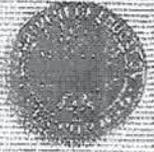


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OMB No.4040-0004 Exp.01/31/2012

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Asterisks(*)
Indicate
mandatory
fields.

Application for Federal Assistance SF-424		Version 02
16. Congressional Districts Of:		
* a. Applicant:	NYC 5-16	* b. Program/Project: AEMDD
Attach an additional list of Program/Project Congressional Districts if needed.		
Attachment:		
Title :		
File :	<input type="button" value="Browse..."/>	Type : Microsoft Word(*.doc)/RTF text (*.rtf)
17. Proposed Project:		
* a. Start Date:	8/2/2010	* b. End Date: 7/31/2014
18. Estimated Funding (\$):		
a. Federal	\$	1198297
b. Applicant	\$	
c. State	\$	
d. Local	\$	
e. Other	\$	
f. Program Income	\$	
g. TOTAL	\$	1198297
* 19. Is Application Subject to Review By State Under Executive Order 12372 Process?		
<input type="radio"/> a. This application was made available to the State under the Executive Order 12372 Process for review on		
<input checked="" type="radio"/> b. Program is subject to E.O. 12372 but has not been selected by the State for review.		
<input type="radio"/> c. Program is not covered by E.O. 12372.		
* 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes", provide explanation.)		
<input type="radio"/> Yes <input checked="" type="radio"/> No <input type="text" value="Explanation"/>		
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)		
<input checked="" type="checkbox"/> ** 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:	Mr.	* First Name:	Santiago
Middle Name:			
* Last Name:	Taveras		
Suffix:			

Title: Deputy Chancellor

* Telephone Number: 2123745115 Fax Number: 2123745588

* Email: STAVERA@SCHOOLS.NYC.GOV

* Signature of Authorized Representative: *[Handwritten Signature]* * Date Signed: 3/16/2010

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Form Completed

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ASSURANCES - NON-CONSTRUCTION PROGRAMS

Asterisks(*) indicate mandatory fields.

Standard Form 424B (Rev. 7-97)

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
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 sub-agreements.
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 (Clear Air) Implementation Plans under Section 176(c) of the Clear Air Act of 1955, as

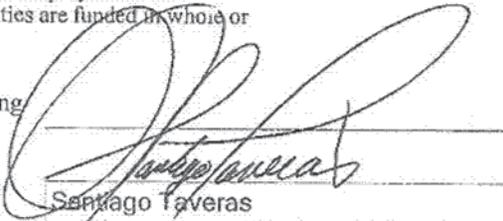
Personnel Administration (5 C.F.R. 900, Subpart F).

- 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. 101-6107), 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 the 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.

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. 1721 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.

Signature of Authorized Certifying Representative:



Santiago Taveras

*Name of Authorized Certifying Representative:

Santiago Taveras

*Title:

Deputy Chancellor

*Applicant Organization:

New York City Department of Education

*Date Submitted:

03/15/2010

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OMB No.0348-0046 Exp.

Release 8.00a

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Disclosure of Lobbying Activities

Asterisks(*) indicate mandatory fields.

Complete this form to disclose lobbying activities pursuant to 31 U.S.C. 1352

1. Type of Federal Action: <input type="radio"/> Contract <input checked="" type="radio"/> Grant <input type="radio"/> Cooperative Agreement <input type="radio"/> Loan <input type="radio"/> Loan Guarantee <input type="radio"/> Loan Insurance <input type="radio"/> N/A		2. Status of Federal Action: <input type="radio"/> Bid/Offer/Application <input checked="" type="radio"/> Initial Award <input type="radio"/> Post-Award <input type="radio"/> N/A		3. Report Type: <input checked="" type="radio"/> Initial Filing <input type="radio"/> Material Change <input type="radio"/> N/A For Material Change only: Year <input type="text" value="0"/> Quarter <input type="text" value="0"/> Date of Last Report	
4. Name and Address of Reporting Entity: <input checked="" type="radio"/> Prime <input type="radio"/> Subawardee <input type="radio"/> N/A Tier, if known: <input type="text" value="0"/> Name: _____ Address: _____ City: _____ State: <input type="text" value="MI"/> _____ Zip: _____ Zip+4: _____ Congressional District, if known: <input type="text"/>			5. If Reporting Entity in No. 4 is a Subawardee, Enter Name and Address of Prime: Name: _____ Address: _____ City: _____ State: <input type="text" value="MI"/> _____ Zip: _____ Zip+4: _____ Congressional District, if known: <input type="text"/>		
6. Federal Department/Agency: US DOE			7. Federal Program Name/Description: AEMDD - Arts in Education CFDA Number, if applicable: 84.351D		
8. Federal Action Number, if known: NA			9. Award Amount, if known: \$ 0		
10. a. Name of Lobbying Registrant (if individual, last name, first name, MI): NA			b. Individuals Performing Services (including address if different from No. 10a) (last name, first name, MI): NA		

Address: City: State: Zip: Zip+4:	Address: City: State: Zip: Zip+4:
<p>11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when this transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.</p>	<p>*Name: Santiago Taveras </p> <p>*Title: Deputy Chancellor</p> <p>*Applicant: New York City Departm</p> <p>*Date: 03/15/2010</p>
Federal Use Only:	Authorized for Local Reproduction Standard Form LLL (Rev. 7-97)

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0153

U.S. Department of Education

Washington, D.C. 20202-5335



**APPLICATION FOR GRANTS
UNDER THE**

**ARTS IN EDUCATION MODEL DEVELOPMENT AND DISSEMINATION GRANT
PROGRAM**

CFDA # 84.351D

PR/Award # U351D100153

OMB No. 1894-0006, Expiration Date: 09/30/2011
Closing Date: MAR 16, 2010

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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.).

**New York City Department of Education
Arts in Education Model Development and Dissemination Grant
Itemized Budget Year 1 (2010-2011)**

Personnel	FTE	Rate	Cost	Total
Project Manager	0.4	\$ 120,000	\$ 48,000	
Per Session: Assessment Development Teams <i>3 teachers/team x 4 teams x 22 hours</i>	264	\$ 42	\$ 11,088	
Per Session: Training for Assessment Adjudicators <i>2 raters/school x 3 hrs x 36 schools (pilot, control and treatment)</i>	216	\$ 42	\$ 9,072	
Per Session: Scoring of Pilot Assessment <i>2 raters/school x 5 hrs x 36 schools (pilot, control and treatment)</i>	360	\$ 42	\$ 15,120	
Personnel Total				\$ 83,280
Fringe Benefits	Rate	Base	Cost	
Full-time personnel	38.20%	\$ 48,000	\$ 18,336	
Per session	18.84%	\$ 35,280	\$ 6,647	
Fringe Benefits Total				\$ 24,983
Travel				
Out of town travel for Project Director			\$ 2,000	
Travel Total				\$ 2,000
Equipment				\$ -
Supplies				
Office supplies			\$ 2,000	
Supplies Total				\$ 2,000
Contractual Services				
Carnegie Hall (Music)			\$ 26,300	
Studio in a School (Visual Arts)			\$ 26,300	
Arts Connection (Theater and Dance)			\$ 51,400	
Metis Associates (rigorous evaluation)			\$ 60,000	
Formative Assessment (Units of Study) training (Andrade)			\$ 2,800	
Consultancy Training for DOE/Cultural Partner team (Granet)			\$ 3,000	
Contractual Total				\$ 169,800
Construction				\$ -
Other				
Control School Incentives <i>\$1000 x 8 schools</i>				\$ 8,000
Other Total				\$ 8,000
Total Direct Costs				\$ 290,063
Indirect Costs @ 3.2%				\$ 9,282
Total Costs				\$ 299,345

New York City Department of Education
 Arts in Education Model Development and Dissemination Grant
 Itemized Budget Year 2 (2011-2012)

Personnel	FTE	Rate	Cost	Total
Project Manager	0.4	\$ 120,000	\$ 48,000	
Per Session: Assessment Development Teams <i>3 teachers/team x 4 teams x 6 hours</i>	72	\$ 42	\$ 3,024	
Per Session: Training for Assessment Adjudicators <i>2 raters/school x 2 hrs x 8 schools</i>	32	\$ 42	\$ 1,344	
Per Session: Scoring of Assessment <i>2 raters/school x 5 hrs x 8 schools</i>	80	\$ 42	\$ 3,360	
Per Session: Summer Institutes <i>8 schools x 4 teachers x 8.5 hours</i>	272	\$ 42	\$ 11,424	
Per Diem: Intervisitations and PLC <i>4 days x 32 teachers</i>	128	\$ 167.50	\$ 21,440	
Personnel Total				\$ 88,592
Fringe Benefits	Rate	Base	Cost	
Full-time personnel	38.20%	\$ 48,000	\$ 18,336	
Per session	18.84%	\$ 19,152	\$ 3,608	
Per diem	8.15%	\$ 21,440	\$ 1,747	
Fringe Benefits Total				\$ 23,692
Travel				
Out of town travel for Project Director			\$ 1,500	
Travel Total				\$ 1,500
Equipment				\$ -
Supplies				
School Resources and Supplies <i>8 schools x 1200</i>			\$ 9,600	
Office supplies			\$ 1,000	
Supplies Total				\$ 10,600
Contractual Services				
Carnegie Hall (Music)			\$ 25,000	
Studio in a School (Visual Arts)			\$ 25,000	
Arts Connection (Dance and Theater)			\$ 50,000	
Metis Associates (rigorous evaluation)			\$ 60,000	
Formative Assessment (Units of Study) training (Andrade)			\$ 4,200	
Consultancy Training for DOE/Cultural Team (Granet)			\$ 1,500	
Contractual Total				\$ 165,700
Construction				\$ -
Other				\$ -
Total Direct Costs				\$ 290,084
Indirect Costs @ 3.2%				\$ 9,283
Total Costs				\$ 299,366

New York City Department of Education
 Arts in Education Model Development and Dissemination Grant
 Itemized Budget Year 3 (2012-2013)

Personnel	FTE	Rate	Cost	Total
Project Manager	0.4	\$ 120,000	\$ 48,000	
Per Session: Assessment Development Teams <i>3 teachers/team X 4 teams X 6 hours</i>	72	\$ 42	\$ 3,024	
Per Session: Training for Assessment Adjudicators <i>2 raters/school x 2 hrs x 8 schools</i>	32	\$ 42	\$ 1,344	
Per Session: Scoring of Assessment <i>2 raters/school x 5 hrs x 8 schools</i>	80	\$ 42	\$ 3,360	
Per Session: Summer Institutes <i>8 schools x 4 teachers x 9 hours</i>	288	\$ 42	\$ 12,096	
Per Diem: Intervisitations and PLC <i>4 days x 32 teachers</i>	128	\$ 167.50	\$ 21,440	
Personnel Total				\$ 89,264
Fringe Benefits				
Full-time personnel		Rate	Base	Cost
Per session		38.20%	\$ 48,000	\$ 18,336
Per diem		18.84%	\$ 19,824	\$ 3,735
		8.15%	\$ 21,440	\$ 1,747
Fringe Benefits Total				\$ 23,818
Travel				
Out of town travel for Project Director			\$ 1,000	
Travel Total				\$ 1,000
Equipment				\$ -
Supplies				
School Resources and Supplies <i>8 schools x 1000</i>			\$ 8,000	
Office supplies			\$ 800	
Supplies Total				\$ 8,800
Contractual Services				
Carnegie Hall (Music)			\$ 25,000	
Studio in a School (Visual Arts)			\$ 25,000	
Arts Connection (Dance and Theater)			\$ 50,000	
Metis Associates (rigorous evaluation)			\$ 60,000	
Formative Assessment (Units of Study) training (Andrade)			\$ 2,800	
Consultancy Training for DOE/Cultural Team (Granet)			\$ 1,000	
Contractual Total				\$ 163,800
Construction				\$ -
Other				
Dissemination (Publication and presentations)			\$ 4,000	
Total Other				\$ 4,000
Total Direct Costs				\$ 290,682
Indirect Costs @ 3.2%				\$ 9,302
Total Costs				\$ 299,984

New York City Department of Education
 Arts in Education Model Development and Dissemination Grant
 Itemized Budget Year 4 (2013-2014)

Personnel	FTE	Rate	Cost	Total
Project Manager	0.4	\$ 123,600	\$ 49,440	
Per Session: Scoring of Assessments <i>2 raters/school x 5 hrs x 16 schools</i>	160	\$ 43	\$ 6,922	
Per Session: Training for Assessment Adjudicators <i>2 raters/school x 2.5 hrs x 16 schools (control and treatment)</i>	80	\$ 42	\$ 3,360	
Per Session: Summer Institutes <i>8 schools x 4 teachers x 9 hours</i>	288	\$ 42	\$ 12,096	
Per Diem: Intervisitations and PLC <i>3 days x 32 teachers</i>	96	\$ 167.50	\$ 16,080	
Personnel Total				\$ 87,898
Fringe Benefits	Rate	Base	Cost	
Full-time personnel	38.20%	\$ 49,440	\$ 18,886	
Per session	18.84%	\$ 22,378	\$ 4,216	
Per diem	8.15%	\$ 16,080	\$ 1,311	
Fringe Benefits Total				\$ 24,413
Travel				
Out of town travel for Project Director			\$ 1,500	
Travel Total				\$ 1,500
Equipment				\$ -
Supplies				
Office supplies			\$ 1,500	
School Resources and Supplies <i>8 schools x 1000</i>			\$ 8,000	
Supplies Total				\$ 9,500
Contractual Services				
Carnegie Hall (Music)			\$ 22,000	
Studio in a School (Visual Arts)			\$ 22,000	
Arts Connection (Dance and Theater)			\$ 44,000	
Metis Associates (rigorous evaluation)			\$ 62,500	
Contractual Total				\$ 150,500
Construction				\$ -
Other Total				
Incentives for control schools <i>\$1500 x 8 schools</i>			\$ 12,000	
Dissemination activities			\$ 4,500	
Other Total				\$ 16,500
Total Direct Costs				\$ 290,310
Indirect Costs @ 3.2%				\$ 9,290
Total Costs				\$ 299,600

U351D100153

OMB No.4040-0004 Exp.01/31/2012

Application for Federal Assistance SF-424

Version 02

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

* 3. Date Received:	4. Applicant Identifier:
3/16/2010	New York City Department of Education

5a. Federal Entity Identifier:	* 5b. Federal Award Identifier:
	NA

State Use Only:

6. Date Received by State:	7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name: New York City Department of Education	
* b. Employer/Taxpayer Identification Number (EIN/TIN):	* c. Organizational DUNS:
136400434	103669289

d. Address:

* Street1:	52 Chambers Street
Street2:	
* City:	New York City
County:	New York
State:	NY
Province:	
* Country:	USA
* Zip / Postal Code:	10007

e. Organizational Unit:

Department Name:	Division Name:
Office of Arts and Special Projects	Teaching and Learning

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

Prefix:	Mr.	* First Name:	Paul
Middle Name:	L		

* Last Name: King

Suffix:

Title: Executive Director - Office of Arts and Special Projects

Organizational Affiliation:

NYCDOE

* Telephone
Number:

(212)374-0290

Fax Number:

(212)374-5598

* Email: PKING5@SCHOOLS.NYC.GOV

Application for Federal Assistance SF-424

Version 02

9. Type of Applicant 1: Select Applicant Type:

C: City or Township Government

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

10. Name of Federal Agency:

U.S. Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351D

CFDA Title:

Arts in Education Model Development and Dissemination Grant Program

*** 12. Funding Opportunity Number:**

ED-GRANTS-011510-001

Title:

Arts in Education Model Development and Dissemination Program CFDA # 84.351D

13. Competition Identification Number:

Title:

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

City and County

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

"Arts Achieve: Impacting Student Success in the Arts"

Attach supporting documents as specified in agency instructions.

Attachment:

Title : 424 signature

File : \\52CSRV00\cvariko\$\Winnt\System\Desktop\AEMDD\424signature.pdf

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Title : 424B signature

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Title : LLL signature

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Application for Federal Assistance SF-424

Version 02

16. Congressional Districts Of:

* a. Applicant: NYC 5-16

* b. Program/Project: AEMDD

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

Attachment:

Title :

File :

17. Proposed Project:

* a. Start Date: 8/2/2010

* b. End Date: 7/31/2014

18. Estimated Funding (\$):

a. Federal	\$ 1198297
b. Applicant	\$
c. State	\$
d. Local	\$
e. Other	\$
f. Program Income	\$
g. TOTAL	\$ 1198297

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

a. This application was made available to the State under the Executive Order 12372 Process for review on .

b. Program is subject to E.O. 12372 but has not been selected by the State for review.

c. Program is not covered by E.O. 12372.

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

Yes No

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

** I AGREE

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

Authorized Representative:

Prefix:	Mr.	* First Name:	Santiago
Middle Name:			
* Last Name:	Taveras		
Suffix:			
Title:	Deputy Chancellor		
* Telephone Number:	(212)374-5115	Fax Number:	(212)374-5588
* Email:	STAVERA@SCHOOLS.NYC.GOV		
* Signature of Authorized Representative:		* Date Signed:	

Application for Federal Assistance SF-424

Version 02

*** Applicant Federal Debt Delinquency Explanation**

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



U.S. DEPARTMENT OF EDUCATION

BUDGET INFORMATION

NON-CONSTRUCTION PROGRAMS

OMB Control Number: 1894-0008

Expiration Date: 02/28/2011

Name of Institution/Organization:
New York City Department of Educ...

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	\$ 83,280	\$ 88,592	\$ 89,264	\$ 87,898	\$ 0	\$ 349,034
2. Fringe Benefits	\$ 24,983	\$ 23,692	\$ 23,818	\$ 24,413	\$ 0	\$ 96,906
3. Travel	\$ 2,000	\$ 1,500	\$ 1,000	\$ 1,500	\$ 0	\$ 6,000
4. Equipment	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
5. Supplies	\$ 2,000	\$ 10,600	\$ 8,800	\$ 9,500	\$ 0	\$ 30,900
6. Contractual	\$ 169,800	\$ 165,700	\$ 163,800	\$ 150,500	\$ 0	\$ 649,800
7. Construction	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
8. Other	\$ 8,000	\$ 0	\$ 4,000	\$ 16,500	\$ 0	\$ 28,500
9. Total Direct Costs (lines 1-8)	\$ 290,063	\$ 290,084	\$ 290,682	\$ 290,311	\$ 0	\$ 1,161,140
10. Indirect Costs*	\$ 9,282	\$ 9,283	\$ 9,302	\$ 9,290	\$ 0	\$ 37,157
11. Training Stipends	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
12. Total Costs (lines 9-11)	\$ 299,345	\$ 299,367	\$ 299,984	\$ 299,601	\$ 0	\$ 1,198,297

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

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

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

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

Period Covered by the Indirect Cost Rate Agreement: From: 7/1/2009 To: 6/30/2010 (mm/dd/yyyy)

Approving Federal agency: ED Other (please specify): NYSED The Indirect Cost Rate is 3.2%

(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 0%



U.S. DEPARTMENT OF EDUCATION

BUDGET INFORMATION

NON-CONSTRUCTION PROGRAMS

OMB Control Number: 1894-0008

Expiration Date: 02/28/2011

Name of Institution/Organization:
New York City Department of Educ...

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

SECTION B - BUDGET SUMMARY

NON-FEDERAL FUNDS

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

ASSURANCES - NON-CONSTRUCTION PROGRAMS

Standard Form 424B (Rev. 7-97)

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
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 sub-agreements.
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 (Clear Air) Implementation Plans under Section 176(c) of the Clear 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. "1721 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

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 the 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.

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.

Signature of Authorized Certifying Representative:
Name of Authorized Certifying Representative: Santiago Taveras
Title: Deputy Chancellor
Date Submitted: 03/15/2010

Disclosure of Lobbying Activities

Complete this form to disclose lobbying activities pursuant to 31 U.S.C. 1352

1. Type of Federal Action: <input type="checkbox"/> Contract <input checked="" type="checkbox"/> Grant <input type="checkbox"/> Cooperative Agreement <input type="checkbox"/> Loan <input type="checkbox"/> Loan Guarantee <input type="checkbox"/> Loan Insurance	2. Status of Federal Action: <input type="checkbox"/> Bid/Offer/Application <input checked="" type="checkbox"/> Initial Award <input type="checkbox"/> Post-Award	3. Report Type: <input checked="" type="checkbox"/> Initial Filing <input type="checkbox"/> Material Change For Material Change only: Year: 0 Quarter: 0 Date of Last Report:
4. Name and Address of Reporting Entity: <input checked="" type="checkbox"/> Prime <input type="checkbox"/> Subawardee Tier, if known: 0 Name: Address: City: State: Zip Code + 4: - Congressional District, if known:	5. If Reporting Entity in No. 4 is a Subawardee, Enter Name and Address of Prime: Name: Address: City: State: Zip Code + 4: - Congressional District, if known:	
6. Federal Department/Agency: US DOE	7. Federal Program Name/Description: AEMDD - Arts in Education CFDA Number, if applicable: 84.351D	
8. Federal Action Number, if known: NA	9. Award Amount, if known: \$0	
10. a. Name of Lobbying Registrant (if individual, last name, first name, MI): NA Address: City: State: Zip Code + 4: -	b. Individuals Performing Services (including address if different from No. 10a) (last name, first name, MI): NA Address: City: State: Zip Code + 4: -	
<small>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 this 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.</small>	Name: Santiago Taveras Title: Deputy Chancellor Applicant: New York City Department of Education Date: 03/15/2010	
Federal Use Only:	Authorized for Local Reproduction Standard Form LLL (Rev. 7-97)	

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 any 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 or 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.

APPLICANT'S ORGANIZATION

New York City Department of Education

PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Mr. First Name: Santiago Middle Name:

Last Name: Taveras Suffix:

Title: Deputy Chancellor

Signature: _____

Date:

03/16/2010

ED 80-0013

03/04

Section 427 of GEPA

NOTICE TO ALL APPLICANTS

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

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

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

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

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

(1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.

(2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.

(3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

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

Estimated Burden Statement for GEPA Requirements

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. The valid OMB control number for this information collection is 1894-0005. The time required to complete this information collection is estimated to average 1.5 hours per response, including the time to review instructions, search existing data resources, gather the data needed, and complete and review the information collection. **If you have any comments concerning the accuracy of the time estimate(s) or suggestions for improving this form, please write to: U.S. Department of Education, 400 Maryland Avenue, S.W., Washington, D.C. 20202-4537.**

Applicants should use this section to address the GEPA provision.

Attachment:

Title : DOE AEMDD GEPA 3-16-10

File : \\52CSRV00\cvariko\$\Winnt\System\Desktop\AEMDD\DOE AEMDD_GEPA_3 16 10.pdf

Information Addressing the Department of Education's General Education Provisions Act (GEPA)

In compliance with Section 427 of GEPA, the New York City Department of Education (NYC DOE) assures that all program beneficiaries with special needs will have equitable access to, and participate in, the proposed Arts in Education Model Development and Dissemination (AEMDD) Grant:

- In keeping with the City policies and practices, all students in the 16 study schools (selected to meet criteria, including serving grades 3-5; having a certified arts teacher or an assigned cluster teacher; working with at least one cultural partner; and offering at least 50 hours per year of one art form to students in all grades 3-5) will have access to the program without any regard to their race, color, national origin, gender, age, or disability.
- The design of the project includes extensive professional development strategies designed to ensure that students, regardless of background, are able to fully participate and succeed in the rigorous educational programs being offered through the grant. All *Arts Achieve* teaching staff will receive training focused on effectively scaffolding arts instruction in grades 3-5 to ensure students meet State standards; on implementing and using the results of formative assessments to effectively identify and remedy gaps in arts instruction; and on using data to ensure that exceptionalities are not a barrier to students receiving a high quality educational experience.
- In Year 1, the NYC DOE's Office of Arts and Special Projects (OASP) will develop 5th grade benchmark arts assessments, designed to measure students' progress toward meeting arts standards. The team that develops these benchmark

assessments will include experts in special populations from the NYC DOE. These experts will advise on testing accommodations that are needed for English language learner students, as well as students with special needs.

**SUPPLEMENTAL INFORMATION
REQUIRED FOR
DEPARTMENT OF EDUCATION GRANTS**

1. Project Director:

Prefix: * First Name: Middle Name: * Last Name: Suffix:
Mr. Paul King

Address:

* Street1: 52 Chambers Street
Street2:
* City: New York City
County:
* State: NY * Zip / Postal Code: 10007 * Country: USA

* Phone Number (give area code) Fax Number (give area code)
(212)374-0290 (212)374-5598

Email Address:

PKING5@SCHOOLS.NYC.GOV

2. Applicant Experience

Novice Applicant Yes No Not applicable

3. Human Subjects Research

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

Yes No

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

Yes Provide Exemption(s) #:

No Provide Assurance #, if available:

Please attach an explanation Narrative:

Attachment:

Title :
File :

Project Narrative

Abstract Narrative

The project abstract should not exceed two double spaced pages and should include a concise description of the following information:

- a.) Project objectives and activities,
- ?b). Applicable priorities
- c). Proposed project outcomes
- d). Number of participants to be served
- e). Number and location of proposed sites

Attachment 1:

Title: DOE AEMDD project abstract 3-16-10 Pages: 2 Uploaded File: \\52CSRV00
\cvariko\$\Winnf\System\Desktop\AEMDD\DOE AEMDD project abstract_3 16 10.pdf

NYC DOE *Arts Achieve* Proposal Abstract

The New York City Department of Education (NYC DOE) Office of Arts and Special Projects (OASP), in partnership with three of NYC's most experienced cultural arts partners--STUDIO in a School, ArtsConnection, and Weill Music Institute at Carnegie Hall--propose to implement *Arts Achieve: Impacting Student Success in the Arts*. The overarching goal for the *Arts Achieve* project is to improve accountability for student learning in the arts and, in doing so, increase the number of arts instructional hours; the quality of the instruction; and student outcomes related to the arts, 21st Century learning skills, and core content areas, including ELA and math.

Project Objectives and Activities. The *Arts Achieve* project has four main goals:

- (1) **To create 5th grade benchmark arts assessments in each of the four arts forms.** Project objectives and activities pertaining to this goal include the development and use of these assessments and the provision of training for adjudicators.
- (2) **To build the capacity of teachers and school teams to deliver standards-based instruction through units of study, formative assessments, and intensive professional development.** Project objectives and activities pertaining to this goal include developing within-school and cross-school professional learning communities (PLCs), providing on-site consultancies for the treatment schools, hosting summer institutes and formative assessment retreats, facilitating school intervisitations, and using technology to share practices and learnings.
- (3) **To improve students' performance in the arts, their 21st Century learning skills, and their achievement in ELA and math.** To meet this goal, rigorous, standards-based units of study that include formative assessments will be implemented in the treatment schools.
- (4) **To share tools and lessons learned.** Project objectives and activities include dissemination of grant activities and lessons learned through multiple venues.

Priorities. *Arts Achieve* addresses the Absolute Priority that has been established for the AEMDD Program, which is to enhance, expand, document, evaluate and disseminate innovative, cohesive

NYC DOE *Arts Achieve* Proposal Abstract

models that are based on research and have demonstrated their effectiveness. Through the use of formative and summative assessments, the formation of PLCs, and targeted professional development, project staff will be able to identify and remedy gaps in their arts instruction in order to offer rigorous and sequential arts programs that build students' skills in the arts, essential 21st Century learning skills, and core content areas. *Arts Achieve* also meets Invitational Priorities 1 and 2 [improving achievement in math and reading, respectively], as well as 5 (dissemination through the Open Educational Resources (OER)).

Outcomes. Expected outcomes for treatment schools include enhanced teacher and administrator knowledge and understanding of the standards and quality arts programming; gains in schools' arts instructional hours; and improved student performance in arts, 21st Century learning skills, and ELA and math competencies. Additionally, dissemination outcomes include presentations at national, regional, and local conferences, and use of treatment schools as models of implementation.

Number and Location of Proposed Sites. *Arts Achieve* will use a rigorous experimental design in which stratified random assignment will be employed to place eligible schools into treatment or control conditions. Initial analyses indicate that 247 schools located throughout the five boroughs of NYC are eligible to participate in the project based on selection criteria determined by the planning team. Of the schools that are eligible and express interest, 16 schools will be randomly selected to participate (four per art form). Eight of these 16 schools will be assigned to the treatment group and eight to the control group (two each per art form).

Numbers of Participants. *Arts Achieve* will initially impact a total of 3,600 students, 150 teachers, and 16 school-based administrators in NYC public schools. When it goes to scale, the benchmark arts assessments will have city-wide implications for 603 elementary schools and over 60,000 5th grade elementary school students.

Project Narrative

Absolute Priority:

This priority is from the notice of final priority, requirements, and definitions for this program, published in the Federal Register on March 30, 2005 (70 FR 16234). For FY 2010 and any subsequent year in which we make awards from the list of unfunded applicants from this competition, this priority is an absolute priority. Under 34 CFR 75.105(c)(3) we consider only applications that meet this priority.

This priority is:

This priority supports projects that enhance, expand, document, evaluate, and disseminate innovative, cohesive models that are based on research and have demonstrated their effectiveness in (1) integrating standards-based arts education into the core elementary or middle school curriculum, (2) strengthening standards-based arts instruction in the elementary or middle school grades, and (3) improving the academic performance of students in elementary or middle school grades, including their skills in creating, performing, and responding to the arts.

In order to meet this priority, an applicant must demonstrate that the model project for which it seeks funding (1) serves only elementary school or middle school grades, or both, and (2) is linked to State and national standards intended to enable all students to meet challenging expectations and to improve student and school performance.

Note: National standards refer to the arts standards developed by the Consortium of National Arts Education Association. The standards outline what students should know and be able to do in the arts. These are not Department standards.

Attachment 1:

Title: DOE absolute priority 3-16-10 Pages: 3 Uploaded File: \\52CSRV00
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Arts Achieve: Impacting Student Success in the Arts
An Arts in Education Model Development and Dissemination Grant
Information Regarding the Absolute Priority

The Arts in Education Model Development and Dissemination project being proposed by the New York City Department of Education (NYC DOE), in collaboration with its cultural arts partners (STUDIO in a School, Arts Connection, and the Weill Music Institute at Carnegie Hall), addresses the Absolute Priority that has been established for the AEMDD Program, which is to enhance, expand, document, evaluate and disseminate innovative, cohesive models that are based on research and have demonstrated their effectiveness. As described below, the design of *Arts Achieve: Impacting Student Success in the Arts* will address the Absolute Priority established under 34 CFR 75.105(c)(3) including:

- 1) Integrating standards-based arts education into the core elementary or middle school curriculum.
- 2) Strengthening standards-based arts instruction in the elementary or middle school grades.
- 3) Improving the academic performance of students in the elementary or middle school grades, including their skills in creating, performing and responding to the arts.

The overarching goal for the *Arts Achieve: Impacting Student Success in the Arts* project is to improve accountability for student learning in the arts and, in doing so, increase the number of arts instructional hours, the quality of the instruction, and student outcomes related to the arts, 21st Century learning skills, and core content areas, including ELA and math.

The linchpin of the project is the development of 5th grade benchmark arts assessments during the planning year of this grant. The benchmark arts assessments will be created by a

specially developed Arts Assessment Development (AAD) Team, comprised of OASP Arts Directors; staff from cultural partners; elementary school teachers; and experts from the NYC DOE, including a psychometrician and representatives from departments serving special needs students. The assessments will be pilot tested in the winter of Year 1 with a group of 20 elementary schools that are not part of the study (including approximately 3,000 5th grade students). Thorough analysis of the reliability and validity will be conducted, and assessments will be refined as necessary. Special attention will be given to adaptations that are required for use with English language learner and special education populations.

Using a rigorous experimental design in which stratified random assignment will be employed to place eligible schools into treatment or control conditions (this component of the project is described in detail in the Competitive Priority), the project will involve a total of 16 schools serving students in grades 3-5 in order to test the project's theory of change:

Giving school leaders and teachers of the arts access to benchmark arts assessments to measure their students' progress towards the Blueprint Standards, and developing professional learning communities in these schools to use data from the assessments to determine gaps in arts instruction and build rigorous, sequential arts programming, will lead to stronger arts programming in the schools and better outcomes for students.

In late spring of Year 1, the refined benchmark assessments will be used with 5th graders in the treatment and control schools to provide baseline information on the arts achievement of the students in both groups. These data also will be used in the treatment schools to develop comprehensive plans for implementation beginning in Year 2 geared toward identifying and remedying gaps in arts instruction. School leaders will participate in professional development aimed toward increasing their knowledge of how to use the data gathered from both the

formative assessments and the summative assessment to close gaps in student art skills, enhance their arts programming, and make the most effective use of their cultural partnerships. Administrators, arts teachers, and grade-level teacher leaders will form professional learning communities (PLCs) both within and across schools to examine arts data from these assessments. They will use the data to identify areas of weakness in their arts programming and to revise their art offerings for grades 3-5 to ensure that students are receiving sufficient quantity and quality of arts instruction to meet National, State, and local arts standards. This work will simultaneously build students' skills for success in the 21st Century, as well as competencies in English language arts (ELA) and math.

Arts Achieve cultural partners will work closely with schools through multiple year consultancies to build in-school and cross-school professional learning communities. The work of the PLCs will focus on building sequential arts programming that meets *Blueprint* benchmark standards. The PLCs will use data from the arts benchmark assessments to ensure rigorous and sequential instruction that will impact student achievement in the arts, core content areas, and essential 21st Century learning skills. They also will work with teachers to provide guidelines on the use of formative assessments in their instruction.

In the final year of the project, a key focus will be on dissemination of results. The treatment schools will serve as dissemination sites, the NYC DOE will develop a plan to roll out the assessments citywide, and the cultural partner organizations will disseminate their knowledge to other arts cultural organizations around the city through regular convenings, such as Face to Face, the annual conference for the New York City Arts-in-Education Roundtable and the Common Ground conference, the New York State's premier arts education gathering hosted by the Alliance for the Arts.

Project Narrative

This section should be attached as a single document to the Project Narrative Attachment Form in accordance with the instructions found on <http://e-grants.ed.gov> and should be organized in the following manner and include the following parts in order to expedite the review process.

Ensure that you only attach the Education approved file types detailed in the Federal Register application notice (.doc, .pdf or .rtf). If using Word 2007, save your file to an earlier version of Word before uploading. Also, do not upload any password-protected files to your application. When attaching files, applicants should limit the size of their file names. Lengthy file names could result in difficulties with opening and processing your application. We recommend your file names be less than 50 characters.

Table of Contents -The Table of Contents shows where and how the important sections of your proposal are organized and should not exceed one double spaced page.

Application Narrative

The application narrative responds to the selection criteria found in this application package and should follow the order of the selection criteria. We encourage applicants to limit this section of the application to the equivalent of no more than 50 pages and adhere to the application guidelines.

Attachment 1:

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Attachment 2:

Title: DOE AEMDD 3-16 Final Narrative Pages: 48 Uploaded File: \\52CSRV00
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Arts Achieve: Impacting Student Success in the Arts

An Arts in Education Model Development and Dissemination Grant

Proposal Narrative

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Arts Achieve: Impacting Student Success in the Arts

An Arts in Education Model Development and Dissemination Grant

New York City Department of Education

Proposal Narrative

(1) NEED FOR PROJECT

- (a) The extent to which the proposed project will provide services or otherwise address the needs of students at risk of educational failure.**

The proposed Arts in Education Model Development and Dissemination (AEMDD) project, *Arts Achieve: Impacting Student Success in the Arts*, will include the development of 5th grade benchmark arts assessments and the use of data from these to ensure that students have access to a rigorous arts program that is aligned with National, State, and local arts standards. *Arts Achieve* will use a rigorous experimental design in which stratified random assignment will be used to select and assign eligible schools to treatment or control conditions. This study will assess whether the implementation of balanced (formative and summative) benchmark arts assessments -- when accompanied by targeted and intensive professional development for school staff and rigorous, sequential instruction for students -- leads to increased student achievement in the arts, improved student outcomes in ELA and math, and enhanced essential 21st Century Skills.

Schools will be eligible to participate in the AEMDD project if they meet the following criteria: serve grades 3-5; have a certified arts teacher or an arts assigned cluster teacher; work with at least one cultural partner; and offer at least 50 hours per year of one art form to students in *all* grades 3-5. According to the results of analyses at the time of this writing, 247 NYC public schools meet the eligibility criteria. By art form, 196 schools met the criteria in visual arts, 126 in music, 30 in dance, and 24 in theater.

Across the eligible schools, 87% are Title I eligible and 6% are designated as “Schools in Need of Improvement” based on their 2008-2009 state exam performance. A full list of the 247 eligible schools is provided in the Attachments.

The NYC DOE Office of Arts and Special Projects (OASP) will develop 5th grade benchmark arts assessments during the planning year of this grant to be administered in the eight treatment schools in the spring of each project year. Administrators, arts teachers, and grade-level teacher leaders in the treatment schools will form professional learning communities (PLCs) both within and across schools to examine arts data from these assessments. They will use the data to identify areas of weakness in their arts programming and to revise their art offerings for grades 3-5 to ensure that students are receiving sufficient quantity and quality of arts instruction to meet National, State, and local arts standards. This work will simultaneously build students’ skills for success in the 21st Century, as well as competencies in English language arts (ELA) and math.

This project initially will impact a total of 3,600 students, 150 teachers, and 16 school-based administrators in NYC public schools by the end of the four-year funding period. Furthermore, the benchmark arts assessments that will be developed and implemented as a result of this project will have city-wide implications for the 603 elementary schools and over 60,000 5th grade students who will participate in the assessment when it goes to scale.

Without the sequential arts instruction in public schools that this project would engender and support, we are seriously limiting the avenues to success and constricting an education that should encompass higher level thinking, innovation, collaboration, imagination, student empowerment and discipline—attributes that are valued by business, higher education and cultural communities and that are accessed through a rigorous arts education.

- (b) **The extent to which specific gaps or weaknesses in services, infrastructure, or opportunities have been identified and will be addressed by the proposed project, including the nature and magnitude of those gaps or weaknesses.**

As a nation, there has been a sea change in recent decades in our perceptions of the purpose of education. Whereas education was once used primarily to separate out the achievers from the non-achievers, its primary purpose is now seen much differently. Changes in our society spurred this much needed change in perceptions and, as a result, schools are now expected to ensure that all students are successful and, accordingly, all students must meet specified, rigorous standards (Stiggins, 2006). Over time, these changes have led to a greater emphasis on accountability for schools and districts to produce student results. The focus on accountability was magnified and cemented by the No Child Left Behind Act (NCLB) of 2001, which heralded in an “age of accountability” for our educational system (Case, 2005). NCLB requires strong accountability systems to close the achievement gap and ensure that all students are meeting increasingly rigorous academic standards. The use of data in decision making processes is a hallmark of the Act and is, in fact, described by the US Department of Education (USDOE) as a National Priority (Stites, Bland, & Campbell, 2009).

While the movement toward accountability and data driven decision making in education is undeniable, the fact that there is dearth of high quality assessments in the arts has led them to be marginalized within the school day. Regardless of the plethora of research that indicates the importance of the arts in children’s cognitive development and the stronger and better articulated arts standards that exist, without authentic, high quality and useful assessments to assess student progress toward the standards, arts education will remain marginalized and never get adequate support or play an integral role in education across the country as do those content areas that

figure into NCLB accountability practices. At this time, the NAEP Arts Assessments offer the best indication of the state of the arts in this country. However, these assessments are limited in their value, as they are only implemented every 10 years; furthermore, because of budget constraints, only music and visual arts were assessed in 2008 and only with 8th grade students in 260 schools around the country, a far cry from indicating national needs.

While there is still a long way to go, arts educators have begun to make much needed progress toward ensuring school accountability for the arts. For example, Washington State has developed Arts Classroom-Based Performance Assessments (CBPAs), which are aligned with their state learning standards, to measure students' knowledge and skills across all grades, Kindergarten through twelfth, in visual arts, dance, music, and theater. Additionally, the South Carolina Department of Education developed web-based arts assessments in each of the four arts disciplines that are aligned with the South Carolina Visual and Performing Arts Curriculum Standards. The assessments are administered to fourth-grade students and include a multiple-choice section and two performance tasks.

New York State also has taken a very important step in the area of accountability in the arts by identifying a set of instructional requirements, which outline the arts experiences that schools are expected to provide to students from grades Pre-K through 12. These requirements not only specify the skills and abilities that students should learn at each grade level, they also specify the amount of time that should be devoted to the arts in grades K-5 and graduation requirements for middle and high school students. While these requirements have been extremely useful in setting expectations for the *quantity* of arts in which students should participate, there are no assessments in the arts at the state level, so expectations for the *quality* of arts are far less clear.

NYC has long been a leader in setting high standards and holding schools accountable for results. In 2003, a school reform model initiated by Mayor Michael Bloomberg and Chancellor Joel Klein was implemented to restructure and improve the NYC public schools. The cornerstones of the plan include rigorous use of standards-based curriculum, setting the highest standards of teaching and coaching, and instilling each participant—principals, teachers and learners—with accountability. NYC’s emphasis on high standards is not limited to core academic content. Educational and government leaders recognize the value that the arts have on the skills that children need to succeed in the 21st Century. In fact, Mayor Bloomberg recently expressed the following: *“Reading and writing are essential tools, but so is the ability to think critically, to understand abstract concepts, to create, to innovate. These are skills that our students need to compete in a 21st Century economy... And these are exactly the kinds of skills that a strong arts education will develop.”* (Mayor Michael Bloomberg, July 23, 2007)

For NYC, an important step toward bringing rigorous standards and accountability to arts education was the development of the *Blueprints for Teaching and Learning in the Arts*. The development of the *Blueprints*, which were published between 2003 and 2005, was spearheaded by the NYC DOE’s OASP. The *Blueprints* set clear standards for what students should know, understand and be able to do in each of the four art forms as they move through the school system from Pre-K through 12th grade. The *Blueprints*, which are based on National arts standards and support the New York State Standards for Arts Instruction, identify the scope and sequence of learning through five strands: Art Making, Literacy in the Arts, Making Connections, Community and Cultural Resources, and Careers and Lifelong Learning. Benchmarks for learning are delineated at four levels – 2nd grade, 5th grade, 8th grade, and 12th grade.

As a continuation of progress toward greater accountability in the arts, in 2007, NYC implemented ArtsCount, a data collection and accountability system that supports the standards and the *Blueprint*. ArtsCount incorporates arts metrics into the NYC DOE's measurement of school performance, establishing first-ever accountability for arts programming and signaling the importance of the arts to a student's overall education. Accountability is achieved through three primary measures: School Quality Reviews, School Progress Reports, and Principal Performance Reviews. In addition, each school has an individual arts report posted on the statistics page of the school's website. This report includes information on arts courses and offered sequences, numbers of certified arts teachers, instructional hours in the arts for students, professional development and cultural arts providers. Furthermore there is a city-wide aggregate report, the Annual Arts in Schools report, which tracks trends and provides an analysis of arts education across the City's 1,600 schools. The innovative dual strategy of NYC DOE's OASP that emphasizes curriculum and instruction as well as accountability in the arts for schools forms the basis for a rigorous, sequential course of study in grades preK-12 that, if delivered effectively, would provide all students in NYC public schools with a diverse and enriching foundation in the arts.

Perhaps not surprisingly, however, the most recent Annual Arts in Schools Report, which was released in October 2009, revealed a gap between arts requirements and school delivery systems. In the 2008-2009 school year, only 16% of NYC elementary schools provided arts instruction in all four arts disciplines and met the required hours of arts instruction across the disciplines. While, on average, the NYC schools are barely meeting the minimum instructional hour requirements for visual arts and music, the hours are far from being met in dance and theater. It is also important to note that only approximately three-quarters of elementary schools

have at least one full-time certified arts teacher in any art form, and analysis of the data by discipline reveals significant gaps: 55% of elementary schools have at least one full-time certified visual arts teacher; 45% have at least one full-time certified music teacher; 8% have at least one full-time certified dance teacher; and 6% have at least one full-time certified theater teacher. Furthermore, the lack of student level arts achievement data at the school level creates obstacles for schools in ascertaining the quality of the existing arts instruction and in the school leader's ability to devise a plan to address instructional gaps in the arts.

The goal of *Arts Achieve* is to increase accountability in the arts and, in doing so, increase the quantity and quality of arts instruction for students. The **theory of change** undergirding this AEMDD project is as follows:

Giving school leaders and teachers of the arts access to benchmark arts assessments to measure their students' progress towards the Blueprint Standards, and developing professional learning communities in these schools to use data from the assessments to determine gaps in arts instruction and build rigorous, sequential arts programming, will lead to stronger arts programming in the schools and better outcomes for students.

(2) SIGNIFICANCE

- (a) The likely utility of the products (such as information, materials, processes, or techniques) that will result from the proposed project, including the potential for their being used effectively in a variety of other settings.**

In response to the need for increased quality, rigor and accountability in the arts, this AEMDD project has the following four overarching goals:

- *Goal 1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with National, State, and Blueprint Arts Standards.*
- *Goal 2: To build the capacity of teachers and school teams to deliver Blueprint based art instruction, meet NYSED arts standards and instructional requirements in their upper elementary school arts programs based on the results of the assessments, through units of study, formative assessments, and intensive professional development for school leaders and teachers.*
- *Goal 3: To improve students' performance in the arts, in their 21st Century learning skills, and in their achievement in ELA and math.*
- *Goal 4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community.*

The benchmark arts assessments will be developed in Year 1 by a specially developed Arts Assessment Development (AAD) Team, comprised of OASP Arts Directors; staff from cultural partners; elementary school teachers; and experts from the NYC DOE, including a psychometrician and representatives from departments serving special needs students. The assessments will be pilot tested in the winter of Year 1 with a group of 20 elementary schools that are not part of the study (including approximately 3,000 5th grade students). Thorough analysis of the reliability and validity will be conducted and assessments will be refined as necessary. Special attention will be given to adaptations that are required for use with English language learner and special education populations.

In late spring of Year 1, the refined benchmark assessments will be used with 5th graders in the treatment and control schools to provide baseline information on the arts achievement of

the students in both groups. These data also will be used in the treatment schools to develop comprehensive plans for implementation beginning in Year 2 geared toward identifying and remedying gaps in arts instruction. *Arts Achieve* cultural partners will work closely with schools through multiple year consultancies to build in-school and cross-school professional learning communities (PLCs). The work of the PLCs will focus on building sequential arts programming that meets *Blueprint* benchmark standards. The PLCs will use data from the benchmark arts assessments to ensure rigorous and sequential instruction that will impact student achievement in the arts, core content areas, and essential 21st Century learning skills. They also will work with teachers to provide guidelines on the use of formative assessments in their instruction.

In the final year of the project, a key focus will be on dissemination of results. The treatment schools will serve as model sites for low-performing arts schools, as determined by NYC's Annual Arts in Schools survey. Additionally, the NYC DOE will develop a plan to roll out the 5th grade assessments citywide, and the cultural arts partner organizations will share findings and lessons learned with other arts organizations around the city through regular convenings, such as Face to Face, the annual conference for the NYC Arts-in-Education Roundtable and the CommonGround conference, New York State's premier arts education gathering hosted by the Alliance for the Arts.

The NYC DOE's OASP proposes to carry out the work of this project with three of the City's most experienced and expert cultural arts partners: STUDIO IN A SCHOOL, ArtsConnection, and Weill Music Institute at Carnegie Hall.

The OASP is in a unique position to be able to accomplish the goals set out for this project, given our responsibility for overseeing arts education across all of NYC's 1,600 schools. Our staff includes an Executive Director; four Arts Directors, who have responsibility for

oversight of each of the art forms; two Directors of Arts Education Accountability; and a Director of Operations. Major responsibilities of the OASP include:

- Offering technical assistance directly to NYC's schools on how to offer sequential arts learning based on *Blueprint* Standards, implement effective arts instruction and assessments that are reflective of best practices, and meet National Standards and NYS requirements in the arts;
- Supporting the professional development of nearly 3,000 teachers of the arts city-wide, along with providing ongoing training in the arts for classroom teachers;
- Providing arts leadership training for school leaders and arts liaisons on ways to improve the quality and quantity of arts programming in the schools;
- Providing schools with data on the arts programming in their schools, including the extent to which they are meeting NYS requirements and the extent to which students and parents are satisfied with arts offerings;
- Working closely with postsecondary institutions to partner in the development of teachers with arts certifications and to bolster the arts teacher pipeline; and
- Partnering with arts cultural organizations across the city to strengthen art programming within the schools.

Some highlights of our recent accomplishments include:

- The development of an **Arts Education Toolkit for School Leaders**. The toolkit includes all four *Blueprints* and charts which, as described earlier, identify the scope and sequence of arts learning; a *Quality Arts Education in NYC DVD*, and a copy of the *Arts Education Manual: A Blueprint for School Leaders*, which is a

guide to resources available to principals for implementing and sustaining quality school arts programs.

- Development and dissemination of **Annual Arts in Schools Reports**, which include both system-wide and individual school reports and provide information about the state of arts education in aggregate and on an individual school level (see the Attachments for an example of an individual school report).
- Creation of an **Arts Reflection Tool** for school leaders, which addresses both instructional practice and programmatic structures to be used by school leaders, arts organizations, teachers, and teaching artists in the design of arts education programming.
- Design and dissemination of **High School Commencement Exams** in all four disciplines, which ensure a consistent and rigorous course of study across all of the city's high schools. These exams allow students who have taken a three- and five-year sequence and passed this test to graduate with a Chancellor's Endorsed Diploma in the Arts. (See Attachments: Twelfth Grade Commencement Assessment Descriptors)

As is implicit in our role within the NYC DOE, we are in a unique position to use the knowledge and tools that we develop across all of NYC's schools. The 5th grade benchmark arts assessments will be rolled out across the city following this grant period, resulting in incorporation of the results into the data-systems for all of NYC elementary schools. The Deputy Chancellor for the Division of Teaching and Learning, Santiago Taveras, has expressed support for this project (see the Attachments for letter of support from Mr. Taveras). When rolled out citywide, data from the 5th grade benchmark arts assessments can influence policy at

the city level and decision making about arts instructional programs and resources for the arts at the school level. Therefore, the federal funding for this project has the potential to create seismic change across NYC, resulting in a transformational impact on the delivery of quality, sequential arts instruction and increased and measurable student achievement in the arts.

Moreover, impact from this project may be seen not only in NYC, but also across New York State (NYS), as the city is a leader in innovations in art education in the state. The State Education Department's Basic Education Data System (BEDS) arts appendix was crafted to parallel the NYC DOE ArtsCount survey questions. Paul King, OASP's Executive Director, maintains steady and ongoing communication with state personnel responsible for the arts. With regard to the current proposal, the team has already met with the Senior Deputy Commissioner of Education, P-12 for New York State, John King, and briefed him about the plans to develop the 5th grade benchmark arts assessments. This initial briefing was well accepted by the NYSED and discussion was initiated in making these assessments available state-wide following the pilot and NYC implementation and analysis. These assessment tools will prove particularly valuable across the State, as other districts do not have the staff or capacity to create their own valid assessments. (See Attachments for letter of support from NYSED Deputy Commissioner, John King.)

As mentioned earlier, in order to enrich our work and broaden the reach of this AEMDD project, we have engaged three of the city's premier arts education organizations, with whom we have longstanding and successful partnerships, to work with us on this grant. Our partners, STUDIO IN A SCHOOL, ArtsConnection, and the Weill Music Institute (WMI) at Carnegie Hall, each bring unique skills and qualifications to the table that will enhance the capacity of our project. Descriptions of each of the partners follow below:

STUDIO IN A SCHOOL (STUDIO) Recognized as a USDOE arts-in-education model developer, STUDIO was founded in 1977 and is the oldest and largest arts-in-education, nonprofit organization in New York City dedicated solely to visual arts. To provide students with a full and meaningful art experience, STUDIO links NYC public schools with local artists who draw from their own professional expertise, artistic acumen and aesthetic sensibilities to implement broad, performance-based art programs for students, grades pre-K through 12. STUDIO is also a major resource for professional development programs, and encourages teacher collaboration through multiple planning sessions and strong, long-term relationships with sites. STUDIO serves approximately 35,000 students and 1,600 teachers annually, in more than 140 program sites throughout New York City. Thomas Cahill, STUDIO's President and CEO, served as co-chair, with the DOE's Director of Visual Arts, of the committee that created the *Blueprint for Teaching and Learning in the Visual Arts*.

ArtsConnection. Since it was founded in 1979, ArtsConnection has been recognized as a USDOE arts-in-education model developer and has been responding to the needs of the New York City public school system, creating comprehensive programs to support its core belief that the arts are essential for children's learning and development. The organization continually refines strategies to meet changing educational needs, bringing depth and diversity to its artist residencies, family and after-school programs in music, dance, theater and the visual arts. To maximize the success of programs and build capacity for the arts in education, ArtsConnection also provides extensive professional development for school administrators, classroom teachers, arts specialists, and teaching artist faculty. ArtsConnection puts a high priority on evaluation and has conducted research and evaluation over the past twenty years to advance knowledge of the impact of arts learning on student achievement and to share best practices with the field. The

organization directs its work to the city's high needs communities and each year reaches 30,000 students (grades P-12) in 100+ public schools across the five boroughs.

Weill Music Institute (WMI) at Carnegie Hall. WMI creates broad-reaching music education and community programs that play a central role in Carnegie Hall's commitment to making great music accessible to as wide an audience as possible. Woven into the fabric of the Carnegie Hall concert season, these programs occur at Carnegie Hall as well as in schools and throughout neighborhoods, providing musical opportunities for everyone, from preschoolers to adults, new listeners to emerging professionals. The Weill Music Institute's school and community programs annually serve over 115,000 children, students, teachers, parents, young music professionals, and adults in the New York metropolitan area and across the US, as well as 65,000 people around the world through its online and distance learning initiatives. In addition to its broad-reaching education programs, Carnegie Hall also is committed to sustained work in NYC public schools. In 2008, WMI began a multi-year, in-depth partnership with a NYC public school in order to provide full K-8 implementation of sequential and comprehensive music programs, in alignment with the New York City *Blueprint for Teaching and Learning in the Arts*, as well as State and National Standards. The goal of this partnership is to create a model public school with rich curriculum resources, innovative teaching practices, and assessment tools that other arts organizations and schools can use and adapt.

(3) QUALITY OF THE PROJECT DESIGN

- (a) The extent to which the design of the proposed project reflects up-to-date knowledge from research and effective practices.**

The past decade of research has provided strong evidence of the benefits of the arts on student development, including student attitudes, attendance, behavior, motivation, and

engagement (see, for example, Minneapolis Department of Education, 2007; Los Angeles County Arts Commission, 2004; and Burton et al., 2000; Ruppert, 2006). Recently, educators such as Elliot Eisner (2002, 2004) also have focused on the benefits that the arts have on the encouragement of certain 21st Century learning skills¹ that are essential to success in the modern world. It is clear that to be prepared for the complex work and life environments that we face in the 21st Century, we must focus on skills such as creativity, critical thinking, communication, and collaboration (the 4C's of 21st Century learning skills). These skills, which are recognized by the Obama Administration as essential for preparing students for the future, are fostered through the arts and critical for success in all core content areas. Evidence abounds of the effect of the arts on 21st Skills, such as problem solving abilities, critical thinking, elaboration, decision making, creative thinking, and verbal/written expression (Burton et al., 2000; Catterall & Waldorf, 1999; Eisner, 1998; Horowitz, 2005; McCarthy et al., 2004; Ruppert, 2006; Winner & Hetland, 2007).

Yet, despite rich evidence of the benefits of a strong arts program, the arts are often pushed to the side, while other core content areas take precedence in education as primary tools for America's future workforce (Eisner, 2004; Fowler, 1996). The arts frequently are the first programs to be eliminated when budgets decrease. A key reason for this is that schools and districts are not held accountable for student achievement in the arts because they do not have access to quality, authentic assessments. As Fowler (1996) points out, in order for the arts to gain respect as a core subject, "it must look and act like one."

While it is clear that assessments in the arts are necessary in order to ensure that the arts are valued and given the necessary time and resources they need, it would not be productive to

¹ 21st Century Skills is defined according to the Framework of 21st Century Skills (Partnership for the 21st Century Skills, 2009).

make mistakes that have been made in assessing other content areas. It is absolutely essential that a comprehensive assessment program is used—one that balances both formative and summative student learning and achievement data and provides information on where students are relative to arts learning targets and standards.

Current thinking on the effective use of assessments emphasizes the need for teachers to take ownership of constructing the tools in order to provide descriptive feedback on student needs and to empower students to become reflective learners and take ownership of their own learning (Reeves, 2005). Stiggins (2010) argues the importance of using a balanced assessment system, writing: “For teachers, competence in the classroom centers on the ability to build quality assessments that yield accurate information about student achievement and the ability to use the classroom assessment process and its results, not merely to monitor learning, but to enhance it.” Gewertz (2010) expands on this, writing that effective assessments should “integrate results into data systems to guide instruction and be well-integrated with curriculum and professional development.”

Based on knowledge of best practices in the use of assessments, this project intends to use both formative and summative assessments to inform instruction and to make a positive impact on student learning. The 5th grade benchmark arts assessments will provide summative data on students’ performance relative to arts standards. Formative assessments will be incorporated by teachers as part of the units of study. Guidance on the use of formative assessments will be an important part of the work that the cultural arts partners do with the professional learning communities (PLCs) in each of the schools. The PLCs will then be instrumental in ensuring that the formative assessments are developed and used appropriately in the 3rd-5th grade classrooms.

Implementing effective formative assessments is just one of the important tasks that the PLCs will have in their schools. Developing PLCs is a cornerstone of the *Arts Achieve* project. This project draws on the most current thinking around professional development for educators, which emphasizes the need for PLCs to develop the collective capacity of staff to work together. According to DuFour (2005), “The powerful collaboration that characterizes professional learning communities is a systematic process in which teachers work together to analyze and improve their classroom practice. Teachers work in teams, engaging in an ongoing cycle of questions that promote deep team learning. This process, in turn, leads to higher levels of student achievement.” PLCs are highly effective vehicles for professional development because teachers learn from each other as part of their work. In order to be effective, learning must be both school based and job embedded (DuFour, Eaker, & DuFour, 2005).

(b) The extent to which the proposed project is part of a comprehensive effort to improve teaching and learning and support rigorous academic standards for students.

The overarching goal for the *Arts Achieve* project is to improve accountability for student learning in the arts and, in doing so, increase the number of arts instructional hours; the quality of the instruction; and student outcomes related to the arts, 21st Century learning skills, and core content areas, including ELA and math. The chart below summarizes the specific goals, objectives, and outcomes that have been established for the project. The evaluation section provides a detailed description of the proposed evaluation methods and measures that will be employed to assess the extent to which the objectives and outcomes have been achieved.

Arts Achieve: Impacting Student Success in the Arts

Project Goals, Objectives and Outcomes

<p>Goal 1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with National, State, and <i>Blueprint</i> Arts Standards.</p>	
<p>Process Objectives:</p>	<p>Outcomes:</p>
<p>P1.1 By the end of the planning year, an Arts Assessment Development (AAD) Team will develop and pilot test 5th grade benchmark arts assessments in each of the four art forms.</p> <p>P1.2 In each year of the project, the OASP will provide training to adjudicators/scorers in the appropriate administration and scoring of the benchmark assessments.</p>	<p>O1.1 In the spring of Years 1-4 of the project, refined 5th grade benchmark assessments with established reliability and validity will be used in each of the treatment schools to inform arts programming and to strengthen student skills. (P1.1)</p> <p>O1.2 Following their participation in training, administration, and scoring activities, at least 90% of test adjudicators will report that they increased their understanding of the purpose of the assessment, the rationale behind the scoring scales, and ways in which the results should best be used. (P1.2)</p>
<p>Goal 2: To build the capacity of teachers and school teams to deliver <i>Blueprint</i> based arts instruction and meet NYSED arts standards and instructional requirements in their upper elementary school arts programs based on the results of the assessments, through units of study, formative assessments, and intensive professional development for school leaders and teachers.</p>	
<p>Process Objectives:</p>	<p>Outcomes:</p>
<p>P2.1 In each implementation year of the project, cultural partner organizations will provide on-site consultancies for the treatment schools that focus on identifying and filling gaps in schools' arts programming to ensure rigorous and sequential</p>	<p>O2.1 In each implementation year of the project, treatment schools will demonstrate greater gains in their arts instructional hours in grades 3-5 in the art form of focus than schools in the control condition, as measured by the</p>

<p>offerings for students that are aligned with <i>Blueprint</i>, State, and National standards in the arts.</p> <p>P2.2 In each implementation year of the project, the OASP and its partners will host two full-day summer institutes for participating treatment school teams to review and analyze the results of their benchmark assessments, continue the work of the on-site consultancies, and form/convene cross-site professional learning communities by art discipline.</p> <p>P2.3 In Years 1-3 of the project, the OASP and its cultural arts partners will host extended retreats for school staff that will focus on the appropriate use of formative assessments.</p> <p>P2.4 In each implementation year of the project, teams from the treatment schools will participate in three full-day intervisitations to model demonstration sites in order to expand their capacity to implement rigorous and sequential arts programs.</p> <p>P2.5 In each implementation year of the project, at least 75% of participating staff from the treatment schools will use ARIS Connect as a venue for archiving <i>Blueprint</i> aligned units, for identifying exemplar units and formative assessments, and for sharing best practices and lessons learned across the project.</p>	<p>data from the Annual Arts in Schools survey. (P2.1-P2.5)</p> <p>O.2.2 In each implementation year of the project, at least 90% of members of the treatment schools' professional learning communities will report enhanced knowledge of the <i>Blueprint</i> standards, understanding of the arts needs at their school, and knowledge and use of formative assessments. Staff in treatment schools also will show greater increases in these areas across the four years of the grant than will staff in the control schools, as measured by annual pre/post surveys. (P2.1-P2.5)</p> <p>O2.3 In each implementation year of the project, treatment school administrators will report a greater focus on gaps in arts programming, better understanding of how to fill the gaps, and more confidence in working with cultural arts providers at their school, as measured by annual pre/post surveys. Administrators in treatment schools also will show greater increases in these areas across the four years of the grant than will administrators in the control schools, (P2.1-P2.5)</p> <p>O2.4 In each implementation year of the project, participating teachers and administrators will report that their participation in the within-school and cross-school PLCs has been beneficial to their professional knowledge and skills and also has</p>
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	been a factor in improving their school's arts programming, as measured by annual pre/post surveys. (P2.1-P2.5)
Goal 3: To improve students' performance in the arts, in their 21st Century learning skills, and in their achievement in ELA and math.	
Process Objectives:	Outcomes:
P3.1 In each project year, the <i>Arts Achieve</i> partner organizations will work closely with school staff to identify, refine, and implement units of study that are aligned with the arts skills, content and understandings as outlined in the <i>Blueprints</i> . Units will reflect alignment with 21 st Century learning skills and will include formative assessment practices that will inform teacher instruction and improve learning outcomes in the arts.	<p>O3.1 In Years 2-4, it is expected that each treatment school will increase the percentage of 5th graders meeting arts standards and 21st Century learning skills on the benchmark assessments by 10% over the prior year, as measured by the benchmark arts assessments. (P3.1)</p> <p>O3.2 By the end of Year 4, it is expected that students in the treatment group will demonstrate significantly better performance in their art skills in the school's art form of focus and on 21st Century learning skills than students in the control schools, as measured by the 5th grade benchmark arts assessments. (P3.1)</p> <p>O3.3 (GPRA) In each implementation year, it is expected that students in the treatment group will demonstrate significantly improved performance on their ELA (specific writing criteria include: Ideas and Content, Organization, Voice, Word Choice, Sentence Fluency, and Conventions) and math skills as compared to students in the control schools, as measured by the annual NYS ELA and Math exams. (P3.1)</p>

Goal 4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community.	
Process Objectives:	Outcomes:
<p>P4.1 In each implementation year, the NYC DOE and each of its <i>Arts Achieve</i> cultural partners will widely disseminate the AEMDD grant and its work on their websites and through other venues.</p> <p>P4.2 By the end of Year 4, the OASP will develop plans to roll out final, refined versions of the 5th grade benchmark arts assessments to elementary schools across the city, as well as to support the schools in their use of the assessment results.</p>	<p>O4.1 In Years 3 and 4, the OASP and its <i>Arts Achieve</i> cultural arts partners will share results of the study at convenings of cultural arts organizations (such as Face to Face and CommonGround) and at gatherings of NYC principals (such as the NYC Summer Institute for Principals). (P4.1)</p> <p>O4.2 In Years 3 and 4, the OASP the <i>Arts Achieve</i> partners and evaluation team will submit proposals to present at a total of at least two national arts conferences and/or meetings of discipline based organizations (such as MENC, NAEA, NDEO, AATE and others). (P4.1)</p> <p>O4.3 In Years 3 and 4, project evaluators will submit proposals to present findings at national evaluation conferences, such as AERA and AEA. (P4.1)</p> <p>O4.4 In Years 3 and 4, the treatment schools will serve as models for NYC schools that are identified as low performing in the arts based on their Annual Arts in Schools survey data. (P4.2)</p>

Following is a description of the design for this project, including the activities that will be conducted to address each of the project’s goals.

Goal 1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with National, State, and *Blueprint Arts Standards*.

Year 1 of the project will be a planning year, during which the following activities will take place:

- **Development of 5th grade benchmark arts assessments.** Arts Assessment Development (AAD) Teams will be assembled shortly after the start of Year 1 to spearhead the creation of the arts assessments. The teams will be led by the NYC DOE Arts Directors in the four art forms, and also will be comprised of school-based arts teachers, staff from the cultural partner organizations, and NYC DOE experts in tests and measurement and in special populations. Separate assessments will be developed for each of the four art forms: visual arts, dance, music, and theater. Each assessment will have three distinct components: a multiple choice section, which will be comprised of one set of questions addressing content knowledge in the particular art form and one set of questions that cuts across general art content and concepts; a performance section, which will assess students' application of arts skills in the art form being tested; and a written response section in which students will be asked to produce a response to a work of art, discuss the work of an artist they have studied or compare two works of art within the art form being tested. The work of the AADs will involve identifying the arts skills and content understandings to be measured on each of the three components of the assessments, as well as identifying 21st Century learning skills that are implicit in the knowledge being measured. The OASP has already begun this important work and the AAD teams will expand and enhance it through this grant. The table on the following page shows the potential alignment between Dance Performance benchmarks and 21st Century learning skills for Dance. Full alignments for each of the other arts forms are included in the Attachments.

Alignment Between Dance Performance Benchmarks and 21st Century learning skills

Dance Performance Assessment		
Performance Task	Arts Benchmark Alignment	21st Century learning skills
Dance Making: Students develop skills and techniques	Students execute a variety of locomotor movements with changing shapes, dynamics, and pathways	Think creatively, solve problems, work independently, produce results
Dance Making: Choreograph	Students select themes, discuss and plan, and develop movement in collaboration with peers, in partners and small groups. Students create a short dance with peers, incorporating several movement phrases with a beginning, middle, and end.	Think creatively, solve problems, reason effectively, communicate clearly, be responsible to others, collaborate with each other, interact effectively, make judgments and decisions, be flexible, work creatively with others, manage projects, produce results.

The NYC DOE expert in tests and measurements will provide guidance on best practices in the construction of both multiple-choice and written response items. She also will provide assistance in vetting Performance Task items and associated adjudicator rubrics prior to the pilot and implementation. The NYC DOE experts in special populations will advise on modifications to the assessment that may be required for English language learners (ELL) and special education students.

- **Training for school-based test adjudicators.** Immediately following the development of the draft assessments, the OASP will provide training for school-based adjudicators in administering and scoring the assessments. This training will be provided in January of Year 1 for adjudicators in the pilot schools and April of Year 1 for adjudicators in the treatment and control schools. During the training, the NYC DOE psychometrician, in

collaboration with the project evaluator, will ensure that adequate inter-rater reliability is reached for scoring performance rubrics.

- **Pilot and refine 5th grade benchmark arts assessments.** The benchmark assessments will be piloted in February of Year 1. A total of 20 NYC public elementary schools will participate in the pilot. These schools will not be part of the pool for the study and will be representative of the total population of NYC schools in terms of location, size, student demographics and level of arts implementation. The NYC DOE psychometrician, in collaboration with the project evaluator, will oversee the pilot and analyze the psychometric properties of the tests. Performance and written components of the assessments will be scored by the adjudicators, using rubrics that will be developed and vetted for adequate inter-rater reliability. Performance components will be scored on site at the schools.

The assessments will be refined in March and April of Year 1 based on the results of the pilot and will be finalized by May of Year 1. The finalized assessments will be used in the treatment and control schools in late May or early June of Year 1, in order to provide a baseline for 5th grade arts achievement at the schools. The assessments will be used in each subsequent year in the treatment schools and, as described in more detail below, not only will be used to assess students' art skills but also will be used to inform strengths and weaknesses in the arts programming. Data from the assessments ultimately will be available on ARIS, on individual school arts reports and will become part of the data to which school staff and parents have access.

Goal 2: To build the capacity of teachers and school teams to deliver *Blueprint* based arts instruction, meet NYSED arts standards and instructional requirements in their upper

elementary school arts programs based on the results of the assessments, through units of study, formative assessments, and intensive professional development for school leaders and teachers.

Goal 3: To improve students' performance in the arts, in their 21st Century critical thinking skills, and in their achievement in ELA and math.

The activities described below are intended to impact on both Goals 2 and 3.

As part of the intervention, treatment school staff will participate in intensive and customized professional development to help them strengthen the arts programming at their schools. The professional development will include the creation of professional learning communities (PLCs) at two levels: 1) within each treatment school; and 2) across treatment schools by art discipline. Within each school, the members of the PLCs will include the school-based arts teachers, the school arts liaison, grade-level teacher leaders in grades 3-5, and representatives from any cultural arts partners that are working in the school building. This team will participate in professional learning experiences, as described below, and will be part of cross-school PLCs. The PLCs will provide a forum for sharing, reflecting, training, and planning appropriate units of study that will scaffold sequential learning for students. Professional learning experiences that will take place in Years 2-4 include the following:

Participation in on-site consultancies with one of the partner cultural arts organizations. Starting in August 2011 and continuing through the end of the project, the cultural arts partners will work closely with the treatment schools to assist them in strengthening their arts programming and ensuring sequential offerings that are aligned with National, State and *Blueprint* standards. Each treatment school will focus on one art form (for a total of two

treatment schools per art form). The following scheme shows how treatment schools will work with the cultural arts partners.

Partnership Scheme for Cultural Partners and Treatment Schools²

Cultural Partner	Art Form	Schools
ArtsConnection	Dance	Schools 1 and 2
Carnegie Hall	Music	Schools 3 and 4
ArtsConnection	Theater	Schools 5 and 6
STUDIO IN A SCHOOL	Visual Arts	Schools 7 and 8

This consultancy work, which will take place over 12-15 full days per year at each site, will be multi-faceted and while the specific activities will be unique to the needs of each individual school, the following components will underlie the work:

- Each year, the cultural arts partners will work with the PLCs to analyze results from the most recent administration of the 5th grade benchmark arts assessments and to determine where gaps are in current students’ knowledge and skills in the arts. They will target the alignment of the *Blueprint* learning goals in their focus art form, provide guidance in effectively using formative assessments, and work to enhance instruction that is responsive to student needs.
- Following an analysis of weaknesses in students’ art skills, the arts partners will gather information from multiple existing data sources (i.e., standardized tests, report cards) about areas where students are weak in their ELA and math skills.

² Schools must offer at least 50 hours of arts instruction in an art form to all grades 3-5 to be eligible to participate in project activities for that art form.

- Using information gathered from analyses of students' needs in the arts and other core content areas, they will work to identify, refine, and cache units of study in the arts. These units will be aligned with the standards in the arts and meet all identified needs of the participating schools. The arts cultural partners, in collaboration with the PLCs, will focus their efforts on the need to effectively scaffold arts instruction in grades 3-5 to ensure students meet the standards by the end of 5th grade.
- The *Arts Achieve* partners also will work with the PLCs to provide guidance on effective ways to incorporate formative assessments into the units. While the formative assessments will be unique according to the needs of the students and the unit of study, the team will develop guidelines for the effective use of these assessments to set clear learning goals for students and to provide opportunities for them to get rich, descriptive feedback from their teacher, from their peers and from their own self-reflection.
- An additional important component of the consultancy will be to provide guidance to the schools in working effectively with all arts partners in their buildings. Because the arts partners will be part of the PLCs, all individuals offering arts will be aware of student needs and can ensure that instruction is sequential and targeted toward the standards.
- **Participation in Summer Institutes.** Summer Institutes will be implemented in Years 2, 3, and 4. In August 2011, at the start of Year 2, a two day summer retreat will be hosted by the OASP and its cultural arts partners. Members of the treatment school PLCs will be in attendance at the retreat and will use this time to begin the work that will be continued during the in-school consultancies described above. Additionally, the four

cross-school PLCs (dance, music, theater, and visual arts) will meet and begin to share ideas and practices. Summer institutes in August 2012 and 2013 will each be two days in length and will include the same participant groups. These retreats will allow schools to review the results from their spring assessments and provide them time to continue the work that takes place in the consultancies and cross-school groups throughout the year.

- **Participation in multiple full-day retreats in the use of formative assessments over the course of the project.** In Years 1-3, the PLCs will participate in retreats focused on the development and use of formative assessments in the arts (the project will support two full days in Year 1, three full days in Year 2, and one full day in Year 3). Dr. Heidi Andrade, a professor at SUNY Albany and an expert in the field, will facilitate these retreats (see the Attachments for her resume). Her training will center on building school staff's ability to develop formative assessments and ways to use them to improve teacher instruction and student learning. Her work will highlight the need for student engagement in the process and the importance of the assessments in encouraging student motivation and responsibility for learning. Both the summer institutes and the formative assessment training with Dr. Andrade will powerfully reinforce the work of the PLCs and their focus on student achievement.
- **Facilitate a series of full day inter-visitations to model demonstration sites.** During each implementation year of the grant, the OASP will facilitate a series of full-day intervisitations, during which treatment schools will visit model schools that have been developed by their arts partners. For example, Carnegie Hall has a model Music *Blueprint* School, ArtsConnection has Model Sites in dance and theater, and STUDIO IN A SCHOOL has model demonstration sites in Visual Arts. These visits are intended to

develop the school-based PLCs' capacity to plan instruction, design and adapt units of study, use formative assessment tools and strategies, and provide descriptive feedback to students. In the intervisitation model, teachers will use a protocol that guides their observation and discussion around student work and engagement, thus promoting a forum for sharing, reflecting, training, and planning appropriate units of study that will scaffold sequential learning for students.

- **Use technology to share best practices.** In each implementation year, project participants will use ARIS Connect, a NYC DOE social networking platform, as a venue for the cache of *Blueprint* aligned units, for identifying exemplar units and formative assessments, and for sharing best practices and lessons learned across treatment schools.

Goal 4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community.

The *Arts Achieve* project ultimately will lead to finalized 5th grade benchmark arts assessments that can be rolled out across NYC. Results from these arts assessments will give schools information that they need about the quality of their arts programming and the extent to which it is adequately sequenced and scaffolded to ensure that students meet *Blueprint*, State and National Standards. By the end of Year 4, the OASP will develop a plan for this roll out and will share results with the NYC DOE and NYSED.

In addition, the OASP and its cultural arts partners will feature the work of *Arts Achieve* on their websites and will disseminate results at annual convenings of the cultural arts organizations (e.g., Face to Face and CommonGround), as well as at local, regional, and national conferences (e.g., NYC and NYS Association of Arts Teachers and NYC Arts in Education Roundtable), and at gatherings of principals (the NYC Summer Principal Institute). The

evaluators, in collaboration with project personnel, will present findings at national conferences on educational evaluation, such as AERA and AEA.

- (c) **The extent to which the proposed project is designed to build capacity and yield results that will extend beyond the period of Federal financial assistance.**

As described above, the goals of the AEMDD project address the USDOE's requirements that grantees' efforts result in increased capacity and extend beyond the grant period. The OASP, along with its cultural partner organizations, will work closely with the treatment schools to develop PLCs that will focus their work on building their schools' capacity to implement rigorous and sequential arts programs that are aligned with *Blueprint* standards and emphasize necessary 21st Century learning skills.

Additionally, Goal 4 of the project focuses specifically on the dissemination and replicability of the grant. The OASP and its partners will use technology and conference opportunities to disseminate findings from the project. In Year 4 and the years following the grant, the treatment schools will serve as dissemination sites for other schools around the city. They also will function as model sites for schools that are identified as low performing in the arts based on the results of their Annual Arts in Schools survey data.

(4) QUALITY OF PROJECT PERSONNEL

- (a) **The qualifications, including relevant training and experience, of key project personnel.**

Paul L. King, the Executive Director of the OASP at the NYC DOE, will serve as the in-kind Project Director for the AEMDD project. In this role, Mr. King will supervise the Project Manager, serve as the head of the *Arts Achieve* Steering Committee (AASC) and will assure that

the work of this initiative aligns with other NYC DOE programs and policies. Additionally, Mr. King will be the primary liaison to NYSED to keep them informed about the project's progress.

Prior to being named Executive Director of OASP, Mr. King served for four years as the NYC DOE's Director of Theater Programs. In this role he developed the *Blueprint for Teaching and Learning in the Arts: Theater*, supervised and implemented the creation of 12th Grade Commencement Assessments in Theater, and managed a nationally normed assessment in Technical Theater in conjunction with the National Occupational Testing Institute (NOCTI).

Before coming to the NYC DOE, Mr. King was the Director of Education and Community Service for New York City Opera—a position he held for seven years. Mr. King has served as an artist educator for various opera companies and theaters in the United States with over 12 years experience in high school, middle school and elementary school instruction. Additionally, Mr. King has been a teacher, stage director and guest artist for singer training programs at Chautauqua Opera, The Glimmerglass Opera, The Manhattan School of Music and SUNY/Purchase. Mr. King was the recipient of the 2008 Broadway Theatre League's Apple Educator Award and is a member of the Mayor's Task Force on Diversity in Film, Television, and Commercial Production in New York City. Mr. King also served as a member of the New York City Board of Education's Pre-Professional Advisory Committee for Performing and Visual Arts and as a grant review panelist for the Surdna and Doris Duke Foundations on the Talented Students in the Arts initiative. Formerly, he was a member of the Center for Arts Education Parents as Arts Partners advisory board. Mr. King holds a B.A in Theater from the Colorado College and a M.F.A. in Performing Arts Management from Brooklyn College.

Mr. King will also be supported in this project by a Project Manager, who will function as the principal liaison between OASP (see full job description in the Quality of the Management

Plan section), school staff and principals, and arts partners. In addition, several other members of the OASP Executive Team will provide significant support to the project, including the four OASP Arts Directors, **Karen Rosner** (Coordinator of Visual Arts), **Barbara Murray** (Director of Music Programs), **Peter Avery** (Director of Theater), and **Joan Finkelstein** (Director of Dance Programs), and the co-directors of Arts Education Accountability and Support, **Eileen Goldblatt** and **Maria Palma**. Resumes for these key OASP staff members are provided in the Attachments.

Denise Mutlu, Director of Test Design and Development from the NYC DOE's Policy and Research Group, will support the design of the 5th grade benchmark arts assessments. Ms. Mutlu will work closely with other members of the AAD Team to develop multiple choice, performance, and written test items for the 5th grade assessments; analyze results from the pilot of the instrument; and provide consultation on item or other test revisions. Ms. Mutlu's resume is provided in the Attachments.

Finally, the project directors at each partner organization will play a critical role in the effective implementation of the project. Resumes for **Tom Cahill** (STUDIO IN A SCHOOL), **Lauren Collins** (Arts Connection) and **Amy Kirkland** (Carnegie Hall) are provided in the Attachments.

(b) In determining the quality of personnel, the extent to which the applicant encourages applications for employment from persons who are members of groups that have been traditionally underrepresented.

The New York City Department of Education's policies for non-discrimination in its hiring practices are articulated and safeguarded by its Office of Equal Opportunity. These policies are in accordance with the following federal and state laws:

- Title VI and Title VII of the Civil Rights Act of 1964, as amended;
- Title IX of the Education Amendments of 1972;
- the Age Discrimination in Employment Act of 1967, as amended;
- Section 503 and Section 504 of the Rehabilitation Act of 1973, as amended;
- the Fair Labor Standards Amendments of 1974;
- the Americans with Disabilities Act of 1990, as amended;
- the Civil Rights Act of 1991;
- the New York State Human Rights Law; and
- the New York City Human Rights Law and Provisions of Non-Discrimination in Collective Bargaining Agreements of the Board of Education of the City School District of the City of New York.

All New York City public school personnel are recruited in accordance with employment procedures of the New York City Public Schools and agreed upon with the United Federation of Teachers (UFT), the union that represents staff positions in collective bargaining. The NYC DOE is an affirmative action employer. The Equal Employment Opportunity/Affirmative Action Program (EEO/AA) of the NYC DOE is designed to guarantee that “emphasis will be given to identifying and selecting minorities and women from the qualified pool for positions where they are underutilized and to making efforts to increase the representation of minorities and women in the qualified pool.”

(5) QUALITY OF THE MANAGEMENT PLAN

- (a) Adequacy of the management plan to achieve the objectives of the proposed project on time and within budget, including clearly defined responsibilities, timelines, and milestones for accomplishing project tasks.**

- (b) **The extent to which the time commitments of the project director and principal investigator and other key personnel are appropriate and adequate to meet the objectives of the proposed project.**

As noted in Section 4, oversight for the proposed AEMDD project will be the responsibility of a Project Manager, who will ensure the timely, smooth and effective implementation of all project components. The Project Manager, who will spend 40% of his/her time on this project, will report directly to Paul King and will have overall programmatic and administrative responsibility for the project. The Project Manager will be responsible for carrying out the following tasks:

- providing technical assistance to the treatment schools in program implementation;
- representing the project at all AEMDD grantee meetings and actively participating in other dissemination activities to share lessons learned from the project;
- serving as the liaison to the cultural partner organizations, ensuring that all efforts and supports to the treatment schools are well coordinated;
- monitoring all project expenditures to review compliance with all fiscal requirements and regulations; and
- serving as the liaison to the project evaluator, assisting in the collection of data from both the treatment and control schools and preparation of all performance and evaluation reports.

The AEMDD project management plan also includes an *Arts Achieve* Steering Committee (AASC), to be comprised of the key OASP project staff, senior staff from the three partner organizations, and the evaluators. The work of the Steering Committee, which will be

guided Paul King, will serve to guide and inform the implementation of the project and the rigorous evaluation, and will be convened on a quarterly basis.

The supplementary resources needed to develop and carry out the project activities are detailed in the attached budget (ED 524 form) and budget narrative. We believe that the funds requested are both reasonable and sufficient to realize the project's full potential for meeting its stated objectives and outcomes. All possible efforts have been made to minimize the costs of this project and we believe that the costs are reasonable in terms of the target population of staff and students to be served. At the same time, the project is designed so that the achievement of the objectives is promoted through comprehensive planning and coordination of activities that will insure the appropriate intensity of program effort.

Although there is no cost sharing requirement for this program, as highlighted in the description above and table below, the in-kind contributions being provided by the NYC DOE, the OASP, the cultural partners and the participating schools will ensure that the program operates efficiently and appropriately and that it achieves both its process objectives and desired outcomes.

In-Kind Resources in Support of AEMDD Objectives

Organization	Nature of In-kind Support
NYC DOE Office of Arts and Special Projects (OASP)	<ul style="list-style-type: none"> • Instructional leadership, technical assistance from senior staff • Dissemination activities (e.g., seminars for school leaders, arts and cultural service fairs)
NYC DOE Office of Student Performance and Accountability	<ul style="list-style-type: none"> • Psychometrician to oversee pilot of 5th grade benchmark arts assessments • Special Education and ELL experts to provide guidance on modifications needed to the assessment for special populations • Analysis of results of assessments
Cultural Partners	<ul style="list-style-type: none"> • Leadership from Directors and other senior staff for design and

Organization	Nature of In-kind Support
(STUDIO IN A SCHOOL, Carnegie Hall, Arts Connection)	implementation of project <ul style="list-style-type: none"> • Support for dissemination activities
Treatment Schools	<ul style="list-style-type: none"> • Instructional leadership and support from administrators for project implementation • Instructional services delivered by classroom and arts teachers and other teacher specialists

Project Timeline

The timeline on the following pages presents major milestones for first two years of the AEMDD project. A summary of implementation milestones for Years 3-4 follows.

Year 1

Major Project Activities	Milestones	Timeline	Person(s) Responsible
Convene Steering Committee	Develop planning year calendar Define roles and responsibilities Identify and form AAD Teams Coordinate cache of units of study Develop professional development arc	Monthly (July 2010-June 2011)	Steering Committee
Convene Arts Assessment Development (AAD) Teams	Develop four 5th grade benchmark arts assessments	2x/month (Sept 2010-Jan 2011)	AAD Teams
Finalize evaluation design	Develop all evaluation instruments Submit proposal to NYC DOE proposal review committee	November 2010	Evaluator
Train adjudicators/raters in pilot schools	Provide training in administration and scoring of assessments for adjudicators in pilot schools	January 2011	OASP Team
Pilot 5th grade benchmark arts assessments	Conduct pilot, score and analyze results	Feb-March 2011	AAD Teams
Train adjudicators/raters in treatment and control schools	Provide training in administration and scoring of assessments for adjudicators in pilot schools	April 2011	OASP Team
Conduct retreat on formative assessment for <i>Arts Achieve</i> partners and OASP team	Build understanding of how to use formative assessments Allow time for cross-team PLCs to meet	May 2011 (2 days)	Dr. Heidi Andrade
Administer and score 5th grade benchmark exams in treatment	Collect baseline data on student art performance in treatment and control	May/June 2011	OASP Team

Major Project Activities	Milestones	Timeline	Person(s) Responsible
and control schools	schools		
Provide final evaluation report	Provide data on effectiveness of planning activities and make recommendations for future years	July 2011	Evaluator

Year Two

Major Project Activities	Milestones	Timeline	Person(s) Responsible
Convene Steering Committee	Review Year 1 evaluation findings Analyze data from administration of 5th grade benchmark assessments Design professional development Coordinate cache of units of study	Monthly (July 2011-June 2012)	Steering Committee
Implement pre evaluation instruments	Collect baseline data on participants' knowledge and skills Reflect on data from assessment	August 2011	Evaluator
Summer Institute Kick Off	Begin developing school level plans Develop cross-school PLCs Build capacity of principals and school administrators	August 2011	OASP/Partnership Team
Conduct on-site consultancy	Work closely with in-school PLCs to analyze data, plan instruction, design/adapt units of study, use formative assessment, provide feedback to students	Sept 2011-June 2012	Cultural Arts Partners
Share practices and learnings	Upload exemplary units of study and	Sept 2011-June 2012	OASP/Partnership Team

Major Project Activities	Milestones	Timeline	Person(s) Responsible
through ARIS Connect	formative assessment tools Build cross-school PLCs		
Conduct retreat on formative assessment	Foster understanding of how to use formative assessments Allow time for cross-team PLCs to meet	Oct 2011 (2 days)	Dr. Heidi Andrade
Conduct intervisitations	Visit model sites and cohort schools	Oct 2011-May 2012	In-School PLCs
Train adjudicators/raters in treatment schools	Provide training in administration and scoring of assessments for adjudicators in pilot schools	Feb 2012	OASP Team
Conduct mid-winter full day formative assessment retreat	Build understanding of how to use formative assessments Allow time for cross-team PLCs to meet	Feb 2012 (1 day)	Dr. Heidi Andrade
Administer and score 5th grade benchmark exams in treatment schools	Collect data on student art performance in treatment and control schools	May 2012	OASP Team
Administer post evaluation instruments	Collect end-of-year data on participants' knowledge and skills	May 2012	Evaluator
Provide final evaluation report	Provide data on effectiveness of planning activities and make recommendations for future years	July 2012	Evaluator

Project activities in Years 3 and 4 will be similar to those in Year 2. Each year will begin with Summer Institutes that will allow the in-school PLCs time to review data, plan for the upcoming year, and meet in their cross-team PLCs. The Steering Committee will meet monthly throughout the year to review project data and plan activities. The cultural arts partners will continue the consultancies in the treatment schools, meeting with the PLC teams for 12-15 full days throughout the year. This time will be spent reviewing gaps in programming, identifying units of study, providing guidelines for formative feedback, and building leadership capacity in the building. A final retreat designed to deepen the training on formative assessment for treatment schools will be facilitated by Dr. Heidi Andrade in Year 3 (one full day). Training for adjudicators/raters will be provided in each year and the 5th grade benchmark arts assessments will be administered in May of each year in the treatment schools and May of the final year in the control schools. Additional time in Years 3 and 4 will be spent on dissemination activities, such as presenting findings at local and national conferences and developing plans for roll out of the assessments.

(c) The adequacy of procedures for ensuring feedback and continuous improvement in the operation of the proposed project.

As described earlier in this section, several mechanisms will be put into place to ensure that timely feedback is gathered, discussed and utilized to support effective project implementation and continuous improvement:

- The project management team, which will consist of the Project Director, the Project Manager and other key OASP staff, will meet on a monthly basis to discuss the process of implementation and collaborate on developing solutions to challenges as they arise.

- The *Arts Achieve* Project Steering Committee (AASC), which will meet monthly, will ensure coordination across the various project activities and alignment of all internal and external sources in support of project objectives.

Quarterly formative evaluation meetings, which will be planned and scheduled with the project evaluation team from Metis. One of the primary purposes of these meetings will be to share findings from the various formative evaluation activities (e.g., observations, interviews). In addition, Metis will provide an interim report on the findings of the fall data collection activities each year. Thus, project staff and key stakeholders will not have to wait until a formal report is issued before they can utilize the findings to guide the project.

(6) QUALITY OF THE PROJECT EVALUATION

This section describes the evaluation design for the proposed project, including the plan's methodological approaches. The NYC DOE proposes to retain Metis Associates, an independent research and evaluation consulting firm based in NYC, to develop and conduct the project evaluation, which includes an experimental design component. Metis has extensive experience using experimental, quasi-experimental and other rigorous evaluation designs to evaluate academic enrichment programs, arts education programs, and professional development initiatives at the elementary school level in school districts around the country. Metis is currently evaluating two AEMDD grant projects, *Honoring Student Voices (Global Writes)* and *Framing Student Success (STUDIO IN A SCHOOL)*, both of which use an experimental design to compare outcomes for students participating in program activities to those for students in a non-participating control group. Among the resources that Metis will make available to the evaluation of this project is a professional staff with extensive and diverse expertise and experience in research design, instrumentation and measurement, psychometrics, and qualitative

and quantitative research methodologies. Dr. Susanne Harnett, Managing Senior Associate, will serve as the Principal Investigator for the evaluation. (See the Competitive Priority section for additional information about Metis Associates, including recent project summaries and credentials.)

- (a) **The extent to which the methods of evaluation include the use of objective performance measures that are clearly related to the intended outcomes of the project and will produce quantitative and qualitative data to the extent possible.**

The proposed evaluation will be both formative and summative and will employ multiple qualitative and quantitative methods and sources of data. An important component of the evaluation plan is the experimental design, which is fully discussed in the Competitive Preference Priority section of this proposal. This design will assess whether implementation of benchmark arts assessments – when accompanied by targeted and intensive professional development for school staff and rigorous, sequential instruction for students – leads to improved school-wide and student-specific outcomes. The following table describes the data sources and evaluation methods that will be used to measure progress toward meeting each of the project’s objectives and outcomes.

Data Sources and Timeline for Evaluation of Project Outcomes

Project Outcome	Data Source	Timeline
Goal #1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with <i>Blueprint</i>, State, and National Arts Standards.		
O1.1 Refined assessments used in treatment schools	Project Documentation	Winter/Spring Years 2-4
O1.2 Test adjudicators increase understanding of assessment and scoring	Adjudicator Survey	Winter/Spring Years 1-4
Goal #2: To build the capacity of teachers and school teams to deliver <i>Blueprint</i> based arts instruction and meet NYSED arts standards and instructional requirements in their upper elementary school arts programs based on the results of the assessments, through units of		

study, formative assessments, and intensive professional development for school leaders and teachers.		
O2.1 Greater gains in arts instructional hours in treatment over control schools	Annual Arts in Schools Survey	Spring Years 2-4
O2.2 Greater increases in knowledge and understanding among teachers in treatment over control schools	Pre/Post Locally Developed Surveys Focus Groups Workshop Feedback Forms	Fall & Spring Years 2-4
O2.3 Greater increases in school administrator focus on the arts in treatment over control schools	Pre/Post Locally Developed Surveys Interviews Workshop Feedback Forms Annual Arts in Schools Reports	Fall & Spring Years 2-4
O2.4 Increased knowledge and skills among members of the professional learning communities and improved arts programming	Pre/Post Locally Developed Surveys	Fall & Spring Years 2-4
Goal #3: To improve students' performance in the arts, in their 21st Century learning skills, and in their achievement in ELA and math.		
O3.1 Increase in 5 th graders in treatment schools meeting arts standards and 21st Century learning skills	5 th Grade Benchmark Arts Assessments	Spring Years 1-4
O3.2 Significant differences between treatment and control groups in meeting arts standards and 21st Century learning skills	5 th Grade Benchmark Arts Assessments	Spring Years 1-4
O3.3 Significant differences between treatment and control groups in ELA and Math skills	NYS ELA and Math Tests	Spring Years 1-4
Goal #4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community.		
O4.1 Share results at convenings of cultural arts partners and NYC principals	Project Documentation	Spring Years 3-4
O4.2 Submit national arts conference proposals	Project Documentation	Spring Years 3-4
O4.3 Submit national evaluation conference proposals	Project Documentation	Spring Years 3-4
O4.4 Treatment schools serve as models	Project Documentation	Spring Years 3-4

The following paragraphs further describe the data sources and evaluation methods that will be used to measure progress toward meeting each of the project's objectives and outcomes.

Goal 1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with National, State, and *Blueprint* Arts Standards (music, art, theater and dance). To assess the process objectives of Goal 1, Metis will review project documentation, including AAD Team meeting agendas, attendance sheets, assessment development materials, and training guides.

Metis will conduct observations of a sample of meetings of the AAD Team (in Year 1) and project activities at the treatment schools (in Years 2 through 4) to learn more about the development, refinement, and use of the benchmark arts assessments (Outcome 1.1). In addition, Metis will develop and administer a survey to test adjudicators to assess the extent to which they understand the purpose of assessment and best uses for results after their participation in training, administration, and scoring activities (Outcome 1.2).

Goal 2: To assist schools in meeting *Blueprint* arts standards and instructional requirements in their upper elementary school arts programs based on the results of the assessments, through units of study, formative assessments, and intensive professional development for school leaders and teachers. To assess the process objectives of Goal 2, each year, Metis will review project documentation, including formative assessment tools; evidence of student learning posted on ARIS; and meeting agendas, handouts, and attendance rosters. Additionally, Metis will conduct observations of a sample of the consultancy days and will observe and participate in the Summer Institute and Formative Assessment retreats. Workshop feedback forms will be created and analyzed to gather participants' feedback on the usefulness of the sessions.

In order to assess progress toward outcomes for Goal 2, data from the Annual Arts in Schools Report will be used to assess changes in number of total instructional hours in arts in treatment schools relative to control schools (Outcome 2.1). Additionally, Metis will develop school administrator and teacher surveys in Year 1 in collaboration with OASP staff and will administer these in the treatment schools each spring beginning in Year 2. Teacher surveys will use a combination of Likert scale and open-ended questions to assess the extent to which participants have increased their knowledge of *Blueprint* standards, the needs and gaps in the arts at their school, and best practices for using formative assessments (Outcome 2.2). The school administrator survey (for principals and other administrators) will assess the impact of the project on their abilities related to understanding the results of 5th grade benchmark arts assessments; identifying gaps in arts programming and implementing changes; and providing a comprehensive arts program by working effectively with arts providers. Additionally, the evaluators will review principal narrative on the Annual Arts in Schools reports to assess whether there are changes in their responses that suggest better understanding of arts standards and requirements (Outcome 2.3). The surveys of PLC team members also will assess their perceptions of the value of their collaborative work throughout the project years (Outcome 2.4).

Beginning in the spring of Year 2, the evaluator also will conduct annual interviews and focus groups with school administrators and participating teachers at the treatment schools to gather additional qualitative data on the schools' arts program, and at the control schools to determine whether they are implementing any other interventions that may also have had an impact on the results. Metis will use semi-structured interview and focus group protocols that will be developed in Year 1 in collaboration with OASP staff.

Goal 3: To improve students' performance in the arts, in their 21st Century critical thinking skills, and in their achievement in ELA and math. To assess the process objectives for Goal 3, Metis will review program documentation of cultural partner organizations' unit refinement efforts (Year 1) and of their work with school-based staff to further develop, refine, and cache units of study and identify and use assessment data (Years 2 through 4). Metis will conduct school walkthroughs in a sample of the treatment schools at periodic intervals in each year of the project, using the NYC DOE Arts Reflection Tool, to assess the extent to which Standards aligned, sequential arts programming is reflected in the building.

Data from 5th grade benchmark arts assessments will be used to measure student performance in art skills, content and understanding in the treatment schools' art form of focus relative to that of students in control schools. The benchmark assessments will be piloted in the winter of Year 1 and refined according to data gathered through the pilot. Reliability and validity will be determined through the pilot, including inter-rater reliability for all writing and performance rubrics. The assessments will be implemented in the spring of each year of the project in the treatment schools and in the spring of Year 1 (baseline) and Year 4 (post) in the control schools. Data from the finalized assessments will provide information about students' progress toward meeting standards in the arts as well as in their 21st Century learning skills (e.g., critical thinking, problem solving, innovation, creativity). It is expected that progressive cohorts of 5th grade students in the treatment schools will perform better each year in their arts and 21st Century learning skills (Outcome 3.1). It is also expected that by the end of Year 4, 5th grade students in treatment schools will obtain higher scores on the benchmark assessments than control students (Outcome 3.2), and that these differences will be statistically significant ($p <$

.05) and educationally meaningful (Cohen's $d \geq .33$), as determined by analyses of covariance (ANCOVA).

Student achievement in English language arts and mathematics will be assessed through the New York State English language arts (NYS ELA) and mathematics (NYS Math) tests. The NYS ELA and NYS Math exams are criterion-referenced tests that are directly aligned with State standards and are administered each year to students in grades 3 through 8. They have proved to be valid and reliable measures of student achievement. Results are expressed in continuous scale scores and performance levels. By the end of Years 2 and 3, it is expected that students in treatment schools will obtain higher mean ELA and mathematics end-of-year scale scores (after statistically controlling for differences in pretest scores) than control students at each grade level, and that these differences will be statistically significant ($p < .05$) and educationally meaningful (Cohen's $d \geq .33$), as determined by analyses of covariance (ANCOVA). Since baseline data are not available for 3rd grade students (the NYS tests are not administered in grade 2), independent samples t-tests will be conducted for this group of students (Outcome 3.3).

Goal 4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community. One of the main goals of the project will be to share the arts assessments, related curriculum units, and relevant resources with the larger education community. To assess this goal, Mets will review project documentation pertaining to plan for roll-out of the final 5th grade benchmark arts assessments to NYC schools, as well as plans to support schools in the use of the assessment results. Documentation also will be collected of participants' utilization of the ARIS Connect system to communicate and share learnings. Additionally, in Years 3 and 4, Metis will collect documentation pertaining to efforts to share the assessments and findings within and outside of NYC, including presentations at

convenings of cultural arts organizations and NYC principals (Outcome 4.1), national and discipline based conferences (Outcome 4.2), and national evaluation and research conferences (Outcome 4.3). Documentation also will be collected on the use of treatment schools as models for low performing arts schools across NYC (Outcome 4.4).

- (b) The extent to which the methods of evaluation will provide performance feedback and permit periodic assessment of progress toward achieving intended outcomes.**

Results from the evaluation will be used to regularly monitor the project's progress toward meeting its objectives and intended outcomes, and will prompt specific recommendations for program improvement. Formative evaluation findings also will be used to assess the extent to which the project is ensuring relevance of program activities to participants' needs and adherence to the proposed design. Findings from both formative and summative evaluation activities will be communicated to project staff on a consistent basis at *Arts Achieve* Steering Committee meetings and informally through telephone and email communications.

Both formative and summative evaluation results will be more formally summarized and presented as they are available in annual performance reports on the time schedule specified by the USDOE and in local evaluation reports, which will be completed at the end of each school year. In these reports, the evaluator will include a presentation of quantifiable, descriptive and analytic findings, as well as a narrative explanation of the data and interpretation of findings. Each evaluation report will explore obstacles encountered and strategies to overcome these challenges, as well as detailed recommendations for future program improvements and expansion.

Project Narrative

Competitive Preference Priority: This priority is from the notice of final priority for Scientifically Based Evaluation Methods published in the Federal Register on January 25, 2005 (70 FR 3586). Under 34 CFR 75.105(c)(2)(i) we award up to an additional 20 points to an application, depending on how well the application meets this competitive preference priority. These points are in addition to any points the application earns under the selection criteria.

When using the priority to give competitive preference to an application, we will review the applications using a two-stage review process. In the first stage, we will review the applications without taking the competitive preference priority into account. In the second stage of the process, we will review the applications rated highest in the first stage of the process to determine whether they will receive the competitive preference points. We will consider awarding additional (competitive preference) points only to those applicants with top-ranked scores based on the selection criteria. We expect that approximately 50 applicants will receive these additional competitive preference points.

This priority is:

The Secretary establishes a priority for projects proposing an evaluation plan that is based on rigorous scientifically based research methods to assess the effectiveness of a particular intervention. The Secretary intends that this priority will allow program participants and the Department to determine whether the project produces meaningful effects on student achievement or teacher performance.

Evaluation methods using an experimental design are best for determining project effectiveness. Thus, when feasible, the project must use an experimental design under which participants--e.g., students, teachers, classrooms, or schools--are randomly assigned to participate in the project activities being evaluated or to a control group that does not participate in the project activities being evaluated.

If random assignment is not feasible, the project may use a quasi-experimental design with carefully matched comparison conditions. This alternative design attempts to approximate a randomly assigned control group by matching participants--e.g., students, teachers, classrooms, or schools--with non-participants having similar pre-program characteristics. In cases where random assignment is not possible and participation in the intervention is determined by a specified cut-off point on a quantified continuum of scores, regression discontinuity designs may be employed. Please see the Notice of Closing for the full narrative.

Attachment 1:

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Arts Achieve: Impacting Student Success in the Arts
Information on the Competitive Preference Priority

The proposed evaluation will be both formative and summative and will include multiple qualitative and quantitative methods and sources of data. An important component of the evaluation plan is the experimental design, which is fully discussed in this section of this proposal. This experimental design will test the theory of change for *Arts Achieve*, which posits that the implementation of benchmark arts assessments, *when accompanied* by the establishment of professional learning communities both within and across schools aimed at using the results of the assessments to identify and remedy gaps in arts instruction, will lead to increased arts instructional hours, improved quality of arts instruction, and student outcomes clearly linked to the arts; 21st Century learning skills; and also correlated with improved outcomes in core content areas, including ELA and math. The NYC DOE proposes to retain Metis Associates, an independent research and evaluation firm, to collaborate on the experimental design and to conduct the evaluation for this project.

(1) **The type of design to be used.** To test the theory of change, the project evaluation will use an **experimental design**, which is considered by the Institute of Education Sciences (IES) to be the “gold standard” for evaluating the effectiveness of educational interventions. In the proposed design, a total of sixteen elementary schools that meet the criteria described in section (3) of the Competitive Preference Priority will be selected to participate in the study. One of the eligibility requirements is that schools must offer at least 50 hours of instruction in one art form to students in all grades 3-5. As described in the Needs section of the proposal, a total of 247 schools met the criteria for participation. By art form, 196 schools met the criteria in visual arts, 126 in music, 30 in dance, and 24 in theater. All eligible schools in each art form will be invited

to participate in the study.

Using a stratified random selection and assignment process (stratification will be based on art form), 16 schools will be selected for participation (four per art form). Of these 16 schools, eight will be assigned to the treatment condition and the remaining eight will be assigned to the control condition (two each per art form). Staff and students in the treatment schools will participate in all aspects of the program, as described in the project design. While no treatment will be implemented in the control schools, 5th grade students in these schools will participate in the benchmark arts assessments and staff will participate in pre/post surveys in Years 1 and 4 only. Control schools will receive a financial incentive for their participation in the study in Years 1 and 4.

Year 1 of the project will be used for planning purposes and to develop, assemble, and refine all materials needed for program implementation and evaluation, including the following:

- 5th grade benchmark arts assessments in each of the four art forms that include multiple choice, performance, and written components;
- A set of high quality standards-based curriculum units for grades 3-5 that focus on arts skills, corresponding 21st Century learning skills and ELA and math competencies, and that incorporate formative assessments;
- Professional development materials that focus on building quality arts programming and incorporating authentic formative assessments into instruction;
- Survey instruments that include closed- and open-ended items for grade-level teacher leaders, arts teachers, and school administrators; and
- Focus group and interview protocols for teachers and school administrators.

The 5th grade benchmark arts assessments will be pilot tested with a group of 20 schools that are not part of the study (including approximately 3,000 5th grade students) during Year 1. Implementation will begin at the end of Year 1, following administration of the benchmark assessments in the study schools. Professional learning communities (PLCs) will be formed within and across the eight treatment schools. Working closely with a paired cultural arts partner, each school's PLC will examine the results of their assessments; identify gaps in instruction in the upper elementary grades (3-5), cache units of study for these grades that focus on necessary arts skills, as well as essential 21st Century learning skills and competencies in ELA and math; and make necessary changes to their instructional and assessment techniques accordingly. Control schools will implement the benchmark assessments in Year 1 and Year 4 only. They will not work with cultural partners and PLCs will not be facilitated at their schools.

It is our contention that schools that implement the full treatment will demonstrate greater increases in their arts instructional hours and in student performance on the art assessments, on 21st Century learning skills, and on tests of their ELA and math skills than will control schools.

The proposed evaluator, Metis Associates, has given careful thought and consideration to the feasibility of the experimental research design. While the implementation of an experimental design inevitably creates certain challenges, Metis has proactively considered these challenges and strategies for addressing them. In order to prevent undermining of the randomization process, incentives will be provided and obligations will be established for participation in the program. To prevent the loss of teacher and administrator data from the analyses, strategies will be employed to ensure high response rates on all surveys and other instruments. These strategies may include enlisting direct supervisors to emphasize participation by teachers; coordinating the administration of instruments with the school calendar so that the process does not become

onerous; sending reminder notifications immediately preceding and immediately following survey deadlines; and conducting follow-up assessment and survey administrations with non-respondents as necessary.

All 5th grade students at the study schools will participate in the benchmark arts assessments at the end of each school year. Though some attrition will likely occur (as a result of student retention and mobility as students progress from 3rd through 5th grade), sufficient numbers of students will be included at the start of implementation so that enough students will remain at the end of each project year to conduct statistically reliable analyses of differences. In order to verify this, once the schools are selected, recent statistics pertaining to their retention and mobility rates will be analyzed in order to project attrition rates.

Efforts to minimize treatment-control contamination will include tracking students' school assignment and participation in treatment over time. If 3rd-5th grade students from treatment schools transfer into control schools, their data will be eliminated from the database. If students from control schools transfer into treatment schools, the amount of treatment that they receive will be considered in dosage effect analyses (as described in the next section).

Stratified random assignment to the experimental and control groups will help ensure that prior differences between students that might contribute to their academic success will not consistently advantage one group over the other, thereby enhancing the study's internal validity and enabling us to address issues of causation. Nevertheless, even experimental designs suffer from threats to validity, such as those already mentioned, attrition and mobility. In light of such threats, Metis has incorporated dosage controls into the research design. These controls will help make causal attributions of any observed treatment effects even more plausible.

Outcomes to be measured. The experimental design will assess impacts on the following

teacher outcomes: knowledge and understanding of standards in the arts, understanding of their school's arts needs, and knowledge and use of formative assessments, as measured by pre/post surveys; **administrator outcomes:** understanding of gaps in arts programming and how to address them and confidence in working with cultural arts providers at their school, as measured by pre/post surveys; **student outcomes:** arts skills, as measured by benchmark arts assessments; 21st Century learning skills, as measured by benchmark arts assessments; academic achievement in reading, as measured by the New York State (NYS) ELA test; and academic achievement in mathematics, as measured by the NYS Mathematics test.

The table below provides a visual display of the instruments to be used to compare treatment and control populations.

Instruments used with Treatment and Control Groups

Instrument	Target Group	Grade	Year
Administrator Survey	Treatment		Y1-Y4
	Control		Y1 & Y4
Teacher Survey	Treatment		Y1-Y4
	Control		Y1 & Y4
Benchmark Arts Assessments	Treatment	5	Y1-Y4
	Control	5	Y1 & Y4
NYS ELA & NYS Math	Treatment	3, 4, 5	Y1-Y4
	Control	3, 4, 5	Y1-Y4

Both the NYS ELA and mathematics tests are standards-based, criterion referenced tests. Results from each of these tests are reported in scale scores and performance levels. Scale scores are equal-interval criterion-referenced scores that create a continuous scale that extends across grade levels. A student's given scale score corresponds to a performance level. Scores on these

tests correspond to four performance levels, ranging from "Not Proficient" to "Advanced." These standardized tests of achievement have demonstrated high levels of validity and reliability and are deemed by the evaluator to be appropriate for the measurement of English literacy and mathematics skills.

As discussed earlier, students' arts and 21st Century learning skills will be assessed using the 5th grade benchmark arts assessments. These assessments will be developed and piloted with a group of 3,000 5th grade students who are not part of the *Arts Achieve* study. Metis will work with NYC DOE psychometricians to ensure that the assessments have established reliability and validity and raters have established inter-rater reliability for scoring performance and written rubrics.

Comparative analyses of the academic achievement of 3rd-5th grade students in the treatment and control conditions will be conducted on a pre/post basis in each project year in each of Years 2-4. As discussed in the evaluation section, it is expected that students in treatment classes will demonstrate greater gains from pre- to post-test administration on each of the measures than students in the control classes. It is expected that in Years 2 and 3, grades 4 and 5 treatment students' achievement in English language arts and mathematics will significantly exceed ($p < .05$) those of grade 4 and 5 control students (after controlling for any baseline differences), as determined by ANCOVA analyses. Because the NYS ELA and mathematics tests are administered only from grades 3 through 8, analyses for third-grade students will examine differences in achievement between treatment and control students without controlling for baseline differences, using independent-samples *t* tests.

Comparative analyses of the arts achievement and 21st Century learning skills of 5th grade students will be conducted in Years 1 and 4 only. Specifically, it is expected that 5th grade

students in the treatment and control schools will perform similarly in Year 1 but 5th grade students in treatment schools will outperform students in the control schools in Year 4. Additionally, cohort analyses will be conducted in each year of the project to assess changes in performance on the benchmark assessments from Years 1-4 in the treatment schools only.

In addition to instruments designed to measure students' skills and competencies, Metis staff will develop evaluation tools, such as surveys and interview/focus group protocols. The evaluation team will work closely with program staff to develop items, pilot test, and validate all locally developed evaluation instruments. The instruments will be developed during the planning year and field tested and refined accordingly for initial use with study participants at the end of Year 1. Non-parametric analyses will be used to determine whether there are differences in treatment and control staffs' perceptions of their knowledge and skills over time. NVIVO will be used to analyze data that result from interviews, focus groups, and open-ended survey items.

In order to further strengthen the study design, "dosage" analyses will be incorporated to determine whether staff and students in the treatment group who receive a greater dosage of treatment perform better than those who receive a smaller dosage. A range of dosage of treatment may be obtained by considering the extent to which schools engage with their cultural arts partners, meet in their professional learning communities (PLCs), attend cross-site professional development, and implement units of study. Additionally, dosage may be obtained by considering the length of time that students participate in the program (i.e., students who transfer in or transfer out of the school will participate for fewer years overall than those who remain with the program for the full implementation period). Multivariate analysis techniques, such as multiple regression or multilevel modeling, will be used to assess the impact of these variables. To that end, a relational database will be created that will maintain data from all

sources, including school, teacher, and student participation information, student assessment and achievement results, and data from locally developed instruments. The database will be created such that links may be made between students and their teachers.

In order to ensure that this study can be replicated by other educational agencies, local evaluation reports will be prepared on an annual basis, including a final project evaluation report, which will include detailed documentation of the procedures and methodologies used; a presentation of quantifiable, descriptive, and analytic findings; and a narrative explication of the data and interpretation of findings. To the extent that they are compatible with USDOE reporting requirements, this report will follow reporting guidelines as described in *The Publication Manual of the American Psychological Association*.

(2) A discussion of how the applicant plans to assign students, teachers, classrooms, or schools to the project and control group.

The following procedures will be followed when selecting schools to participate and assigning them to treatment and control groups:

- The researchers will identify a pool of New York City public schools that meet the following criteria:
 - Serve grades 3 through 5;
 - Have a certified arts teacher or an assigned cluster teacher;
 - Work with at least one cultural partner;
 - Offer at least 50 hours of one art form to students in *all* grades 3-5;
 - The principal has expressed interest and willingness to participate in the study as a treatment or control school, to commit to the full four-year study, and to comply with all conditions and requirements of the evaluation.

- For each of the art forms (visual arts, music, dance, and theater), all schools that meet the eligibility criteria will be listed in an Excel spreadsheet. Using the Excel “random” function, four schools per art form will be selected to participate in the project, for a total of 16 study schools.
- Two schools per art form will then be randomly assigned to the treatment group and two per art form to the control group, resulting in a total of eight treatment and eight control schools.
- School administrators from both treatment and control schools will be asked to sign a statement of agreement specifying the benefits of participation that will be provided to all schools, as well as the obligations of participation.

Metis is highly committed to upholding high standards for ethical conduct with human subjects. Confidential student data files will be securely stored using an identification system known only to the firm’s senior management. Unless consent is specified by the originating school agency, raw unit record data are never released to clients, nor are any data that would contain information that could link analysis results to individuals. The data repository is managed by a small group of senior data analysts and data are only released to internal staff when necessary. Metis has its own Institutional Review Board (IRB), which is registered with the U.S. Department of Health and Human Services (#FWA00004755), and meets as needed to review evaluation designs related to evaluation designs related to the use of human subjects. Members of the Metis IRB are specialized in the fields of educational psychology, literacy, psychology, and social psychology. Furthermore, Metis will fully comply with the requirements from the NYC DOE proposal review committees. Metis has an established relationship with the NYC DOE proposal review committee and has successfully submitted numerous proposals for research.

- (3) **A proposed evaluator, preferably independent, with the necessary background and technical expertise to carry out the proposed evaluation.**

The NYC DOE proposes to retain Metis Associates, Inc., an independent research and evaluation consulting firm headquartered in New York City, to conduct the project evaluation (see letter of support in the Attachments). Founded in 1977, Metis currently provides technical assistance and professional support for a wide range of human services initiatives that involve program evaluation, policy analysis, program development, and computer system design activities. Professional staff at Metis Associates - numbering 57 employees - has strong skills and relevant experiences in a number of areas that are critical to their work: evaluation design; measurement; psychometrics; systems analysis and design; client-based management information systems; program development and implementation; needs assessment; and staff development. Metis currently serves more than 70 clients across the United States and has a national reputation for excellence through its work in numerous large urban schools systems. Over the past three decades, Metis has maintained a productive working relationship with the central headquarters and several organizational units within the NYC DOE.

Metis has extensive experience utilizing experimental, quasi-experimental and other designs to evaluate academic enrichment programs, arts education programs, and professional development initiatives at the elementary school level in school districts throughout New York City and across the country. The following five projects highlight some of Metis' relevant recent and current experience:

- **Arts in Education Model Development and Dissemination Grant – STUDIO In A School.** The four-year (2008-2012), federally-funded *Framing Student Success* project that integrates standards-based visual arts education into the core elementary curriculum. Targeting

students and teachers in grades 3-5 in high-needs schools, the project provides professional development for teachers, visual arts teachers, and school leaders. The evaluation uses an experimental design to examine the impact of the initiative on student achievement in English language arts, mathematics, and meta-cognitive skills (e.g. critical thinking, persistence, and reflection).

- **Arts in Education Model Development and Dissemination Grant – Honoring Student Voices.** Honoring Student Voices is a four-year (2006-2010) federally funded project that provides teachers and students in high-need middle schools in New York City and Chicago with intensive workshops in the art of performance and poetry. The evaluation uses an experimental design to examine the impact of the initiative on student achievement in English language arts, average daily school day attendance, and student motivation toward literacy and learning; as well as performance and writing skills.
- **Arts in Education Model Development and Dissemination Grant -- NYC Region One.** This four-year (2003-2007), federally-funded program, POETRY Express, examined the impact of elementary and middle school students' participation in performance poetry as a literary art form. The evaluation used a quasi-experimental design. Student ELA achievement, writing skills, and attitude outcomes, as measured by performance on standardized tests, survey responses, and scores on locally developed rubrics, were compared for students in the treatment and closely matched comparison groups.
- **Building Connections, Building Character (BC²) – New York City Community School District 17.** Metis is currently evaluating this four-year (2006-2010) federally-funded character education project, which provides elementary school teachers with extensive professional development on how to integrate character education principles and practices

into their classroom instruction. The evaluation uses an experimental design and examines the impact of teachers' newly acquired knowledge and use of strategies on students' affective characteristics and academic performance.

- **Evaluation of the Environmental and Spatial Technology (EAST) Project - Arkansas Department of Education.** This three-year (2003-2006) evaluation of an educational technology initiative was funded by the USDOE and included a rigorous and systematic examination of the relationship between program implementation and teacher and student outcomes. An experimental design was used to assess EAST's impact on teachers' knowledge and classroom practices, and students' attitudes, skills, and achievement.

Susanne Harnett, a Managing Senior Associate at Metis who will serve as the Principal Investigator for the evaluation, holds a Ph.D. in Educational Psychology from the University of Virginia. Dr. Harnett has more than 15 years of experience with program evaluation, research design, field research, qualitative and quantitative methodology, statistical analysis, data maintenance and technical writing. She managed the evaluation of POETRY Express and she is currently responsible for several large-scale program evaluations in the NYC public schools, including the STUDIO In a School *Framing Student Success* project and the College Board's New York Education Initiative (see resume in the Attachments). Dr. Harnett will be supported by a team of researchers, data analysts, and data entry and administrative assistants to carry out the proposed evaluation activities.

Project Narrative

Invitational Priority 1.

Applications that support activities to enable students to achieve proficiency or advanced proficiency in mathematics.

Attachment 1:

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***Arts Achieve: Impacting Student Success in the Arts
Information Regarding the Invitational Priorities***

The Arts in Education Model Development and Dissemination project being proposed by the New York City Department of Education (NYC DOE), in collaboration with its cultural arts partners (STUDIO in a School, Arts Connection, and the Weill Music Institute at Carnegie Hall), addresses the following Invitational Priorities that have been established for the AEMDD Program: Invitational Priority 1 (supporting activities that enable students to achieve proficiency or advance proficiency in mathematics), Invitational Priority 2 (supporting activities that enable students to achieve proficiency or advanced proficiency in reading), and Invitational Priority 5 [providing development and dissemination of grant products and results through Open Educational Resources (OER)]. Following is a description of the activities that addresses Invitational Priority 1.

Invitational Priority 1 – Applications that support activities to enable students to achieve proficiency or advanced proficiency in mathematics. The main goal of the *Arts Achieve* project is to strengthen arts programming in the treatment schools. This will be achieved through a collaborative process whereby school staff work with cultural arts partners to review their arts assessment data and integrate these data with results of assessments of mathematics and English language arts. The schools will work with the arts partners to identify and refine units of study that effectively integrate art standards with core content areas and also emphasize key 21st Century learning skills that are essential to student learning and that cut across all academic areas.

In mathematics, several concepts are naturally integrated with arts units. In the 3rd-5th grade curricula, for example in visual arts, these might include reinforcing students' (1) understanding of geometric vs. non-geometric shapes, patterns, spatial relationships, structures,

and transformations (for example, when creating patterns with collage, then observing and comparing details on local architecture); (2) use of correct terminology when describing shapes and patterns; (3) ability to create and interpret visual representations of mathematical relationships; (4) applications of mathematics to everyday life (including careers in the arts); and (5) ability to take risks and imagine multiple solutions. Intrinsic connections between elementary school music and math include 1) examining rhythmic and numeric patterns, 2) exploring ratio and proportion, 3) determining meter and speed. Dance and theater and the scenic arts associated with them allow for exploration of scale and proportion in design along real life math problem solving related to production budgets and sound and lighting design.

Project Narrative

Invitational Priority 2.

Applications that support activities to enable students to achieve proficiency or advanced proficiency in reading.

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Arts Achieve: Impacting Student Success in the Arts
Information Regarding the Invitational Priorities

The Arts in Education Model Development and Dissemination project being proposed by the New York City Department of Education (NYC DOE), in collaboration with its cultural arts partners (STUDIO in a School, Arts Connection, and the Weill Music Institute at Carnegie Hall), addresses the following Invitational Priorities that have been established for the AEMDD Program: Invitational Priority 1 (supporting activities that enable students to achieve proficiency or advance proficiency in mathematics), Invitational Priority 2 (supporting activities that enable students to achieve proficiency or advanced proficiency in reading), and Invitational Priority 5 [providing development and dissemination of grant products and results through Open Educational Resources (OER)]. Following is a description of the activities that addresses Invitational Priority 2.

Invitational Priority 2 – Applications that support activities to enable students to achieve proficiency or advanced proficiency in reading. As with mathematics, when schools assemble the units of study for use with the treatment schools, they will ensure that the skills being taught also align with the English language literacy standards on which students are working. There are many natural connections between the arts and literacy. For example, in visual arts, as students view and discuss works of art, and as they make, reflect on, and share their own work, they will: develop more extensive and nuanced descriptive vocabularies; write with greater detail; and practice a creative process parallel to the writing process (i.e., finding, developing, and communicating their ideas in an appropriate form, then reviewing, revising and publishing final work). At the same time, they will be developing skills critical to reading comprehension, including: observant attention to detail, prediction and inference, as well as anchoring their interpretation, conclusion, or evaluation in an analysis of qualities of the work.

In addition, the 5th grade benchmark arts assessments have a written component. Students will be asked to respond to a prompt and write about a piece of art work compare two works of art or write about an artistic choice. Specifically, by preparing for and participating in the arts assessments, students will be working on the following writings skills: selecting ideas and content, organizing ideas, articulating voice, selecting expressive words, writing fluently, and using grammatical conventions appropriately.