities – June 30, 2016
- Revision of curriculum plan for Year Three – August 30, 2016
- Assessment of Year Three activities – June 30, 2017
- Revision of curriculum plan for Year Four – August 30, 2016
- Assessment of Year Four and all programmatic activities – July 30, 2018

### **Time Commitments of Key Personnel**

Michael Robert, Principal of Encanto Elementary School, will dedicate 3% of his time to oversee the implementation for the planning year and following years of on-site professional development. Mary Pistor, Director of Curriculum, will dedicate 2% of her time to the fiscal management of the grant and oversight of the reporting. Carlos Ardon, ELL Coordinator for the District, will oversee implementation of programming at the district level, dedicating 3% of his

time to the project. Based on the implementation cycle in years 2 – 4, percentages of time commitment may be adjusted to meet the overall goals of the grant.

Childsplay Project Co-Directors Jenny Millinger and Korbi Adams will hold primary responsibility for the program implementation, devoting 25% of their time to the project. They will be assisted by a Childsplay Education Associate, who will devote 20% of her time to maintenance of the online resource center and other program support. Childsplay will ensure the proper training of all Teaching Artists through a 30-hour training program at the beginning of each school year. In conjunction with the Principal Investigator, they will also train teaching artists and observers in the administration of the Teaching Facilitation Rubric. Additional training and program adjustments will occur through 2 hour unit meetings with the Teaching Artists prior to each unit (6 times throughout the year).

Principal Investigator Dr. Michael Kelley, from the Arizona State University will hold primary responsibility for the program evaluation, devoting 25% of his time to the project. The Principal Investigator will design and implement all evaluation strategies; work with school district officials to implement random assignment of project participants; collect and analyze evaluation data; and provide information to Childsplay for continuous feedback on the program, specific reporting requirements, and the final project report.

### **Feedback and Continuous Improvement**

The research protocols for the Drama Frames program include tools that provide feedback for continuous improvement throughout the school year:

- 1) The Teacher Facilitation Rubric is an instrument that evaluates 13 specific elements of the facilitation of a drama-integrated lesson plan. This instrument is used at each solo lesson (six times per year per classroom teacher) to monitor and assess improvement in understanding of drama content and implementation of drama strategies in the classroom. It is scored by the

Teaching Artist and intermittently by an outside observer. The scores from each unit's solo lessons will be collected and analyzed, providing the program team with a real-time understanding of how well the classroom teachers are absorbing program content. The team will use this data to make adjustments to the teaching of these elements throughout the year.

2) The Reflection Forms, which include a comfort/success scale and a narrative component, are completed by both teaching artists and classroom teachers following each solo lesson (six times per year per classroom teacher). These forms are analyzed after each unit to provide the program team with additional information about the strengths and challenges of each individual teacher, allowing for customization of curriculum to existing skills and needs.

3) Prior to the commencement of each Unit, Childsplay will hold a Unit Meeting with all teaching artists to reflect upon the implementation of curriculum in classrooms and to respond to individual classroom challenges and opportunities (six meetings per year).

4) The Principal Investigator will hold focus groups with the classroom teachers at the mid-point and end of each school year and will provide the results to the program team shortly thereafter. These focus groups will provide feedback for mid-point adjustments to the curriculum and will help shape the development of curricular content for future program years. The Project Investigator will meet no less than quarterly with Encanto and Childsplay staff to review the results of this feedback.

A primary goal of any comprehensive feedback and continuous improvement process is to capture the dynamics of a given set of activities to allow future replication of the project. A secondary goal is to provide ongoing information to the project staff so they may adjust their activities as necessary to enhance project success. Continuous improvement requires a great deal of quantitative and qualitative data collection. To ensure a free flow of data related to project

implementation and continuous improvement, the external evaluator along with the Project Director will monitor the implementation status of the project as related to project objectives including: adherence to plan, quality of activities and impact on participants. The project will include monthly meetings to review program goals and timelines to determine whether needs are being met. The external evaluator will monitor the project through bi-monthly feedback reports, activity evaluations, surveys, observations and data review to assess project effectiveness.

Teacher progress will be monitored by the observations, online surveys, reflection forms and the teacher facilitation rubric. Further, student progress will be monitored by brief pre and post surveys, standardized test scores and rigorous standards adopted by the Arizona Department of Education. The external evaluator will determine if the project is meeting minimum GPRA Performance Indicators and will consult with the Project Director. This comprehensive approach to planning and monitoring will result in a drama program that meets the expectations of the grant and provides a highly effective program for the enrolled children.

## **6) QUALITY OF THE RESEARCH PLAN**

The professional expertise of teachers is critical for providing rich learning experiences for young children. Enhancing teachers' knowledge, skills, and practices through high-quality professional development (PD) programs is an effective way to increase educational outcomes.

### **Drama Frames Project Design**

This Drama Frames project is designed as a quasi-experimental study involving all of the K-3 grade teachers and children of Encanto Elementary School (treatment school) over the course of the grant period with Solano Elementary School designated as a comparison group

(control school) on child level outcomes. Encanto and Solano are neighboring schools in the Osborn School District that serve very similar populations of students.

The Osborn District serves a diverse group of minority students, most of whom are low income and highly mobile. Every year the amount of students qualifying for free and reduced lunches increases. During the school year 52% of the students either leave or enter the District leaving only 48% who are in the District for the entire year. The table below displays comparative data:

| Encanto Elementary Ethnic Distribution | Solano Elementary Ethnic Distribution |
|--|---------------------------------------|
| Number of K-3 students- 729            | Number of K-3 students-618            |
| Hispanic 69%                           | Hispanic 62%                          |
| White 10%                              | White 12%                             |
| Native American 6%                     | Native American 7%                    |
| Asian 4%                               | Asian 4%                              |
| Black 8%                               | Black 12.5%                           |
| Two or more 3%                         | Two or more 2.5%                      |

For teacher level outcomes, the project employs a pre-post-test design without a control group.

Five primary research questions are established for this Professional Development for Arts Educators (PDAE) program. Four of the questions focus on teacher outcomes and one is on multiple child level outcomes.

**Teacher Outcomes and Measures**

Teacher RQ # 1: Do EES teachers involved in this project over the course of one year demonstrate statistically significant increases in their knowledge of arts content and specific drama frame strategies, as quantitatively measured by a comprehensive written pre- and post-test of knowledge that meets APA standards for validity and reliability? (GPRA 2)

Measure: The test blueprint and content components for this Arts Content Test of Knowledge (ACTOK) assessment will be derived from multiple sources including the National Common Core Theatre Arts Standards due out in late 2014, and professional input from Childsplay. The ACTOK will be comprised of multiple item formats including selected response (multiple choice and matching items) and constructed response (scenario-based short answers).

Teacher RQ# 2: Do EES teachers involved in this project over the course of one year demonstrate increases (65% of the teachers will demonstrate at least a 10% positive gain) in their sense of efficacy in impacting student engagement, improving instructional strategies and impacting classroom management as quantitatively measured by pre- and post-tests of the Teachers' Sense of Efficacy Scale (TES)?

Measure: The TES is comprised of 24 items where teachers are asked to rate their opinion on how much they can do (nine point scale) to influence student engagement, impact their instructional strategies, and impact classroom management .

Teacher RQ # 3: Do EES teachers involved in this project over the course of one year demonstrate increases (65% of the teachers will demonstrate at least a 10% positive gain on overall rubric score and on 3 of the 13 elements) in their skills in delivering drama infused literacy lessons with young children as measured by a 13-element observation Teacher



Facilitation Rubric that employs quantitative likert-type scale features and qualitative narrative components, and is this level sustained during the sophomore year of participation?

Measure: A version of this observational measure has been successfully used with 32 teachers in low-income preschool classrooms over two years and it has displayed high degrees of content validity (expert opinion ratings of theatre teaching artists), internal consistency (Cronbach's alpha = .85), and interrater agreement indices > 90%.

During the planning year this measure will be revised for the early elementary years and will incorporate behaviorally anchored observation items that reflect the specific drama frames linked to the Arizona College & Career Ready Standards. In addition, this observation tool will be analyzed for content comparisons to key subscales of the TAP system of teacher evaluation employed by the district.

Teacher RQ # 4: Do EES teachers involved in this project over the course of one year demonstrate increases (65% of the teachers will demonstrate at least a 10% positive gain) in their comfort and success in applying intentional drama strategies and curricular lesson activities as measured by quantitative (likert-type scale features) and qualitative reflection forms and through qualitative semi-annual focus group interviews?

Measures: The comfort and success measure asks classroom teachers (CT) to rate their level of comfort and success in facilitating each of their solo drama frame lessons on a likert-type scale and respond in writing to four inquiry-based questions. The teaching artists (TA) also complete a reflection form where they rate (same likert-type scale) their perceptions of the CT's comfort and success in each solo lesson facilitation and respond to the same inquiry-based questions.

Semi-structured focus groups will be conducted twice each year by the PI and group participants will be asked to discuss key learning experiences that they have gained from the Drama Frames program and their intent to use drama in the future. Question prompts linked to project outcomes help to facilitate the group conversation. Data and key insights from the focus groups are compiled and shared with TAs and other personnel to facilitate improvements.

### **Methods of Analysis-Teacher Level Outcomes**

This project will employ a mixed methods approach to data analysis. For the quantitative measures of arts content knowledge-ACTOK, teacher efficacy-TEES, teacher performance skills-TFR and classroom teachers and teaching artist comfort and success ratings-CTCSR and TACSR, the scores generated will be entered into an SPSS database for analysis. Descriptive, parametric and non-parametric statistical procedures will be employed to determine significance of results for the various measures for participating teachers over the course of each year.

Qualitative methods will be used to analyze the semi-structured focus groups transcripts. Using grounded theory methodology, a pattern coding process will be employed where key project related themes and concepts are derived from the transcript data and key examples from participant comments are coded across themes. The qualitative analysis will be used, in part, to determine if the drama frames model is robust and effective in helping teachers to appropriate enhanced arts content knowledge and pedagogical skill in using drama strategies to effectively impact children's literacy knowledge and skill.

### **Child Outcomes and Measures**

Child RQ # 1: Do EES children involved in the drama frames project demonstrate statistically significant improved reading scores as measured by the district wide NWEA

Measures of Academic Progress (MAPS), improved Arizona English Language Learner Assessment (AZELLA) scores, improved Comprehension Analysis of Retelling Stories Rubric (CARSR) scores, and Arizona state standardized testing: Partnership for the Assessment of Readiness for College and Careers (PARCC) when compared to children from Solano Elementary School, a matched control school in the district?

Measures: The district administers the MAPs three times per year (fall, winter, spring) to measure reading progress of their children in kindergarten through grade 2. Data at each of these time intervals will be collected on the following components, phonological awareness, phonics, concepts of print and vocabulary, word structure, comprehension, and writing.

The AZELLA is a standards-based assessment that meets both state and federal requirements to measure students' English language proficiency. AZELLA is used for both placement and reassessment purposes. AZELLA proficiency scores and placements will be collected and analyzed to determine if EES ELL children score significantly more proficient and are placed in Mainstream classrooms at a higher rate than SES ELL children.

The CARSR is used three times per year (fall, winter, spring) by classroom teachers to assess a child's capacity to retell a story of previously unseen text. The rubric assesses the child's fluency in four components-plot, characters, organization, and need for prompts or questions. Data at each of the three assessment intervals will be collected and analyzed to determine if EES children score significantly more proficient in comprehension of retelling stories when compared to SES children. In order to examine fidelity of classroom teacher administration of the CARSR, three children from each of the EES and SES classrooms will be randomly selected per assessment cycle and assessed on the CARSR by the district reading specialist.

The PARCC is a Standards Based Assessment which begins in third grade, PARCC data in writing and reading will be collected during year four of the project and in the year after the grant period has ended to determine if the achievement levels of EES children are statistically significantly higher when compared to SES children.

### **Methods of Analysis-Child Level Outcomes**

All child outcome measure scores from EES participating classroom children and SES control classroom children will be entered into an SPSS database for analysis. Descriptive, parametric and non-parametric procedures will be employed to determine significance of results.

### **Performance Feedback and Assessment**

A fundamental component of this project is periodic performance feedback to project implementers, school personnel and participating classroom teachers. This is delivered in several ways. On a regular basis as outlined in the quality, intensity, and duration of professional development services section of this application, the teaching artists and teachers meet to discuss, design and deliver drama infused literacy lessons to young children. After each phase of the “I do, We do, You do” progression of the drama infused lessons, the teaching artist and teachers meet to reflect on the lesson and discuss planning strategies and techniques for improving the literacy outcomes for children. Thus, the drama frames program is structurally designed as a community of learners employing a classroom-embedded apprenticeship-model that uses guided-participation processes to prepare teachers to appropriate drama strategies within literacy contexts. Regular performance feedback is essential to the success of the model and many of the research protocols are used to provide that feedback. For example, the CTCSR, TACSR, and TFR documents serve as tools for reflection and feedback to program participants.

Other forms of performance feedback that result from the research and evaluation methods as outlined in the Research Plans and Timelines include:

#### Micro-level

- Regular meetings with project staff and teaching artists to redesign the TFR and conduct TFR interrater reliability training.
- Monthly and quarterly dashboard reports of classroom teacher performance results on the TFR, CTCSR, and TACSR for the drama frames lesson units.
- Classroom teacher and teaching artists focus groups to capture direct participant perceptions and examples of program successes and areas needing further refinement to facilitate program improvements over time.

#### Macro-level

- Quarterly written program assessment milestone reports that provide regular feedback to Encanto and Childsplay regarding progress on project outcomes.
- Semi-annual and annual grant reports that aggregate the research data and discuss findings in relation to the research questions and the implications of the data for program adjustments and new planning. Project staff meetings are held regularly.
- Professional conference proposals submitted to disseminate the results of the project outcomes to other education and theatre professional association groups.
- Ongoing development of articles for submission to peer-reviewed journal outlets to inform broader audiences of the project's impact and value.

#### **Evidence of Promise**

Drama Frames is an evidence-based model that was developed through the U.S.

Department of Education's Arts Education Model Development and Dissemination program. Childsplay implemented this professional development program integrating drama strategies with the Six Traits of Writing in a large school district in Phoenix, AZ. Evaluators led the randomized pretest/posttest control group design for the project. Results from 2007-2010 implementation years demonstrated statistically significant changes in students' writing samples. An assessment of district-mandated writing samples was used to compare scores among the intervention and comparison schools. With a scale ranging from 0 to 6 for each of the Six Traits of Writing, the intervention schools showed nearly a one point increase, while the comparison schools showed negligible increases and/or small decreases:

| INTERVENTION     |      |      |            |
|------------------|------|------|------------|
|                  | Pre  | Post | +/- Change |
| Ideas & Content  | 3.16 | 4.14 | + 0.98     |
| Organization     | 3    | 3.93 | + 0.93     |
| Voice            | 3.12 | 4.07 | + 0.95     |
| Word Choice      | 3.04 | 3.84 | + 0.80     |
| Sentence Fluency | 2.82 | 3.7  | + 0.88     |
| Conventions      | 2.76 | 3.54 | + 0.78     |

| COMPARISON |
|------------|
|------------|

|                  | Pre  | Post | +/- Change |
|------------------|------|------|------------|
| Ideas & Content  | 3.25 | 3.48 | + 0.20     |
| Organization     | 3.48 | 3.29 | - 0.19     |
| Voice            | 3.61 | 3.5  | - 0.11     |
| Word Choice      | 3.46 | 3.83 | + 0.37     |
| Sentence Fluency | 3.01 | 3.1  | + 0.09     |
| Conventions      | 3.02 | 3.22 | + 0.20     |

In 2010, Childsplay's intervention groups reported higher writing and reading scores on Arizona's Standardized AIMS test than the comparison groups. Percentage of students who met or exceeded the standard in Spring 2010:

|              | WRITING | READING |
|--------------|---------|---------|
| Intervention | 73.3    | 65.9    |
| Comparison   | 67.1    | 57.8    |

Increase in average score from Spring 2009 to Spring 2010:

|              | WRITING | READING |
|--------------|---------|---------|
| Intervention | 41.4    | 17.03   |

|            |       |      |
|------------|-------|------|
| Comparison | 35.07 | 16.8 |
|------------|-------|------|

In addition to the AEMDD grant, Childsplay and the PI received an external foundation grant to modify Drama Frames for use with preschool teachers. This program, titled EYEPlay, is mid-way through its second year of implementation so data collection is ongoing. During the first full year of implementation, significant amounts of data were collected, scored and analyzed to determine the effectiveness of the EYEPlay PD program on teacher outcomes. Year one results indicated statistically significant increases in the ECE teachers' knowledge of early literacy standards, Drama Frame strategies, and best practices in early literacy instruction as measured by a 36 item pre- and post-test of knowledge. Concerning performance skills in delivering drama infused solo lessons with young children, the teachers' were observed delivering six solo lessons over the year and comparative analyses demonstrated modest growth in performance skills as assessed by TAs and independent observers. Finally, we examined the teachers' perceived comfort and success in applying the drama frame lessons using quantitative rating scales, qualitative reflection forms and focus group interviews. All of the teachers interviewed reported that the EYEPlay program was the single most transformative professional development set of experiences that they have undertaken.

The two funded projects highlighted above have yielded robust research, resulted in manuscript journal submissions and presentations at professional education conferences. Thus, we have a validated, peer-reviewed PD model, an extensive research evaluation plan and methodology, and a consistent track record of demonstrated results that clearly shows evidence of promise. The timeline depicts the first two years of the program. Updated research plans and timelines will be created for each subsequent year during the month of June.



**Encanto/Childsplay Drama Frames Research Plan and Timeline: Year One**

| <b>Dates</b>            | <b>Events</b>   | <b>Data/Instruments</b>   | <b>Responsible Party</b>          |
|-------------------------|---|---|-----------------------------------|
| Quarter 1<br>6/1-9/30   | Confirm all data collection tools<br><br>Quarterly program status                         | <u>Teacher level</u> : Teacher Permission and Consent Forms;<br>ACTOK; TES; CTCRSR; TACSR; TFR & TAP<br><br><u>Child level</u> : Parent Permission and Consent Forms;<br>AZELLA; CARSR); NWEA-MAP; PARCC ; Written<br>update report | EES, CP, PI<br><br><br>PI         |
| Quarter 2<br>10/1-12/31 | Develop data forms/SPSS DB;<br>Revise TFR- drama frames/TAP<br>Semi-annual program status | <u>Teacher &amp; Child</u> : All data from Q1 and SPSS code book<br><br>TFR & TAP<br><br>Written update report  | PI<br><br>EES, CP, PI<br><br>PI   |
| Quarter 3<br>1/1-3/31   | Finalize all research documents<br>Submit IRB approval<br>Quarterly program status        | <u>Teacher &amp; Child</u> : All research documents from Q1<br><br>IRB approval application with all research documents<br><br>Written update report  | EES, CP, & PI<br><br>PI<br><br>PI |
| Quarter 4<br>4/1-6/30   | Finalize & field test TFR<br>with TAs; Prepare Grant Report                               | TFR with video-based classroom teaching<br><br>Profile all data, deliverables and Grant Report-Year One   | CP, PI<br><br>PI                  |

**Encanto/Childsplay Drama Frames Research Plan and Timeline Year Two**

| <b>Dates</b> | <b>Events</b>  | <b>Data/Instruments</b>  | <b>Responsible Party</b>                    |
|--------------|--|--|---|
| July         | Review all data collection tools & timelines   | <p><u>Teacher level:</u> Teacher Permission and Consent Forms; ACTOK; TES; CTCRSR; TACSR; TFR; &amp; TAP System</p> <p><u>Child level:</u> Parent/Child Permission and Consent Forms; AZELLA; CARSR; NWEA-MAP; PARCC</p> | EES, CP, & PI                               |
| August       | Collect 14-15 EES & SEE kindergarten baseline data; Distribute parent/child consent forms; Interrater training for TA/IO | <p>AZELLA, CARSR &amp; NWEA-MAP</p> <p>Parent/child permission and consent forms</p> <p>TFR &amp; TACSR with videos-Review and discuss results</p>   | <p>EES, PI</p> <p>EES, PI</p> <p>CP, PI</p> |
| September    | Fall Institute   | <p>Distribute/collect teacher permission and consent forms;</p> <p>Administer ACTOK &amp; TES pretests</p> <p>Review CTCRSR, TACSR, &amp; TFR with teachers</p>  | <p>PI</p> <p>CP</p>                         |

|           |   |  |                   |
|-----------|---|--|-------------------|
| September | Unit 1: 1.0 Vocabulary and<br>Pantomime lessons<br><br>Quarterly program status | Videotape selected lessons. Complete CTCSSR, TACSSR.<br>TA/IO completes TFR. Data to PI. Collect fall AZELLA,<br>CARSR & NWEA-MAP data.<br><br>Written update report | CP, PI<br><br>PI  |
| October   | Unit 2: 1.0 Organization and<br>Tableau lessons                                 | Videotape lessons. Complete CTCSSR, TACSSR. TA/IO<br>completes TFR. Data to PI for analysis  | CP, PI            |
| November  | Unit 3: 1.0 Story<br>Comprehension and Group<br>Storybuilding Lessons           | Videotape lessons. Complete CTCSSR, TACSSR. TA/IO<br>completes TFR. Collect mid-term TAP data. Data to PI.   | CP, PI            |
| December  | Focus groups/spring planning<br>Semi-annual program status                      | Conduct focus groups with CTs/TAs.<br><br>Profile fall data patterns; prepare semi-annual grant report;<br>meet with program personnel to discuss implications       | PI<br>PI, CP, EES |
| January   | 2.0 Interrater training TA/IO   | TFR & TACSSR with videos Review and discuss results  | CP, PI            |

|           |  |   |                         |
|-----------|--|---|-------------------------|
| February  | Unit 4: 2.0 Vocabulary and<br>Pantomime lessons                              | Videotape lessons. Complete CTCSSR, TACSR. TA/IO<br>completes TFR. Data to PI. Collect CARSR & NWEA-MAP   | CP, PI                  |
| March     | Unit 5: 2.0 Organization and<br>Tableau lessons<br>Quarterly program status  | Videotape lessons. Complete CTCSSR, TACSR. TA/IO<br>completes TFR. Data to PI.<br>Written report update   | CP, PI<br>PI            |
| April     | Unit 6: 2.0 Story<br>Comprehension and Group<br><u>Storybuilding</u> Lessons | Videotape lessons. Complete CTCSSR, TACSR. TA/IO<br>completes TFR. Data to PI.<br>Collect spring AZELLA, CARSR & NWEA-MAP data                        | CP, PI<br>PI            |
| April/May | Freshman Class Celebration<br>Focus Groups<br>Annual program status          | ACTOK & TES posttests. Collect end of year TAP<br>Conduct focus groups with CTs/TAs.<br>Profile data patterns, program personnel-discuss implications | PI<br>PI<br>PI, CP, EES |
| June      | Preparation of Annual Report   | Profile data patterns and prepare Grant Report-Year Two<br>Prepare conference proposals<br>Prepare operational plan for kindergarten Sophomore class  | PI                      |

## **ABSOLUTE PRIORITY STATEMENT**

The proposed program addresses the Professional Development for Arts Educators (PDAE) Absolute Priority by creating a professional development program for K-3 instructional staff that uses the innovative Drama Frames model to promote core competencies in integrating standards-based arts instruction with English Language Arts curriculum. This program will enable teachers and students to receive high-quality instruction in arts content that supports language development across three language streams: Mainstream, Dual Language (English and Spanish) and Structured English Immersion. By providing classroom teachers with the skills and knowledge to implement drama strategies on their own, the program will ensure the continued presence of arts-integrated programming at Encanto Elementary School in future years.

The proposed program uses Drama Frames, an evidence-based model for job-embedded professional development that is designed and implemented by Childsplay. Previous implementations of the Drama Frames program have resulted in statistically significant changes in classroom teacher knowledge of arts content and increased student achievement on high stakes testing. Drama Frames pairs drama strategies with academic core content, creating lesson plans and teaching tools that support existing school curriculum. In support of rigorous academic standards, and as an intervention designed to meet the specific educational needs and priorities of Encanto Elementary School, the Drama Frames chosen for this project will focus on the intersection of drama and language development. Each Drama Frame will align with performance objectives outlined in Arizona's College and Career Ready Standards for reading, writing and drama. Examples of Drama Frames for this program are included below, at the second grade level:

|  |  |   |
|--|--|---|
| <p><b>Vocabulary Development</b></p> <p>AZ College &amp; Career Ready Standard (AZCCRS) (2.L.5)</p> <p>Demonstrate understanding of word relationships and nuances in word meanings.</p>   | <p><b>Pantomime</b></p> <p>Theatre: S1: C2: (PO 204)</p> <p>Communicate sensory images through movement, vocal, visual, or written expression.</p>   | <p><b>Example</b></p> <p>Students will demonstrate understanding of vocabulary by using pantomimed action related to the key vocabulary words appropriately, with specificity, and in context.</p>                                    |
| <p><b>Organization AZCCRS (2.W.3)</b></p> <p>Write narratives in which they recount a well-elaborated event or sequence of events, include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide closure.</p> | <p><b>Tableau</b></p> <p>Theatre: S1: C4: (PO 102)</p> <p>Retell a story including its theme, setting, storyline, plot, physical descriptions of the characters, and theme.</p>  | <p><b>Example</b></p> <p>Students will recall a story by creating group tableaux of details and character actions from the beginning, middle, and end of a text or event.</p>   |
| <p><b>Story Comprehension</b></p> <p>AZCCRS (2.RL.3)</p> <p>Describe how characters in a story respond to major events and challenges.</p>   | <p><b>Group Storybuilding</b></p> <p>Theatre: S1: C2: (PO 202)</p> <p>As a character, play out her/his wants by interacting with others, maintaining concentration, and contributing to the action of classroom improvisations</p> | <p><b>Example</b></p> <p>Students in character will use dialogue, make choices, and offer relevant suggestions to move the drama forward in the context of the story – demonstrating understanding of plot/ character motivation.</p> |

## COMPETITIVE PREFERENCE PRIORITY STATEMENT

The proposed project addresses the Professional Development for Arts Educators (PDAE) Competitive Preference Priority by creating an online resource center for use by Encanto Elementary School staff. This resource center will include the following components:

- A searchable lesson plan database that will include all lesson plans developed throughout the course of the program. It will also be pre-loaded with Drama Frames lesson plans. By the end of the program, the database will include more than 100 lesson plans for K-3.
- Sample videos of lessons and techniques, created by Childsplay staff and teaching artists.
- A Pinterest or similar page that creates links to online resources for multisensory anticipatory sets (e.g. pictures, sound files, videos) that support the database
- Copies of all program tools and templates
- Additional program data as applicable

This online resource center is designed to improve teacher effectiveness by increasing access to lesson plans that fit all areas of the writing curriculum. It provides real-time support in replicating lessons in the classroom and access to videos that reinforce often challenging drama techniques. While helpful during implementation, the true value of this database is in sustainability. It will provide teachers with a rich resource for continuing drama-infused lessons after the end of formal grant activities, serve as a sharing platform for the Encanto community of learners. The online resource center will also be made available on a password-protected basis to arts and education professionals and other Drama Frames sites. The goal of disseminating this information is to link Encanto teachers and staff to a wider community of learners versed in Drama Frames strategies. Childsplay intends to maintain this database in future years and, as additional users are added, will facilitate online conversations among sites.

## STATEMENT OF ELIGIBILITY

The Osborn Elementary School District serves 3,000 preschool through eighth grade students in five schools. It is located in the heart of Phoenix, which is the sixth largest city in the United States, with a population of 1.5 million in central Phoenix. Osborn serves a diverse group of minority students, most of whom are low income and highly mobile. Every year the amount of students qualifying for free and reduced lunches increases. The number of students currently receiving free or reduced meals in Osborn is 88.5%. During the school year 52% of the students either leave or enter the District leaving only 48% in the District for the entire year.

Specific ethnic distribution information for Encanto Elementary School is listed below:

|                 |     |
|-----------------|-----|
| Hispanic        | 69% |
| White           | 10% |
| Black           | 8%  |
| Native American | 6%  |
| Asian           | 4%  |

Specific free/reduced price lunch data for Encanto Elementary School is listed below:

|         | Number | %      |
|---------|--------|--------|
| Free    | 561    | 76.95% |
| Reduced | 52     | 7.1%   |
| Paid    | 116    | 15.91% |
| Totals  | 729    | 100%   |



## Other Attachment File(s)

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\* **Mandatory Other Attachment Filename:**

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# **Michael A. Robert, Ed.D.**

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1414 W. Missouri Avenue  
Phoenix, AZ 85013  
(602) 391-0939

## **Education**

### **Arizona State University**

*Tempe, Arizona*

2008-2011

Doctor of Education, Educational Administration and Supervision  
Mary Lou Fulton College of Education, D.E.L.T.A. Cohort VII  
Dissertation Topic: A Choice Against: An Analysis of De-Selection of Dual Language Programs in Arizona Through a Latino Critical Race Theory Lens  
ASU Study Abroad Scholarship Recipient

### **Northern Arizona University/Chapman University (Extension Campus)**

*Phoenix, Arizona*

1999, 2005-2006

Principal's Certification (30 graduate units)

### **Loyola College in Maryland (Washington Montessori Institute—Association Montessori Internationale)**

*Baltimore, Maryland*

1999-2002

Master of Education  
Montessori Elementary Education

### **California State University, Dominguez Hills**

*Carson, California*

1994-1997

Master of Arts, Multicultural Education  
Teacher's Certification, Bilingual, Linguistic and Cross-Cultural Development

### **University of California San Diego**

*La Jolla, California*

1990-1994

Bachelor of Arts, Communication; Minor Studies in Black American Music  
Provost's Academic Scholarship

## **Administrative Experience**

2007-2014

### **Principal, Encanto Elementary School**

*Osborn School District #8: Phoenix, AZ*

- Accountability for student achievement at federal (NCLB/ESEA Adequate Yearly Progress) and state (AZ LEARNS) levels
- Providing Instructional Leadership for the campus
- Modeling and expecting use of data for planning instruction
- Supporting professional growth plans for teachers
- Title I instructional leadership
- Managing the facility
- Publicly representing and advocating for the school community

2006-2007

### **Assistant Principal, Silvestre S. Herrera School for the Fine Arts and Dual Language**

*Phoenix Elementary School District No. 1: Phoenix, AZ*

- Accountability for student achievement at federal (NCLB/ESEA Adequate Yearly Progress) and state (AZ LEARNS) levels
- Providing Instructional Leadership for the campus
- Managing the facility

## **Teaching Experience**

- 2013 *University Teaching*
- Faculty Associate**  
**Arizona State University**  
ELL 515: Sheltered English Instruction
- 1998-2006 *Montessori Teaching Experience*
- Montessori Upper Elementary Teacher (grades 4-6)**  
**Faith North Montessori School**  
*Phoenix Elementary School District #1: Phoenix, AZ*
- Montessori Lower Elementary Teacher (grades 1-3)**  
**Brilliant Star School**  
*Private School in Saipan, Commonwealth of Northern Mariana Islands*  
**Desert View Elementary School**  
*Page Unified School District: Page, AZ (98/99 school year non-Montessori)*
- 1994-1998 *Bilingual / Dual Language Teaching Experience*
- Garfield Elementary School**  
*Phoenix Elementary School District #1: Phoenix, AZ*  
**William Anderson Elementary School**  
*Lawndale School District: Lawndale, CA*  
**Jackie Robinson Academy**  
*Long Beach Unified School District: Long Beach, CA*
- 1997-1998 *Community College Teaching Experience*
- Glendale Community College (adjunct faculty)**  
*Maricopa County Community College District: Glendale, AZ*

## **Professional Memberships /Community Involvement**

- ◆ Association Montessori Internationale (current)
- ◆ North American Montessori Teachers' Association (past)
- ◆ Association Montessori Internationale Elementary Educators' Association (past)
- ◆ Arizona School Administrators (current)
- ◆ Association for Supervision, Curriculum, and Development (current)
- ◆ National Association for Elementary School Principals (current)
- ◆ National Association of Bilingual Education (current)
- ◆ Board Member and Officer of Clarendon Little League of Phoenix, AZ
- ◆ Member/President of Pastoral Council (Immaculate Heart of Mary Parish, Page, Arizona)
- ◆ Co-founder of Community Soup Kitchen, Page, Arizona
- ◆ International travel (Japan, Thailand, Malaysia, Micronesia, Mexico, Argentina, Uruguay)

## **Professional Presentations / District Task Force Leadership**

- ◆ National Association of Bilingual Education National Conference, Orlando FL, February 2013: "A Choice Against: An Analysis of De-Selection of Dual Language Programs in Arizona Through a LatCrit Lens"; Presenter
- ◆ 12<sup>th</sup> Annual TAP National Conference, Los Angeles, CA, March 2012: "The Role of the TAP Master Teacher"; Panelist
- ◆ Arizona School Board Association Conference, Phoenix, AZ, December 2009: "50-50 Model of Dual Language Education in the Osborn School District"; Co-Presenter
- ◆ District Task Forces (Race to the Top/Proposition 301, 2141 Committee, Recess Committee), Osborn School District, November 2010, Co-Facilitator

**Carlos Ardon**

Phoenix, AZ 85043

602-707-2016

cardon@osbornnet.org

*Professional Profile*

Ready to educate students to reach their full academic potential using a unique combination of education experience with a supreme passion for student achievement while collaborating with teachers to strengthen instruction to increase student engagement, alignment and rigor.

*Experienced Educator*

Educating students since 2002 at Osborn School District.

Within this time at the district I've had the honor to:

- Teach 6<sup>th</sup> grade dual language, self contained and Spanish only instruction.
- Teach 7<sup>th</sup> and 8<sup>th</sup> grade science during summer school.
- Teach grammar to 5<sup>th</sup> grade ELL students during summer school.
- Coach and mentor students in different sports.
- Tutor students before and after school to improve their academic performance.
- Engage students in activities during school wide events (math/science night).
- Organize and facilitate student council at Clarendon
- Participate in writing all 6<sup>th</sup> grade math benchmarks and creating yearlong calendars for instruction.
- Facilitate Language acquisition trainings for Structured English Instruction, Dual Language Teachers and school administrators

**Leadership Experience with Adults**

District Coordinator of ELL and Dual Language Program.

Currently the master teacher and AIMS coordinator at Clarendon Elementary.

Provided vital support to classroom teachers on preparing for state ELL monitoring.

Served as a mentor teacher at Clarendon Elementary.

Active member of the ILT team at Clarendon Elementary.

Plan and lead TAP trainings on understanding the rubric and implementing new student strategies.

Plan and co- lead weekly cluster meetings.

Actively participated in wide variety of summer committees for the last eight years.

Delivered professional development based on findings and suggestions of summer committees.

Teach Wednesday workshops on Smartboard technologies.

Mentor PDS students during their regular rotations within the school year.

Mentor PDS students during the past four summer schools.

Work with grade level teams in common planning and assessments.

Served as a member of site council.

Served as a member of the technology committee at the district level.

Presenter of Dual Language Program at Arizona School Board Association Workshop.

Organized school wide spelling bee.

Implemented school wide after school tutoring program to meet the needs of individual

learners.

*Education, Honors, and Certifications*

**TAP Certified Evaluator**

Osborn School District 2013-14

**B.A. in Elementary Education**

ASU, Tempe, AZ. 2002

**Bilingual and ELL Endorsement (K-12)**

ASU, Tempe, AZ. 2002

**Interim Administrative Certificate**

ASU, Tempe, AZ 2014

**Computer Skills**

- **Software (Windows):** Microsoft Windows, Microsoft Office and Smartboard Technology.
- Working knowledge of the **Internet**

*Employment*

- **Osborn School District Language Acquisition Specialist, May 2012 to present**
- **Osborn School District Master Teacher, 2011 to 2012**
- **Osborn School District 6<sup>th</sup> Grade Teacher Mentor Teacher, 2010 to 2011**
- **Osborn School District 6<sup>th</sup> Grade Teacher, March 2002 to 2010**

## **Jenny N. Millinger**

(602) 361-1902 (C)  
jmillinger@childsplayaz.org

### **Professional Experience**

#### **Director of Strategic Initiatives – Childsplay, Tempe AZ**

##### ***August 2007 – Present***

- Create, develop and manage all special artistic and education projects for Childsplay. These include all projects that extend the reach and resources of the company beyond its traditional programs. Recent projects include an Arts Education Model Development and Dissemination grant from the U.S. Department of Education, an artist in residence program with Zarco Gurrero funded by the Doris Duke Foundation and a sustainable stagecraft initiative funded by a Think It grant from Theatre Communications group.
- Serve as project director for EYEPlay, a multi-year job-embedded professional development program for early childhood practitioners, implemented in 32 pre-school classrooms and funded by a \$350,000 grant from the Helios Foundation.
- Manage the Whitman New Plays Program and other artistic initiatives and serve as Childsplay's primary in-house dramaturge.
- Develop and integrate a 360-degree theatre experience model for all patrons of Childsplay including families, students, and donors. Work with all departments to create a multiple touch-point program that deepens patrons' understanding of the art form and encourages creative, critical, and community-based responses to Childsplay's productions.
- Develop community partnerships to deepen artistic and educational engagement for individual Childsplay projects.
- Supervise the Education Outreach Manager and the Communications Specialist.

#### **Director of Development – Childsplay, Tempe, AZ**

##### ***February 2003 – August 2007***

- Held primary responsibility for all annual fundraising campaigns including individual, major donor, corporate, sponsorship, foundation, and government giving. Identified, solicited, and closed gifts and grants ranging from \$1,000 to \$100,000. Generated a 65% increase in annual fundraising income from FY2003 to FY2006.
- Developed and implemented partnership grant opportunities with a variety of civic and community organizations.
- Served as lead staff for the development of the Childsplay Vision 2012 strategic plan.
- Worked with the Board of Trustees and outside fundraising council to develop and implement Childsplay's \$4.75 million Bright LIGHTS Bright KIDS capital campaign. Identified, solicited and closed gifts ranging from \$5,000 to \$1,000,000.
- Supervised two Development Associates and other fundraising employees (including telefundraising team and special event consultants) and volunteers.

#### **The Phoenix Symphony, Phoenix, AZ**

##### ***October 2000 – January 2003***

PR/Award # U351C140024

### **Assistant Director of Development, Institutional Advancement**

- Held primary responsibility for The Phoenix Symphony's corporate, foundation, government, and Board campaigns, corporate and government relations, special project funding, endowment campaign maintenance and volunteer management.
- Served as organizational representative to government agencies, including ongoing negotiations with city government officials regarding the expansion of Phoenix Civic Plaza and the refurbishment of Phoenix Symphony Hall.
- Managed three volunteer support groups, with total membership of 400+ volunteers, ensuring successful alignment of volunteer activities with institutional objectives.
- Supervised Corporate and Foundation Coordinator and Volunteer Programs Coordinator.

### **Administrative Assistant – Museum of Northern Arizona, Flagstaff, AZ**

*July 1999 – October 2000*

- Researched and prepared grant proposals for the Museum and for Flagstaff Arts & Leadership Academy, a charter high school formed in partnership with the Museum.
- Supported liaison and integration opportunities between Flagstaff Arts & Leadership Academy and the Museum.
- Coordinated the development and expansion of the Museum's web site.

### **Teacher – Project Excellence, Phoenix, AZ**

**Summer of 1998**

- Received Donald A. Strauss Foundation Public Service Grant to design and implement a curriculum integrating drama into the middle-school classroom at Project Excellence, an academic program for gifted, at-risk students.
- Instructed in classroom, preparing daily lesson plans and leading class activities.
- Produced and directed Shakespeare's *The Tempest* with 50 students.

### **Dramaturgy**

*The Sun Serpent* by José Cruz González, Childsplay

*Rock the Presidents* by Dwayne Hartford, Childsplay

*The Color of Stars* by Dwayne Hartford, Childsplay

*Recipe for Disaster* by Barry Kornhauser, Childsplay and La Jolla Playhouse

*UnSorted* by Wesley Middleton, Childsplay and Metro Theatre Company

*The Miraculous Journey of Edward Tulane* by Dwayne Hartford, Childsplay

### **Plays**

*The Three Little Javelinas*, Childsplay (January, 2015)

### ***Professional and Community Activities***

- Board member, Children's Theatre Foundation of American (beginning in 2015)
- Panelist, American Alliance for Theatre and Education Conference (2013)
- Panelist, Theatre Communications Group Conference (2010)
- Panelist, Western Arts Alliance Conference (September, 2009)
- Participant, American Express Nonprofit Leadership Academy (national, 2009)
- Founding Board Member, Alliance for Audience, 2003- 2009
- Panelist, National Arts Marketing Conference (2008)
- Grants Panelist, Arizona Commission on the Arts/General Operating Support Grants, 2003 and 2004

PR/Award # U351C140024

- Grants Panelist, Phoenix Office of Arts and Culture/Arts Education Grants, 2003
- Grants Panelist, Phoenix Office of Arts and Culture/Arts Access Grants, 2005
- Theatre Communications Group/Observership Program grant recipient, 2004
- National Arts Strategies program participant in the following seminars: Strategy (2003), Entrepreneurship & Alliances (2004), Managing People (2005), Improving the Environment (2006), Building Evaluation Capacity (2006), Strategic Marketing (2007), Strategy (team leader 2008), Governance (2008), Innovation (2009) and Finance (2009).

**Education**

**Scripps College**, Claremont, CA

B.A. Honors English, Phi Beta Kappa, Summa Cum Laude

**The Shakespeare Program of the British American Drama Academy**, London, England



## **Korbi Adams**

(480) 921-5745

kadams@childsplayaz.org

### **RELEVANT WORK EXPERIENCE**

Childsplay

#### ***Education Outreach Specialist, 2012 - current***

- Oversees the design and implementation of drama education programs in schools and communities throughout the Greater Phoenix Area
- Develops curriculum for Childsplay Education Outreach programs, including teacher professional development, after-school enrichment, English language acquisition programs, family literacy learning, in-classroom curriculum based programs, and community engagement
- Developed and implemented the EYEPlay Program; a large scale arts integration professional development program for Early Childhood Educators funded by a major grant through the Helios Education Foundation
- Leads a freelance staff of more than 30 teaching artists, providing training and support
- Manages budgets, staffing, and administrative work for department
- Serves on the company steering committee; a small group of staff the guides short term and long term strategic planning for the organization

#### ***Education Assistant, 2008 – 2012***

- Grant Manager for Childsplay's Arts in Education Model Development and Dissemination grant from the United States Department of Education
- Assist in the development of curriculum for artist residencies
- Assist in booking, planning, and managing Childsplay residencies in schools around Arizona

Emerging Arts Leaders of Phoenix

#### ***Core Team Member, 2011 - current***

- Founding member of local chapter of American for the Arts Emerging Leaders Program; serves on board of directors and various committees as needed
- Engage with emerging arts leaders across disciplines throughout the state of Arizona organizing events, facilitating dialogue, and communicating with the national organization

World Triathlon Corporation

#### ***Ironman Arizona Volunteer Director, Jan 2013 - current***

- Hires and supervises 40 volunteer captains and oversees 4000+ volunteers for the Ironman Arizona Triathlon
- Oversees the distribution of \$40,000 of foundation funding for organizations that apply for grants through the Arizona race

#### ***Environmental Team Captain, 2006-2008***

- Annually recruited and organized 30+ volunteers to work in waste management before, during, and after the triathlon
- Captain of the Year award recipient, 2008

Rising Youth Theatre

#### ***Teaching Artist, Finding Family Project, Fall 2012***

- Member of an Artist team that facilitated weekly drama sessions with immigrant youth that

PR/Award # U351C140024

- ultimately became a full length play
- Facilitated drama workshops and rehearsals with non-English speakers
- Performed alongside youth in the final production of the play, both in Spanish and English

### **PROFESSIONAL PUBLICATIONS & PRESENTATIONS**

- Adams, Korbi. "Lizard Brains and Other Learnings from the Preschool Classroom." *ARTSBlog*. Americans for the Arts, March 2013. Web. <http://blog.artsusa.org/2013/03/20/lizard-brains-other-learnings-from-the-preschool-classroom>
- Kilinc, Kelley, Millinger, Adams. "Early Years Educators at Play: A Research based Early Childhood Professional Development Program." *Childhood Education*. [Pending Publication]
- Association of Childhood Education International Symposium, 2012
- U.S. Dept. of Education Arts Education Model Development and Dissemination Conference 2010
- Americans for the Arts Conference, 2013
- American Alliance for Theatre Education National Conference, 2014, 2013, 2011, 2009
- Office of English Language Acquisition Services, Arizona Conference, 2010
- Joint Arts in Education Conference, Arizona 2012

### **EDUCATION & TRAINING**

- Arizona State University, 2008, Magna Cum Laude  
Bachelor of Arts in Music, Minor in Nonprofit Leadership and Management  
Certificate, American Humanics Nonprofit Leadership and Management
- Sojourn Theatre Summer Institute for Civic Engagement, 2012
- Graduated from The Walnut Hill School for the Arts, 2004

**Dr. Michael F. Kelley**  
**Curriculum Vitae**

May, 2014

**HOME**

5740 E. Calle Del Paisano  
Phoenix, AZ 85018  
(480) 990-1825

**WORK**

Arizona State University  
Mary Lou Fulton Teachers College  
Farmer Education #444-B  
Tempe, AZ 85287-mail code 5411  
Office: 480-727-7203  
(602) 309-6651 (cell)  
E-Mail: [MKelley@asu.edu](mailto:MKelley@asu.edu)

**Employment**

- 8/10 – present Associate Professor of Early Childhood, Mary Lou Fulton Teachers College, Arizona State University-Faculty Liaison to Teachers College Preschool
- 7/08 – 8/10 Division Director, Teacher Preparation, Teachers College, ASU
- 4/01 – 7/08: Chair, Department of Elementary Ed., College of Teacher Education and Leadership (CTEL), ASU
- 6/96 – 4/01: Associate Professor and Program Coordinator of Early Childhood Education  
CTEL, ASU
- 8/89 - 6/96: Assistant Professor, Early Childhood Education  
CTEL, ASU
- 7/86 - present: President, Michael F. Kelley & Associates, Phoenix, AZ.
- 8/84 - 7/86: Educational Assessment Researcher, & Visiting Assistant Professor, Dept. of Elementary Education, COE ASU
- 9/81 - 7/84: Coordinator for Performance-based Teacher Certification, Arizona Department of Education, Phoenix, AZ.

**Education**

- |      |                          |       |                                  |
|------|--------------------------|-------|----------------------------------|
| 1975 | Arizona State University | B.S.  | Child Development/Family Studies |
| 1977 | Arizona State University | M.S.  | Child Development/Family Studies |
| 1979 | University of Georgia    | Ed.D. | Early Childhood Education        |

**Awards, Honors, Fellowships**

- 2002 ISTE National Educational Technology Standards Distinguished Achievement Award
- 2002 ASU Technology Fellow
- 2002 Association for Childhood Education (ACEI) Representative to ACR National Research Advisory Board.
- 2003 ASU Faculty Achievement Award for Service
- 2008 ASU President's Medal for Social Embeddedness

**Selected Publications, Presentations and Grants**

Kilinc, S., Kelley, M.F., Millinger, J., & Adams, K. (provisionally accepted). Early Years Educators at Play: A Research-based Early Childhood Professional Development Program. *Childhood Education*.

Kelley, M.F., Roe, M., Blanchard, J., & Atwell, K. (in press). The Influence of Spanish Vocabulary and Phonemic Awareness on Beginning English Reading Development: A Three-Year (K-2<sup>nd</sup>) Longitudinal Study. *Journal of Research in Childhood Education*.

Kelley, M.F. (2013). *Early Years Educators at Play: Year One Research Results*. (pp. 1-73) Tempe, AZ: Childsplay Theatre, Inc.

Kelley, M.F. (2013). *Quijada v. Riverside School District: Expert Witness Report re: Standards and Policies Governing Playground Safety and Supervision*.

Blanchard, J., Kelley, M. & Burstein, K. (2012). High Quality Early Childhood Literacy Programs: Making a Difference for Children Living in Poverty. *Reading Today: Legislation & Policy*, 30(2), 40-41.

Winter, S.M., & Kelley, M.F. (2008). Forty years of school readiness research: What have we learned? *Childhood Education*, 84(5), 260-266.

Kelley, M.F. & Surbeck, E. (2006) History of preschool assessment, In B.A. Bracken & R. Nagle (Eds.), *The psychoeducational assessment of preschool children. (4th Ed)* (pp. 1-18). New Jersey: Lawrence Erlbaum Associates, Inc., Publishers.

Kelley, M.F., & Tobin, J., & Ortiz, K. (2005) The condition of early childhood education and care in Arizona: 2005. For A. Molnar (Ed.), *The condition of Pre-K-12 education in Arizona: 2005*, Tempe, AZ: Educational Policy Studies Laboratory.

Kelley, M.F., Kilinc, S., Adams, K., Millinger, J. "Preschool Teachers at Play: Drama Enhanced Literacy Professional Development." Paper presented at the Association for Childhood Education International Global Summit, Vancouver BC, Canada, April 9-13, 2014.

Adams, K., Sullivan, S., Millinger, J., & Kelley, M.F. "Building Research that Serves Your Art." Paper presented at the American Alliance for Theatre & Education Annual Conference, Bethesda, MD, July 24-28, 2013

Kelley, M.F., & Adams, K. "The early years educators drama integration professional development project." Paper presented at the Association for Childhood Education International First Global Summit on Childhood, Washington, DC, March 28-31, 2012.

*Early Years Educators at Play: Teaching Literacy Through Drama*. Millinger, J., Adams, K., Sullivan, S., & Kelley, M.F. An early childhood teacher professional development project funded by the Helios Education Foundation to Childsplay Theatre Group. Award period: 5/1/12 - 5/31/15. **Amount funded = \$346,411.00.**

*Haldun Tashman Turkey Early Childhood Education Project in partnership with Arizona State University*. M.D. Öztürk, M. Kelley, & C. Hansen. An international early childhood project grant funded by the Turkish Philanthropy Fund. Award period: 8/1/11 – 7/31/12. **Amount funded = \$32,685.00.**

*Mapping the Landscape of Early Childhood Education and First Things First Evaluation*. N. Perry, B. Swadener, B. Enz, & M. Kelley. A program evaluation grant funded by the Arizona Child Development and Health Board-First Things First Initiative. Award period: 1/1/09 – 12/31/12. **Amount funded = \$1,654,027.00.**

*The Evaluation of a Middle School Mathematics and Science Partnership Program*. M. Kelley, R. Zambo, & S. Osborn-Popp. A program evaluation grant funded by the Pendergast School District. Award period: 5/01/06 – 9/30/07. **Amount funded = \$50,000.00.**

### **Selected Professional Association Memberships**

Association for Childhood Education International, 1989-present.

Vice President for Infancy and Early Childhood, 2005 – 2008

- Chair, Infancy and Early Childhood Committee, 2005 - 2008

Member, Publications Committee, 1992-1996, 2003 – 2007

- Editorial Review Board, *Journal of Research in Childhood Education*, 2008-present

- Editor, *Journal of Research in Childhood Education*, 2005 - 2007

- Associate Editor, *Journal of Research in Childhood Education* 2003 - 2005

- Reviewer, *Journal of Research in Childhood Education* 1999 – present

- Reviewer, *Childhood Education*, 1989-1997, 2003 - present

Member, Conference Planning Committee, 1992-1994, 2002 - 2004

- Program chair, 1993 Annual Study Conference

- Program chair, 2003 Annual Study Conference

- Program chair, 2010 Annual Study Conference

Member, Infancy/Early Childhood Committee, 1992-96

- Facilitator, ACEI Annual Study Conference, 1991, 1993, 2003 -

Chair, Research Committee, 2000 – 2002.

National Association for the Education of Young Children, 1978-present.

### **Selected External Community Service**

Co-chair, Early Learning Advisory Committee, Arizona Early Childhood Development and Health Board-First Things First, 2010 – present

Member, Program Committee, Arizona Early Childhood Development and Health Board-First Things First, 2010 – present

Member, Arizona Data Collaborative Committee, Arizona Department of Education, 2010 – present

Case evaluator/Expert Witness for litigation addressing standards of care, playground safety, child abuse/CPS, 1995-present

Member, Valley of the Sun United Way Partners for Arizona's Children Leadership Committee, 2002-2008.

Chair, Subcommittee on Economic Modeling of Early Care.

Chair, Research and Evaluation Committee

### **Selected University Service**

Member, Committee on Academic Freedom and Tenure, 2014-2017.

Chair\*/co-chair\*\* of 11 doctoral dissertation committees:

### **Mary Lou Fulton Teachers College, formerly CTEL-Administrative**

Division Director, Teacher Preparation, Teachers College 2008 – 2010

Chair, Department of Elementary Education, CTEL 2001- 2008

Coordinator, Early Childhood Programs, CTEL 1996-2001.

May 14, 2014

To whom it may concern:

Please accept this letter of support on behalf of Childsplay. We are pleased to partner with Encanto Elementary School in its application for the Professional Development for Arts Educators (PDAE) program. Childsplay has spent more than a decade developing and refining professional development models with the specific intent of increasing the number of Arizona teachers who have the knowledge, skills, and interest in integrating drama into their classrooms. The opportunity afforded us by the Arts in Education Model Development and Dissemination (AEMDD) program was truly transformative. The Drama Frames curriculum developed through the AEMDD and its resultant research has created multiple opportunities for replication throughout the metro Phoenix region and has been modified into a professional development curriculum for early childhood practitioners. We would look forward to continuing this work through a PDAE program at Encanto, where Childsplay has been providing artists residency services in Structure English Immersion afterschool programs for several years.

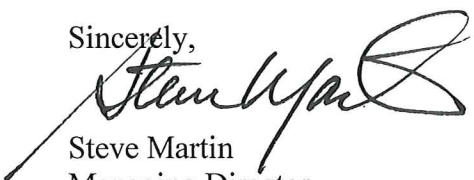
The proposed partnership with Encanto Elementary School intrigues us on several levels:

- It allows Childsplay to extend its existing work in the Osborn School District from providing direct services to students to providing professional development services that can fundamentally change instruction over a sustained period;
- It provides Childsplay with an opportunity to work with an entire school population, infusing drama-based learning into whole school culture;
- It allows us to serve and study three different language tracks – general population, Dual Language (English and Spanish) and Structured English Immersion – and determine the benefits of drama-integrated instruction for each population; and

We are confident that our staff has the experience and depth to offer the proposed services to Encanto Elementary School and would be honored to participate in a PDAE grant. Should you have any questions regarding Childsplay's participation in the proposed program, please contact Project Co-Directors Jenny Millinger (480-921-5570 or [jmillinger@childsplayaz.org](mailto:jmillinger@childsplayaz.org)) or Korbi Adams (480-921-5745 or [kadams@childsplayaz.org](mailto:kadams@childsplayaz.org)).

Thank you for your thoughtful consideration of this grant request.

Sincerely,

  
Steve Martin  
Managing Director



★ Arizona's Award-Winning  
Theatre Company for Young  
Audiences and Families

900 South Mitchell Drive ★ Tempe, Arizona 85281  
Tel 480.921.5700 ★ Fax 480.921.5777  
info@childsplayaz.org ★ [www.childsplayaz.org](http://www.childsplayaz.org)  
PR/Award # U351C140024

## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

[Delete Mandatory Budget Narrative](#)

[View Mandatory Budget Narrative](#)

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To add more Budget Narrative attachments, please use the attachment buttons below.

[Add Optional Budget Narrative](#)

[Delete Optional Budget Narrative](#)

[View Optional Budget Narrative](#)

## BUDGET NARRATIVE

### Project Year 1 (a)

1. Personnel

2. Fringe Benefits

3. Travel

Travel for OSD's Project Co-Directors to attend PDAE annual meeting: \$4,200

4. Equipment

5. Supplies

6. Contractual

Childsplay fees of \$27,350 as follows:

- Project Management fee: \$20,000
- Online Resource Center Development: \$5,000
- Program materials and supplies: \$250
- Travel for Project Co-Directors to attend PDAE annual meeting: \$2,100

Independent Researcher fees of \$10,000 for design of all research protocols and gathering of baseline data

7. Construction

8. Other

10. Indirect Costs

\$839 applying an indirect cost rate of 2.02%

11. Training Stipends

### Project Year 2 (b)

1. Personnel

2. Fringe Benefits

3. Travel

Travel for OSD's Project Co-Directors to attend PDAE annual meeting: \$4,200



4. Equipment

5. Supplies

6. Contractual

Childsplay fees of \$46,800 as follows:

- Project Management fee: \$20,000
- Teaching Artists (training, planning, and contact time for 6 classrooms): \$17,500
- Online Resource Center maintenance and Media development: \$2,000
- Program materials and supplies including books for teachers: \$1,400
- Travel for Project Co-Directors to attend PDAE annual meeting: \$2,100
- Conference fees for local and regional dissemination: \$800
- Two, two-performance days of a Childsplay school touring performance (one day for Encanto and one day as an incentive for the comparison site): \$3,000

Independent Researcher fees of \$10,000 for implementation of all research protocols in 6 classrooms and select protocols in 6 matched control classrooms

7. Construction

8. Other

10. Indirect Costs

\$1232 applying an indirect cost rate of 2.02%

11. Training Stipends

Teachers (training, planning, and contact time for 6 classroom teachers, 2 master teachers, 1 music and 1 Special Education teacher) + fringe benefits (payroll taxes at 20.15%): \$12015

**Project Year 3 (c)**

1. Personnel

2. Fringe Benefits

3. Travel

Travel for OSD's Project Co-Directors to attend PDAE annual meeting: \$4,200

4. Equipment

5. Supplies

6. Contractual

Childsplay fees of \$50,700 as follows:

- Project Management fee: \$20,000
- Teaching Artists (training, planning, and contact time for 6 classrooms plus 6 sophomore classrooms): \$18,700
- Online Resource Center Maintenance and Media development: \$2,000
- Program materials and supplies including books for teachers: \$1,400
- Travel for Project Co-Directors to attend PDAE annual meeting: \$2,100
- Travel and Conference fees for local and regional and national dissemination: \$3,500
- Two, two-performance days of a Childsplay school touring performance (one day for Encanto and one day as an incentive for the comparison site): \$3,000

Independent Researcher fees of \$10,000 for implementation of all research protocols in 6 classrooms and select protocols in 6 matched control classrooms

7. Construction

8. Other

10. Indirect Costs

\$1311 applying an indirect cost rate of 2.02%

11. Training Stipends

Teachers (training, planning, and contact time for 6 classroom teachers and 1 master teacher) + fringe benefits (payroll taxes at 20.15%): \$8411

**Project Year 4 (d)**

1. Personnel

2. Fringe Benefits

3. Travel

Travel for OSD's Project Co-Directors to attend PDAE annual meeting: \$4,200

4. Equipment

5. Supplies

6. Contractual

Childsplay fees of \$69,600 as follows:

- Project Management fee: \$20,000
- Teaching Artists (training, planning, and contact time for 12 classrooms plus 6 sophomore classrooms): \$36,200
- Online Resource Center Maintenance and Media Development: \$2,000
- Program materials and supplies including books for teachers: \$2,800

- Travel for Project Directors to attend PDAE annual meeting: \$2,100
- Travel and Conference fees for local and regional and national dissemination: \$3,500
- Two, two-performance days of a Childsplay school touring performance (one day for Encanto and one day as an incentive for the comparison site): \$3,000

Independent Researcher fees of \$15,000 for implementation of all research protocols in 12 classrooms and select protocols in 12 matched control classrooms

7. Construction

8. Other

10. Indirect Costs

\$1794 applying an indirect cost rate of 2.02%

11. Training Stipends

Teachers (training, planning, and contact time for 12 classroom teachers, Special Education teacher and 1 master teacher) + fringe benefits (payroll taxes at 20.15%):  
\$16821

**U.S. DEPARTMENT OF EDUCATION  
BUDGET INFORMATION  
NON-CONSTRUCTION PROGRAMS**

OMB Number: 1894-0008  
Expiration Date: 04/30/2014

Name of Institution/Organization

Osborn School District

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                      |                    |                    |                    |                    |                    |            |
| 2. Fringe Benefits                |                    |                    |                    |                    |                    |            |
| 3. Travel                         | 4,200.00           | 4,200.00           | 4,200.00           | 4,200.00           |                    | 16,800.00  |
| 4. Equipment                      |                    |                    |                    |                    |                    |            |
| 5. Supplies                       |                    |                    |                    |                    |                    |            |
| 6. Contractual                    | 37,350.00          | 56,800.00          | 60,700.00          | 84,600.00          |                    | 239,450.00 |
| 7. Construction                   |                    |                    |                    |                    |                    |            |
| 8. Other                          |                    |                    |                    |                    |                    |            |
| 9. Total Direct Costs (lines 1-8) | 41,550.00          | 61,000.00          | 64,900.00          | 88,800.00          |                    | 256,250.00 |
| 10. Indirect Costs*               | 839.00             | 1,232.00           | 1,311.00           | 1,794.00           |                    | 5,176.00   |
| 11. Training Stipends             |                    | 12,015.00          | 8,411.00           | 16,821.00          |                    | 37,247.00  |
| 12. Total Costs (lines 9-11)      | 42,389.00          | 74,247.00          | 74,622.00          | 107,415.00         |                    | 298,673.00 |

**\*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:  To:  (mm/dd/yyyy)

Approving Federal agency:  ED  Other (please specify):

The Indirect Cost Rate is  %.

(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)? The Restricted Indirect Cost Rate is  %.

|  |   |  |
|--|---|--|
| Name of Institution/Organization<br>Osborn School District | 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<br>(a) | Project Year 2<br>(b) | Project Year 3<br>(c) | Project Year 4<br>(d) | Project Year 5<br>(e) | Total<br>(f) |
|--------------------------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|--------------|
| 1. Personnel                         |                       |                       |                       |                       |                       |              |
| 2. Fringe Benefits                   |                       |                       |                       |                       |                       |              |
| 3. Travel                            |                       |                       |                       |                       |                       |              |
| 4. Equipment                         |                       |                       |                       |                       |                       |              |
| 5. Supplies                          |                       |                       |                       |                       |                       |              |
| 6. Contractual                       |                       |                       |                       |                       |                       |              |
| 7. Construction                      |                       |                       |                       |                       |                       |              |
| 8. Other                             |                       |                       |                       |                       |                       |              |
| 9. Total Direct Costs<br>(lines 1-8) |                       |                       |                       |                       |                       |              |
| 10. Indirect Costs                   |                       |                       |                       |                       |                       |              |
| 11. Training Stipends                |                       |                       |                       |                       |                       |              |
| 12. Total Costs<br>(lines 9-11)      |                       |                       |                       |                       |                       |              |

**SECTION C - BUDGET NARRATIVE (see instructions)**

U.S. DEPARTMENT OF EDUCATION  
SUPPLEMENTAL INFORMATION  
FOR THE SF-424

**1. Project Director:**

|         |             |              |            |         |
|---------|-------------|--------------|------------|---------|
| Prefix: | First Name: | Middle Name: | Last Name: | Suffix: |
|         | Michael     |              | Robert     |         |

Address:

|           |                    |
|-----------|--------------------|
| Street1:  | 1226 W Osborn Rd   |
| Street2:  |                    |
| City:     | Phoenix            |
| County:   |                    |
| State:    | AZ: Arizona        |
| Zip Code: | 85013              |
| Country:  | USA: UNITED STATES |

|                               |                             |
|-------------------------------|-----------------------------|
| Phone Number (give area code) | Fax Number (give area code) |
| 6027072310                    |                             |

Email Address:

|                       |
|-----------------------|
| mrobert@osbornnet.org |
|-----------------------|

**2. Novice Applicant:**

Are you a novice applicant as defined in the regulations in 34 CFR 75.225 (and included in the definitions page in the attached instructions)?

Yes  No  Not applicable to this program

**3. Human Subjects Research:**

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

Yes  No

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

Yes Provide Exemption(s) #: See attached narrative - applicant is IRB certified and will maintain certified status throughout duration of this grant project.

No Provide Assurance #, if available:

c. If applicable, please attach your "Exempt Research" or "Nonexempt Research" narrative to this form as indicated in the definitions page in the attached instructions.

|  |                |                   |                 |
|--|----------------|-------------------|-----------------|
| Drama for Language Development Human Subject Ass | Add Attachment | Delete Attachment | View Attachment |
|--|----------------|-------------------|-----------------|

## **Arizona State University Institutional Review Board Human Subjects Assurances**

Dr. Michael F. Kelley, Project PI is currently IRB certified by Arizona State University and he will maintain certified status throughout the duration of this grant project.

In quarter 3 of the planning grant year (see Year One-Planning Year Research Plan and Timeline), all project evaluation protocols and evaluation procedures developed and designed for this PDEA grant program will be submitted to Arizona State University's Institutional Review Board (IRB) for evaluation and approval. The IRB certificate of approval to proceed will be maintained and remain updated. Any changes to subsequent documents or protocols during the course of the grant period will be submitted for additional review by the IRB.