U.S. Department of Education

Washington, D.C. 20202-5335

APPLICATION FOR GRANTS UNDER THE

PROFESSIONAL DEVELOPMENT FOR ART EDUCATORS GRANT PROGRAM
CFDA # 84.351C
PR/Award # U351C080032
Grants.gov Tracking#: GRANT00424377

Closing Date: FEB 29, 2008

Table of Contents

Forms

1. *Application for Federal Assistance (SF-424)* e1
2. *Standard Budget Sheet (ED 524)* e6
3. *SF 424B - Assurances Non-Construction Programs* e8
4. *Disclosure of Lobbying Activities* e10
5. *427 GEPA* e12
   Attachment - 1 e14
6. *ED 80-0013 Certification* e15
7. *Dept of Education Supplemental Information for SF-424* e16

Narratives

1. *Project Narrative - (Abstract Narrative...)* e17
   Attachment - 1 e18
2. *Project Narrative - (Project Narrative...)* e20
   Attachment - 1 e21
3. *Project Narrative - (Other Narrative...)* e46
   Attachment - 1 e47
   Attachment - 2 e48
   Attachment - 3 e72
   Attachment - 4 e73
   Attachment - 5 e74
   Attachment - 6 e75
   Attachment - 7 e77
   Attachment - 8 e113
4. *Budget Narrative - (Budget Narrative...)* e116
   Attachment - 1 e117

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.).

OMB Number: 4040-0004
Expiration Date: 01/31/2009

Application for Federal Assistance SF-424

Version 02

* 1. Type of Submission:	* 2. Type of Application:	* If Revision, select appropriate letter(s):
○ Preapplication	● New	
● Application	○ Continuation	* Other (Specify)
○ Changed/Corrected Application	○ Revision	

* 3. Date Received:	4. Applicant Identifier:
02/28/2008	

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

State Use Only:

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

8. APPLICANT INFORMATION:

* a. Legal Name:	Special School District #1, Minneapolis Public Schools

* b. Employer/Taxpayer Identification Number (EIN/TIN):	* c. Organizational DUNS:
410851980	020504114

d. Address:

* Street1:	807 Broadway Ave. NE
Street2:	
* City:	Minneapolis
County:	
* State:	MN: Minnesota
Province:	
* Country:	USA: UNITED STATES
* Zip / Postal Code:	55413

e. Organizational Unit:

Department Name:	Division Name:
Curriculum and Instruction	Comprehensive Arts Program

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

Prefix:		* First Name:	Patricia
Middle Name:			
* Last Name:	Teske		
Suffix:			

Title:	

Organizational Affiliation:

* Telephone Number:	6126685346	Fax Number:	6126685305

* Email:	pteske@mpls.k12.mn.us

OMB Number: 4040-0004
Expiration Date: 01/31/2009

Application for Federal Assistance SF-424

Version 02

9. Type of Applicant 1: Select Applicant Type:

G: Independent School District

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

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

U.S. Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-011008-001

* Title:

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

13. Competition Identification Number:

84-351C2008-3

Title:

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

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

FACETS: Focus on Arts, Culture and Excellence for Teachers & Students

Attach supporting documents as specified in agency instructions.

OMB Number: 4040-0004
Expiration Date: 01/31/2009

Application for Federal Assistance SF-424

Version 02

16. Congressional Districts Of:

* a. Applicant: 5

* b. Program/Project: 5

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

17. Proposed Project:

* a. Start Date: 10/01/2008

* b. End Date: 09/30/2011

18. Estimated Funding ($):

* a. Federal	350,000.00
* b. Applicant	0.00
* c. State	0.00
* d. Local	0.00
* e. Other	0.00
* f. Program Income	0.00
* g. TOTAL	350,000.00

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

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

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

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

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

○ Yes ● No

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

☑ **** I AGREE**

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

Authorized Representative:

Prefix:

* First Name: Sarah

Middle Name:

* Last Name: Snapp

Suffix:

* Title: Director of Funded Programs

* Telephone Number: 6126680472

Fax Number:

* Email: Sarah.Snapp@mpls.k12.mn.us

* Signature of Authorized Representative: Sarah Snapp

* Date Signed: 02/28/2008

Application for Federal Assistance SF-424

Version 02

*** Applicant Federal Debt Delinquency Explanation**

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

Attachments

AdditionalCongressionalDistricts

File Name **Mime Type**

AdditionalProjectTitle

File Name **Mime Type**

U.S. DEPARTMENT OF EDUCATION

BUDGET INFORMATION

NON-CONSTRUCTION PROGRAMS

OMB Control Number: 1890-0004

Expiration Date: 06/30/2005

Name of Institution/Organization:
Special School District #1, Minn...

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	$ 147,894	$ 156,568	$ 173,446	$ 0	$ 0	$ 477,908
2. Fringe Benefits	$ 43,804	$ 45,673	$ 49,252	$ 0	$ 0	$ 138,729
3. Travel	$ 4,000	$ 4,000	$ 4,000	$ 0	$ 0	$ 12,000
4. Equipment	$ 0	$ 0	$ 0	$ 0	$ 0	$ 0
5. Supplies	$ 22,083	$ 12,681	$ 2,000	$ 0	$ 0	$ 36,764
6. Contractual	$ 90,000	$ 72,500	$ 70,000	$ 0	$ 0	$ 232,500
7. Construction	$ 0	$ 0	$ 0	$ 0	$ 0	$ 0
8. Other	$ 27,470	$ 50,470	$ 31,470	$ 0	$ 0	$ 109,410
9. Total Direct Costs (lines 1-8)	$ 335,251	$ 341,892	$ 330,168	$ 0	$ 0	$ 1,007,311
10. Indirect Costs*	$ 6,370	$ 6,496	$ 6,273	$ 0	$ 0	$ 19,139
11. Training Stipends	$ 0	$ 0	$ 0	$ 0	$ 0	$ 0
12. Total Costs (lines 9-11)	$ 341,621	$ 348,388	$ 336,441	$ 0	$ 0	$ 1,026,450

***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? [X] Yes [ ] No
(2) If yes, please provide the following information:
Period Covered by the Indirect Cost Rate Agreement: From: 7/1/2007 To: 6/30/2008 (mm/dd/yyyy)
Approving Federal agency: [X] ED [ ] Other (please specify): _____
(3) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:
[X] Is included in your approved Indirect Cost Rate Agreement? or, [ ] Complies with 34 CFR 76.564(c)(2)?

ED Form No. 524

U.S. DEPARTMENT OF EDUCATION

BUDGET INFORMATION

NON-CONSTRUCTION PROGRAMS

OMB Control Number: 1890-0004

Expiration Date: 06/30/2005

Name of Institution/Organization:
Special School District #1, Minn...

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

SECTION B - BUDGET SUMMARY

NON-FEDERAL FUNDS

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

ASSURANCES - NON-CONSTRUCTION PROGRAMS

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

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

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

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

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

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

9. Will comply, as applicable, with the provisions of the Davis- Bacon Act (40 U.S.C. §§276a to 276a-7), the Copeland Act (40 U.S.C. §276c and 18 U.S.C. §874), and the Contract Work Hours and Safety Standards Act (40 U.S.C. §§327- 333), regarding labor standards for federally-assisted construction subagreements.

10. Will comply, if applicable, with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is $10,000 or more.

11. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. §§1451 et seq.); (f) conformity of Federal actions to State (Clean Air) Implementation Plans under Section 176(c) of the Clean Air Act of 1955, as amended (42 U.S.C. §§7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended (P.L. 93-523); and, (h) protection of endangered species under the Endangered Species Act of 1973, as amended (P.L. 93- 205).

12. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. §§1271 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.

13. Will assist the awarding agency in assuring compliance with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. §470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. §§469a-1 et seq.).

14. Will comply with P.L. 93-348 regarding the protection of human subjects involved in research, development, and related activities supported by this award of assistance.

15. Will comply with the Laboratory Animal Welfare Act of 1966 (P.L. 89-544, as amended, 7 U.S.C. §§2131 et seq.) pertaining to the care, handling, and treatment of warm blooded animals held for research, teaching, or other activities supported by this award of assistance.

16. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. §§4801 et seq.) which prohibits the use of lead-based paint in construction or rehabilitation of residence structures.

17. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."

18. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations, and policies governing this program.

* SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL Sarah Snapp	* TITLE Director of Funded Programs
* APPLICANT ORGANIZATION Special School District #1, Minneapolis Public Schools	* DATE SUBMITTED 02-28-2008

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

Tracking Number: GRANT00424377

DISCLOSURE OF LOBBYING ACTIVITIES

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

Approved by OMB

0348-0046

1. * Type of Federal Action:	2. * Status of Federal Action:	3. * Report Type:
__a. contract	__a. bid/offer/application	●a. initial filing
●b. grant	●b. initial award	__b. material change
__c. cooperative agreement	__c. post-award	For Material Change Only:
__d. loan		year quarter
__e. loan guarantee		date of last report
__f. loan insurance		

4. Name and Address of Reporting Entity:	5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:
●Prime __SubAwardee Tier if known: * Name: Minneapolis Public Schools * Address: 807 Broadway Ave. NE Minneapolis MN: Minnesota 55413 Congressional District, if known: 5	
6. * Federal Department/Agency: Special School District # 1	7. * Federal Program Name/Description: Arts in Education CFDA Number, if applicable: 84.351
8. Federal Action Number, if known:	9. Award Amount, if known:
10. a. Name and Address of Lobbying Registrant (if individual, complete name): * Name: James Grathwol * Address: 807 Broadway Ave. NE Minneapolis MN: Minnesota 55413	b. Individual Performing Services (including address if different from No. 10a): * Name: James Grathwol * Address: 807 Broadway Ave. NE Minneapolis MN: Minnesota 55413
11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclos-	* Signature: Sarah Snapp * Name: James Grathwol

ure shall be subject to a civil penalty of not less than $10,000 and not more than $100,000 for each such failure.	Title: Telephone No.: Date: 02-28-2008
Federal Use Only:	Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)

Public Burden Disclosure Statement

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

NOTICE TO ALL APPLICANTS

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require

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

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

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

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

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

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

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

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

Estimated Burden Statement for GEPA Requirements

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

Attachment Information

File Name	Mime Type
3346-EDGEPA427.doc	application/MSWord

ASSURANCES
Related to Section 427 of the General Education Provisions Act (GEPA)

Ensuring Equity
Minneapolis Public Schools is an equal opportunity institution. It does not discriminate in its hiring practices nor in its programs on the basis of age, race, color, creed, religion, national origin, gender, affectional preference, disability, marital status or status with regard to public assistance. Minneapolis Public Schools has directed resources to incorporate special populations into mainstream classrooms as much as appropriate; limited English proficient students and those students qualifying for special education services are, for the most part, served by specialized licensed staff who work collaboratively with mainstream teachers. In addition, the Indian Education Office reflects the interests of a traditionally underrepresented group of students by providing formal language and cultural resources in Dakota, Lakota and Ojibwe in three schools in the district. Special Education, Title I and the Gifted and Talented Programs each have guidelines that reflect a concern for equity.

The Professional Development for Arts Educators grant proposes that all students in the district have access to a high quality standards-driven education. There are no barriers which might prevent participation, as each district in Minnesota, by state and federal law, is required to ensure students with special needs equitable access to participate in all programs. When barriers such as physical and other health impairments or limited English skills are identified, districts are, by law, required to provide special services to accommodate student needs.

ASSURANCES
Related to the Participation of Non-Public School Students

Minneapolis Public Schools provides services to non-public schools. Special Education, No Child Left Behind program services, as well as books, testing and transportation, counseling and health related services are available to non-public schools in the districts in which non-public schools are located.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

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

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

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

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

Statement for Loan Guarantees and Loan Insurance

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

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

* APPLICANT'S ORGANIZATION Special School District #1, Minneapolis Public Schools
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE Prefix: * First Name: Sarah Middle Name: * Last Name: Snapp Suffix: * Title: Director of Funded Programs
* SIGNATURE: Sarah Snapp * DATE: 02/28/2008

SUPPLEMENTAL INFORMATION REQUIRED FOR DEPARTMENT OF EDUCATION GRANTS

1. Project Director

*** Name:**
Patricia

Teske

*** Address:**
807 Broadway Ave. NE

Minneapolis

MN: Minnesota

55413

USA: UNITED STATES

*** Phone Number:**
6126685346

Fax Number:

Email:

2. Applicant Experience:

_Yes ● No _ Not applicable to this program

3. Human Subjects Research

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

_Yes ● No

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

Yes Provide Exemption(s) #:

No Provide Assurance #, if available:

Please attach an explanation Narrative:

FileName MimeType

Project Narrative

Abstract Narrative

Attachment 1:
Title: Pages: Uploaded File: **4408-FACETS_Abstract.doc**

The FACETS program is a collaboration of the Minneapolis Public Schools (MPS) and the University of Minnesota to provide the district's music and visual arts specialists in 30 high poverty K-5/K-8 schools with the beliefs, knowledge, pedagogical tools and learning community support they need to ensure that *all* their students achieve the state and national music and visual arts standards. An aggregated snapshot of these schools reveals that of 13,947 students, 82% live in poverty, 87% are students of color and 36% are English language learners.

The project will be led by Patricia Teske, MPS's Comprehensive Arts Coordinator (807 NE Broadway, Minneapolis, Minnesota 55413, Pat.Teske@mpls.k12.mn.us, 612-668-5346). A University of Minnesota partnership will involve Dr. Scott Lipscomb, Associate Professor, School of Music (100 Ferguson Hall, 2106 4th St S, Minneapolis, MN 55455, lipscomb@umn.edu, 612-624-2843) and Dr. James Bequette, Assistant Professor, College of Human Development & Education (30A Peik Hall, 159 Pillsbury Drive SE, Minneapolis, MN 55455, bequette@umn.edu, 612-625-5286)

FACETS will 1) utilize community collaborations to help build a curriculum that addresses the gaps in music and visual arts teachers comprehension of their students' social contexts and the impact context has on living and learning, 2) provide strategies, supports and measures of arts learning excellence that teachers in high poverty schools need to assist *all* of their students in achieving success in music and/or art and 3) provide opportunities for arts leaders to become agents of change in and across MPS. Using the best in professional development practices set forth by the National Staff Development Council (2001) and the power of professional community for improved instruction and student achievement (Smylie & Wenzel, 2003), FACETS builds on the success and discoveries of MPS's previous professional development initiatives in the arts.

PR/Award # U351C080032

The project begins with a pilot followed by three additional cohorts over the following two-and-a-half years. Teachers will commit to eight face-to-face workshops complemented with facilitated online follow-up, job-embedded assignments, reflection and engagement in a peer community of study for 90-100 hours over 18 to 24 months. In addition, FACETS offers the opportunity for coaching, and, for those who are ready to take their learning school-wide, participation in the Music-in-Education National Consortium's Arts Learning Leadership model. Links to district-wide "no-excuses" reforms and the potential for performance pay increases add incentives for participation. MPS anticipates that of 67 eligible music and visual arts specialists, 50 will complete the 90-100 hour basic training, 17 will choose to participate in additional coaching and three will choose to engage their schools in the Arts Learning Leadership model, which touches at least nine additional educators. The staggered starts of various cohorts will mean involvement of 30 teachers in year 1, 58 teachers in year 2 and 61 teachers in year 3.

The University of Minnesota's Center for Applied Research and Educational Instruction will evaluate whether participating music and visual arts teachers 1) strengthen their beliefs *about the potential for all students* to achieve rigorous academic standards in music and visual arts; 2) strengthen their beliefs *about their ability to help all students* to achieve rigorous academic standards in music and visual arts; 3) improve their comprehension of their students' social contexts and the effect context has on living and learning; 4) increase their use of standards-based instruction and assessment that are effective for students in high-poverty schools, students who are English language learners and students who are African American, Somali, Hmong, Chicano/Latino and American Indian; and 5) develop and participate regularly in a community of learners that supports long-term practice improvement and increased teacher resiliency.

Project Narrative

Project Narrative

Attachment 1:
Title: Pages: Uploaded File: **5955-Mandatory_FACETS_Narrative.doc**

SIGNIFICANCE

(a) Building local capacity to provide, improve or expand services that address the needs of the target population. FACETS capitalizes on both the success and learning from Mirrors & Windows, a U.S. Department of Education Professional Development for Arts Educators grant recently completed by Minneapolis Public Schools (MPS or the district), Arts for Academic Achievement, a long-standing MPS arts integration initiative directed at professional development for classroom (non-arts) teachers, and the more recent Music-in-Education National Consortium Arts Leadership Model which has successfully brought together the work of arts specialist, classroom teachers and administrators for learning in and through the arts at one of Minneapolis's schools.

The various projects' successes have been clear. Mirrors & Windows has brought higher levels of confidence to the 31 arts specialists who took an active part in the offerings; in a pre- and post-Arts Assets Inventory implemented by the Center for Applied Research and Educational Instruction (CAREI) these participants reported statistically significant gains in knowledge and practice in the areas of 1) pedagogy, technology and assessment that is effective for students in high poverty schools and 2) culturally competent instruction and teaching the art forms of diverse cultures. (Ingram and Meath, 2007)

Arts for Academic Achievement, begun in 1997 and now a separately funded ongoing reform effort at the district has taught more than 360 classroom teachers in 83 schools the value of using the arts as a means to increasing academic achievement. CAREI, again acting as independent evaluator, documented a significant relationship between arts integrated instruction and improved student learning in reading and mathematics (measured in gain scores). (Ingram and Reidel, 2003)

Through their work with the Music-in-Education National Consortium, Ramsey (the school involved) has been developing assessment strategies and tools to determine the impact of music integration on student academic achievement in all areas including the arts.

 However, as an institution committed to continuous improvement, MPS finds just as important as celebrating our successes, is learning from the challenges, new discoveries and shifts in thinking brought about by previous efforts. The essential components of FACETS are shaped by these discoveries as well as the best that each program had to offer.

FACETS will:

- Help participating teachers to face and then be provided with strategies and supports to *address issues of poverty* and, in Minneapolis, the highly correlated social-context issues of "minority" cultures, and English language learners. (Shade, Kelly, and Oberg, 1997; Brisk, Barnhardt, et al, 2002)
- Layer professional development opportunities *while guaranteeing the necessary intensity and duration* to affect long-term change. (Little, 1994; Smylie et al., 2001)
- Offer *graduated levels and options for involvement* to allow individuals to tailor their participation to their own needs, learning styles, experience, and school settings. (Bauer, 2007; Hammel, 2007)
- Build relationships within the community that *increase authentic socio-cultural connections*.
- Increase *recognition for and value of student assets*. (Bernal, 2002; Diamond, Spillane, et al., 2004)
- Include administrators, classroom teachers, parents and community as essential supporters and participants and reinforce the role of *arts teachers as agents of change* in

high poverty schools.

- Utilize not just knowledge transfer, but also a combination of job-embedded assignments, self-reflection, case studies and the support of a community of learners to create long-term practice change and increased student achievement. (Smylie & Wenzel, 2003; Tighe, Wang, et al., 2002; Louis & Marks, 1998)
- Publish case studies (especially those with visible and sustained success) to create resources for guided long-term practice change that will increase the resiliency of teachers in challenging environments.

In addition to the opportunity to build on the learning that has taken place across the spectrum of arts professional development is the opportunity to build on the growing availability of technological solutions to support a convenient but also rigorous and sustained professional development effort. Blended learning allows teachers the opportunity to make the personal connections so often desired – especially by isolated specialists – during face-to-face workshops and events; but the addition of an online component allows for an increased level of accountability and interactivity, sustained involvement with a topic, shared issues and solutions, deeper exploration, and access to a multitude of additional resources. MPS's Comprehensive Arts department has a website with resource guides and case studies, but has yet to step into a fully interactive professional development online model. Other departments are experimenting with online as a support to teachers – from sharing newly developed standards-based curriculum units to training them in new technologies to teaching the use of thinking maps. MPS has also very successfully created online learning programs for its students including a highly acclaimed and groundbreaking course in physical education. Enhancing the arts department's ability to create fully facilitated scheduled asynchronous

professional development will allow it to use the best of what has been learned "in-house" so far as well as apply research based best practices for blended learning.

Previous professional development efforts and the enhanced use of technology come together as MPS engages several emerging leaders who were most involved in the earlier projects to serve as coaches and online facilitators for FACETS. This aspect of the project nurtures and recognizes the type of distributed leadership essential to supporting district-wide continuous improvement.

The project's partnership with the University of Minnesota brings the content expertise of Scott Lipscomb and Jim Bequette, University intern or fellow involvement, plus a significant link to the highly successful Music-in-Education National Consortium all of which add enormous value to the capacity and knowledge of the district's in-house experts. The opportunity to "graduate" to the Arts Learning Leadership model developed by MIENC will brings arts specialists who have been steeped in belief- and practice-changing work around poverty and concomitant issues into leadership roles within their schools as part of arts plus arts-integration cross-functional school teams.

(b) <u>Potential for replicability of the proposed project and strategies.</u> Because the project will create a well-integrated professional development curriculum using the best practices of professional development, online learning, and working with students from the widest variety of social contexts, <u>the process</u> will be transferable to other projects within MPS and <u>the product</u> will provide an infrastructure and resources that could be used by other districts who want to replicate the effort. Because the project requires collaboration and action research at all levels of involvement, replicability is a built-in component both within and across MPS schools. Finally, from and through MPS arts specialists' and collaborative work, FACETS will create a Web-

accessible "database" of strategies, case studies, and digital portfolios that demonstrate and model success with high poverty students and schools.

QUALITY OF PROJECT DESIGN

(a) Goals, objectives, and outcomes. The goal of FACETS is to develop and then implement a professional development model that 1) utilize community collaborations to help build a curriculum that addresses the gaps in music and visual arts teachers comprehension of their students' social contexts and the impact context has on living and learning 2) provides strategies, supports and measures of arts learning excellence these teachers need to assist *all* of their students in achieving success in music and/or art and 3) provide opportunities to become arts leaders and agents of change in and across Minneapolis Public Schools.

The project begins with a pilot program for up to 10 arts teachers from 5 schools, followed by three additional cohorts over the following two-and-a-half years. FACETS will focus on K-5/K-8 music and visual arts specialists in the 30 schools who serve 50% or more students receiving free & reduced lunch. An aggregated snapshot of these schools reveals the following realities:

Music Teachers	Art Teachers	Students	Students in Poverty	Students of Color	ELLs
41	26	13,947	11,388=82%	12,092=87%	5,045=36%

By aligning this professional development opportunity with several district pay for performance initiatives, FACETS is creating incentives for the increased commitment the project will require. A recent survey (with an 52% response rate) indicated that 72% of K-5/K-8 teachers would be interested in participating in professional development that matches the blended face to face and online design and other components of FACETS. With these results – tempered by the knowledge gained from past programs that revealed mobility (reassignment and layoffs) and

personal life issues often affect participation, MPS projects that the basic level of FACETS will be completed by 50 MPS teachers in four cohorts over three years. Approximately 33% or 17 of those teachers are likely to choose the added option of the classroom-coaching component. Participants who have completed the workshop phase of the basic level may choose an additional program component, Arts Learning Leadership), designed in partnership with the Music-in-Education National Network, to catalyze school-wide professional development in culturally relevant learning in and through the arts. Beginning with five school representatives including themselves, at least two classroom teachers and their principal, these arts specialists will participate in the Arts Learning Leadership program in which the team trains, builds curricular models and performs action research that documents the value of inclusive, responsive, accessible and rigorous learning both *in and through* the arts. MPS expects to support up to three additional schools in the Arts Learning Leadership program over the three years of the project.

The outcomes of involvement in FACETS will be:

1) Music and visual arts teachers will strengthen their beliefs *about the potential for all students* to achieve rigorous academic standards in music and visual arts.
2) Music and visual arts teachers will strengthen their beliefs *about their ability to help all students* to achieve rigorous academic standards in music and visual arts.
3) Music and visual arts teachers will improve their comprehension of their students' social contexts and the effect context has on living and learning.
4) Music and visual arts teachers will increase their use of standards-based instruction and assessment that are effective for students in high-poverty schools, students who are English language learners and students who are African American, Somali, Hmong, Chicano/Latino and American Indian.

5) Music and visual arts teachers will develop and participate regularly in a community of learners that supports long-term practice improvement and increased teacher resiliency.

FACETS will use content standards that arts teachers have identified as vehicles through which they can reflect, practice, analyze and apply contextual teaching practices particularly relevant to the students in their high poverty classrooms. For music teachers these standards are, simply stated, Composition and Improvisation. For visual art teacher the standards are Elements and Principles of Visual Art and Historical and Cultural Connections. See appendices for a more complete description of these Minnesota Arts Standards.

The previous programs' greatest successes have consistently been tied to an individual teacher's intensity of involvement in the project's activities. Because FACETS's aim is to provide deeper, more sustained learning for *all* participants. As stated earlier, participation will be voluntary but will require a commitment for sustained and active involvement that includes a high level of accountability. Teachers can choose between multiple levels and types of participation. The first, provides for a blended model of face-to-face workshop; online learning with job-embedded assignments, collaboration and reflection; and study groups for 90-100 hours of engagement over the course of 18 months to two years. Participants can also choose concurrent one-on-one coaching, facilitated group coaching and/or a culminating action research project (which is requirement to earn the district's permanent professional pay increase). After completion of the basic program, teachers and their schools will have the option to participate in the Arts Learning Leadership team model.

The basic level begins with a two-day (12 hour) institute/orientation (offered once each summer plus once mid year) that includes an introduction to the program's content, field trips to experience related socio-economic and cultural settings and orientation to the online

environment in which follow-up activities will take place. Subsequent institutes will also offer the pilot group and early cohorts opportunities to share the results of their learning, collaborations and research. Teachers will be encouraged to recruit a school administrator to accompany them to these institutes– and the school will receive recognition for having the dual participation of a teacher and an administrator.

The majority of professional development training will take place during the school year, with music and visual arts specialists being released from their school duties one day per month to attend daylong workshops including:

- Living and Learning in Poverty (offered in two parts)
- Self- and Group Expression in Specific Cultures: African American, Somali, Hmong, Chicano/Latino and American Indian (each is covered by a workshop day)
- English as a Second Language and the Arts

The content in each of the workshops will be created in collaboration between community experts (e.g. The African American Academy for Accelerated Learning, MPS' own ELL department, Hmong American Partnership, etc.), the project's University of Minnesota partners, contracted professional development curriculum developer(s) and a contracted instructional/interactive designer. These workshops will blend basic and not-so-basic information about the students' home, school and community experience, with information about how that experience relates to one of the selected arts content standards. Issues discussed can be as practical as where does a homeless student practice her instrument to philosophical questions like how can a Muslim Somali student participate in figure drawing without violating his religion? In every case, the workshops will emphasize the unique assets these students bring to the classroom as well as the challenges their participation raises for the teacher. Before each

workshop ends, participants will be divided into online learning groups and provided their first job-embedded assignment, plus a timeline and a rubric for participation in the remaining three-four hours of scheduled asynchronous learning related to the topic. A facilitator will guide ongoing discussion, posit and respond to assignments, and support continued learning, reflection and practice related to the workshop. The interactive learning website will also include a range of learning objects that would add value to the discussion – from readings, to visuals, to audio or video. The same process will be applied to all eight workshops with sustained weekly involvement following each. This design follows the emphasis of a 2006 meta-analysis of 96 studies comparing web-based to classroom instruction. Its analysis concluded that web-based instruction is equally effective in teaching declarative knowledge but 6% more effective for teaching procedural knowledge (Sitzmann, Kraiger, Stewart & Wisher, 2006). By relying on the face-to-face programs to launch the declarative knowledge learning, then switching to an online setting to learn, receive job-embedded assignments and reflect on strategy, FACETS takes advantage of the best of both learning environments.

Once a cohort has completed all eight workshops and their respective online follow-up activities, they will begin the facilitated study group phase of the project. As one of their activities, participants will identify a peer (in another discipline in their own school or a peer among the other specialists) with whom they will collaborate to create a curriculum unit related to the content standards (either those covered in the training or others) and that incorporates their social contextual learning. These curriculum units will be posted on the MPS Comprehensive Arts website as a resource for other teachers and for future collaborations. The study groups can choose to meet face-to-face or online or a combination of both for an additional 12 hours.

Participants who choose to, will participate in all of basic Mirror & Window activities but

take their learning even deeper by adding a specific related learning goal to their Professional Development Plans for which they will receive coaching. Using video and/or in person observation and self-observation, participants will demonstrate application of pedagogy that incorporates new content knowledge. Participants will have a choice between individualized coaching from a peer-leader or participation in a peer-coaching cohort. Participants in peer group-coaching will record multiple lessons and provide related reflection on successes and areas where growth or new ideas are needed. These videos will be posted to password-protected area of the online learning site where their peers can provide feedback, reinforce successes, share similar challenges and help seek solutions.

A select group of teachers and schools will be ready to bring their learning back to their schools in a school-wide professional development and reform effort. Based on the Music-in-Education national model for Arts Learning Leadership programs, school-based teams of five people (including arts specialists, principal and at least two teachers) will participate in an intensive six-day summer institute and two years of guided action research. Participation in the Arts Learning Leadership model would follow participation in the institute and workshop components of the basic program but would take the place of participation in the 12 hour study group. During the summer institute the team will receive comprehensive training and guided planning for collaborative application of their culturally responsive and inclusive learning with national and state music and/or arts standards focused on the rigorous design, application, and assessment of *Arts and Arts Integration* practices. A national consultant team, local university and arts and cultural organization partnerships will guide the Arts Learning Leadership summer institute.

The Arts Learning Leadership *action research program* will provide guidance and support

for documentation and assessment of exemplary visual arts and music learning leadership practices which will be presented in digital portfolios. The post-institute academic year will also feature four cluster school conferences and monthly school meetings. By the end of the program, each school will have developed high quality standards for sustainable, inclusive and rigorous *arts plus arts integration* programs that provide longitudinal evidence of arts learning excellence, enhancement of academic performance, and progress with measures of school culture change through music and the visual arts.

Other Program Components

Family Involvement Informances. Family involvement in high-poverty schools is especially a challenge. FACETS will provide participating schools with funds for family night informances. Each will include performances and/or exhibits by professional culturally-specific artists in conjunction with the showing of student work and an explanation of the standards and the role arts can play in life and success. Families who attend will be provided a meal and transportation.

(b) Building capacity and yielding results beyond the period of the federal grant.

The project will build both an actual professional development course or strand and it will build skills within the department including blended professional development creation and online facilitation and coaching. It will develop and/or deepen connections with community groups with whom we hope to sustain long-term alliances. A plan to videotape their presentations may allow for sustainability of the "courses" in their entirety. But as important as the changes this project will make at the department level, FACETS will employ the professional development elements proven to engender long-term changes in teacher practice:

- Research based and grounded in participants' questions, inquiry, and experimentation.

(WestEd, 2000)

- Experiential, active, applied learning (Porter, et al., 2000, WestEd, 2000).
- Sustained and intensive engagement in the content (Little, 1994; Smylie et al., 2001)
- Collaborative, coherent intellectual environment supported by modeling, coaching, and problem solving around specific problems of practice (Bruckman, 2002; Coate, 1998; DuFour, 2004; Darling-Hammond, 1998; Fullan, 2003; Little, 1994; Smylie et al., 2001; National Staff Development Council , 2001; Riel & Polin, 2004)
- Connected to teachers' work with their students and relevant to their subject matter and teaching practices (Wenglisky, 2000)
- Connected to other aspects of school change (Garet, et al.,1999)

The skills to make instruction more inclusive and effective around the standards MPS has identified will be transferable to other, less challenging standards. In the meantime, by creating active communities of learners who share challenges and solutions online, Mirrors &Windows II will have built a living resource base that is otherwise difficult to access for these often-isolated teachers. Whether it's posted curricular units that worked, or a forum to discuss how to stretch limited instrumental resources while keeping all students involved, the long-term peer support will keep the teachers learning, while continuously improving at advancing their students' participation, engagement, practice and achievement.

The addition of the Arts Learning Leadership component brings sustainability at a different level. First, art specialists gain school reform leadership skills that they will maintain wherever they teach. Second, each Arts Learning Leadership school is assured that several team members share a common experience and understanding of standards-based arts plus arts integration's professional development outcomes and their impact on a school wide mission of excellence and

equity through the arts. Thus the program will be far more likely to result in sustainable arts learning practices over time as turnover inevitably takes place in the schools.

The Arts Learning Leadership action research model employed engages the entire school in creating changes in curriculum design, teaching practices and assessment systems. Thus, rich documentation of the principle features of action research - inquiry, investigation, discovery, and revision - stemming from the implementation of "arts plus arts integration" frameworks used in the professional development sessions will lead to consensus on the value of music's contribution to school excellence over time.

(c) Part of a comprehensive effort to improve teaching and learning and support rigorous academic standards for students. In 2006 MPS' School Board committed to Comprehensive Arts Plan (CAP) which has three main goals with corresponding outcomes (outcomes indicated in italics): 1) Ensure district-wide Equity of arts programs for students… so that *all school sites preK-12th grade provide consistent, sequential arts education and integrate the arts across curricula ;* 2) Ensure excellence in education in and through the arts for all students… so that *all students preK-12th grade achieve high standards through rigorous, sequential, comprehensive education in the arts; and* 3) Maintain accountability to the Comprehensive Arts Plan… so that *student achievement climbs as the district's arts programs are increasingly equitable and excellent.* In times of major budget cutbacks, this plan has maintained the presence of arts programs in MPS highest poverty schools. The FACETS project focuses most extensively on employing the strategies outlined to achieve CAP Goal 2:

- Foster *best practices* and polices in comprehensive arts education programs in and through the arts in all schools.
- Cultivate learning environments that are culturally responsive and build community.

- Connect students and teachers to the artistic and cultural resources of their communities.
- Provide teachers with high quality professional development that exemplifies and uses research-based practices from the field of arts learning.
- Advocate, acknowledge and celebrate student achievement in and through the arts.

MPS has embraced the Institute for Learning as district-wide reform initiative. The strategies outlined above align with Institute for Learning's five key Principles of Learning 1) Clear Expectations, 2) Academic Rigor in a Thinking Curriculum, 3) Accountable Talk, 4) Socializing Intelligence, 5) Learning as Apprenticeship. These principles will be embedded in the workshops and assignments for FACETS. The district's new strategic plan, an initiative to focus resources on the Minneapolis' north side where poverty is at its highest and performance is at its lowest, and a district-wide commitment to Courageous Conversations which focus on race, culture, and poverty are all playing a role in shaping MPS approach to this project. The thread that runs through all of these initiatives and is well supported in the research is a paradigm shift that this project intends to catalyze with arts teachers: "All students can learn *and it's my responsibility to see that they do*." (Corbett, et al, 2002, Barr and Parrett, 2007) This no excuses approach requires not only a shift in beliefs but also a shift in confidence brought about by a broader toolkit that is more relevant to the students' lives and assets than what most content- or pedagogy-only professional development delivers. This theme is not just prevalent in the professional development envisioned by FACETS , but will be measured as outcomes through the evaluation design.

QUALITY OF PROJECT SERVICES

(a) Strategies ensure equal access and treatment for eligible project participants.

Participation in the project is open to all arts teachers in the K-5/K-8 eligible schools. The project

design flows from MPS's experience that demands on teachers' time are extremely variable. Windows & Mirrors II requires an 18-24 month commitment, but it is rolled out in a way that allows for multiple cohorts to begin at various times in year one or year two of the grant (assuming MPS receives the grant over the course of three years). The face-to-face workshops will take place with release time. The online portion of the project can be completed at school (outside of school hours) where teachers have access to high quality computer equipment and high speed Internet. However, participating teachers who prefer to work at home, but do not have the proper technical equipment or Internet access will be provided with such for the duration of their involvement in the project. (A recent survey of potential MPS teachers indicated that 92% have computers at home and 69% have the high-speed connection required.) Orientation/training and ongoing technical support will be provided to participating teachers who have limited technology experience.

FACETS will take advantage of a diverse and representative Community Collaborative already convened by the district's ELL department to advise the superintendent. In addition, FACETS will recruit advisers, community consultants and professional development facilitators who are diverse and whose responsibilities include being vigilant in ensuring equal access and treatment. All events will be in accessible spaces.

(b) Sufficiency of quality, intensity, and duration. The quality of this plan is based on solid research and significant experience. The project capitalizes on the success of MPS' previous professional development efforts for arts specialists as well as other educators, and takes into account the lessons learned, evaluations, teacher feedback, and the critical contextual issues for the district (i.e. reforms and other initiatives) to create an even higher quality design. The use of online learning brings a level of intensity that is rarely achieved in workshop or classroom

settings alone. Online, each participant does not simply have the opportunity to participate in discussion, collaborative efforts, and reflection, as well as assignments, but has the requirement to do so, and do so meaningfully. This level of involvement in a supportive but accountability-demanding learning community of peers brings about intense involvement. Expectations are that teachers would engage with FACETS material on at least a bi-weekly basis from the beginning of the project through its completion with some time off during school breaks. Finally, the duration of active involvement is a minimum of 90-100 hours over two years – with many participants engaging in more time through the coaching process, action research and/or the Arts Learning Leadership program.

(c) Likelihood that the services to be provided by the project will lead to improvement in the achievement of students as measured against rigorous academic standards. FACETS's professional development activities have a dual emphasis on understanding students' social context and applying that understanding in practice as they teach rigorous academic arts standards. The use of the standards that teachers identify as critical is meant to relate their social context learning to the academic work they face in the context of their high poverty classrooms. By giving them a toolkit of skills and understanding, supporting and then documenting their successes at these standards, providing for reflection on what worked and what didn't, and providing access to the insights of a community of learners attempting the same objectives, it is expected that the students of the involved participants will make greater achievement gains towards the standards on which the project focuses, and – because of the enhanced skills of their teachers – on other rigorous arts standards. Finally, the project applies the best practices for professional development, which have been shown to make teachers more effective.

QUALITY OF PROJECT PERSONNEL

(a) The extent to which the applicant encourages applications for employment from

persons who are members of groups that have been traditionally underrepresented. MPS is an equal opportunity employer, as is its collaborating partner the University of Minnesota. The organizations do not discriminate on the basis of race, color, creed, religion, national origin, gender, affectional preference, handicap marital status or status with regard to public assistance. In addition, the district and the University have extensive staff recruitment programs that focus on fair recruitment of personnel from diverse backgrounds.

(b) Qualifications of Key Personnel

Administrative Project Director, Dorothy Hoffman, is MPS' Executive Director for Curriculum and Instruction. She will align the project to district-wide non-arts programs, policies and rules through administrative oversight. In addition to district leadership positions, and classroom teaching, she has written curricula for the United Nations Association, United States Agency for International Development, Global Perspectives in Education (New York University), Walker Art Center, Minneapolis Institute of Arts, Human Rights Advocates, the Resource Center for the Americas, Augsburg College and Hamline University,

Project Curriculum Content Leader, Patricia W. Teske, is MPS' Comprehensive Arts Coordinator. She will serve the project by ensuring its responsiveness to the needs MPS music and visual arts specialists and their schools. She will provide ongoing leadership to the initiative, as well as participate actively in planning and recruitment and coordination with Arts for Academic Achievement. Her teaching career includes K-12 public school music education in Wisconsin, Maryland and Minnesota, and she recently administered the previous U.S. Department of Education Grant professional development grant, Mirrors & Windows. She has served as President of Maryland Music Educators Association (MMEA) and, also, as President of the Organization of American Kodaly Educators (OAKE) along with teaching graduate level

courses at summer workshops in Arizona, Minnesota, Idaho, Colorado, and Indiana

Project Coordinator (to be hired), will devote full-time responsibility to carrying out the plans and leading the creation and implementation of the professional development envisioned. Requirements include: license as an arts specialist teacher, successful urban teaching, background and skills related to valuing social context assets, experience supporting arts teachers and/or administering arts programs, knowledge of state and national standards in the arts, and familiarity with performance-based assessment practices.

Key Project Partner , Scott D. Lipscomb, Ph.D. will represent the University of Minnesota School of Music, providing expertise to the professional development curriculum as it is developed as well as continuing to serve as the local leader for the Arts Learning Leadership programs. He is currently Associate Professor & Division Head of Music Education and Music Therapy in the University of Minnesota School of Music. His primary areas of research interest include the facilitation of music learning through technology integration, music integration across the K-12 curriculum, interactive instructional media development, sound for multimedia, web site design, and multimedia cognition. He has presented results of his research at regional, national, and international conferences and his work has been published in numerous peer-reviewed journals and edited volumes.

Key Project Partner, Jim Bequette will represent the University of Minnesota College of Education and Human Development providing arts education expertise to the professional development curriculum as it is developed and implemented. He bring 15 years of experience as an art teacher in K–12 classrooms and ten years as an adjunct art instructor at a California community college, where he taught on a satellite campus serving an American Indian reservation and surrounding rural community. Most recently, he has been a research assistant at

the Carnegie Foundation for the Advancement of Teaching. His research interests include culturally relevant arts education, teacher professional development, and the role arts education plays in charter schools.

(c) Qualifications of Project Consultants and Subcontractors

Independent Evaluator, The Center for Applied Research and Educational Improvement (CAREI) will assess the extent to which the projects achieves the five outcomes described in the Quality of Project Design section of this proposal. CAREI is an independent research and evaluation center in the College of Education and Human Development at the University of Minnesota. The center was created in 1990 to conduct rigorous, unbiased evaluation research of innovative practices and policies for public education. To date CAREI has completed over 200 studies funded by Federal, state, local school district, and foundation grants in excess of $18M, and is staffed by a team of seven doctoral-level investigators, with support from Master's level staff, advanced graduate students, and specialized fiscal clerical support staff. CAREI served as the evaluator for *Mirrors & Windows* and also *Artful Teaching and Learning*, which was funded through a grant from the Arts in Education Model Development and Dissemination (AEMDD) program. From 1998-2001 CAREI conducted a longitudinal study of *Arts for Academic Achievement: The Annenberg Challenge in Minneapolis.* CAREI completed a second study of *Arts for Academic Achievement* last summer and will begin a third study this spring. CAREI currently serves as the evaluator on an AEMDD grant awarded to The Children's Theatre Company.

Curriculum Writer(s), (to be contracted), will have a strong background in arts education and in writing curriculum for adult learners. S/he will work intimately with the teams of social context experts and arts education experts to document workshop presentation and interactivity

plans and follow-up online activities and resources.

Interactive/Instructional Designer, (to be contracted), will apply best practices in interactive design to create the online environment in which continued learning, discussion, reflection, assignments, coaching and sharing will take place. S/he will be part of the curriculum team and help identify web-appropriate learning strategies and learning objects to include in the coursework.

QUALITY OF THE MANAGEMENT PLAN

A Project Director (to be hired once funding is approved) will lead a Design Team that includes the key personnel as listed above. The Design Team will meet at least weekly for the first six months of the project and at least monthly for its remainder. A .8 FTE program assistant to be hired to serve as technical as well as clerical support throughout the project.

Development. From October 2008 through December 2009, FACETS will be in an intensive research and development phase. The curriculum for each workshop will be developed in teams that include the appropriate cultural collaborators or social context experts, with the project director, Scott Lipscomb, Jim Bequette, curriculum writer and interactive designer. These teams will work together to create the eight workshops and online coursework that make up the core of the first phase of FACETS . The process will include observational visits to schools to ensure that the workshops are as tailored as possible to teacher needs. During this period the project director will recruit 8-10 music and visual arts specialists who emerged as leaders during the Mirrors & Windows program from 2003-2007. These individuals will be asked to pilot the course as its first cohort, providing formative feedback, but also preparing to take on facilitation and coaching roles for future cohorts.

Recruitment. In addition to the targeted recruitment of the pilot cohort, the Project Director

and/or Comprehensive Arts Coordinator will visit each of the thirty schools to meet with visual arts and music teachers as well as principals to describe the program, generate interest and secure commitment from potential participants. Supporting materials will include a clear explanation of the opportunity and commitment involved including rubrics by which their CEUs, graduate credit, or professional pay criteria will be met.

Pilot. The pilot implementation will be launched in January 2009. As with all subsequent cohorts, the group will begin with a one-two day long orientation that includes an introduction to the content, a fieldtrip to at least one relevant site or organization, and introduction to the on-line course structure. The pilot group will receive additional training for online facilitation in June 2009. At that time, they will have completed and provided feedback on the first five workshops so that adjustments to those workshops and the remaining three could be made. They will serve as participants and two will serve as online facilitators when the second cohort joins them after a June Summer Institute and August professional development day. The remaining three workshops in the series begin in October 2009.

Implementation. The project director will coordinate, lead and support the community and arts partners during the face-to-face workshops and provide continuous support to the facilitators as they lead subsequent cohorts, which launch in June 2009, January 2010, and June 2010. See appendices for an illustration the implementation of staggered cohorts over the three years of the grant. The facilitators will stay with their groups through the study group phase of the project as well, helping guide collaborations and assist with the appropriate documentation of action research (which is a requirement of the highest level professional pay option and likely of the potential graduate credit option.) Review and approval of the action research projects for professional pay is the responsibility of MPS's Professional Pay Coordinator and her team. The

relevant University faculty will be responsible for assessing for graduate credit (if it is approved pending full development and documentation of the course curriculum to meet University standards).

The optional coaching will be coordinated by the project director, who will match the participant and their learning goals with an appropriate emerging leader, facilitator, a University of Minnesota resource or another district curriculum and instruction resource. Participants and coaches will use video and written documentation to verify that the teacher is implementing the newly acquired skills. For the schools that are projected to embark on the Arts Learning Leadership model, the Music-in-Education National Consortium and the University of Minnesota School of Music will provide curriculum and assessment design guidance for the teams of classrooms and arts educators. The Music in Education National Consortium will contribute to the structuring and support of the Arts Learning Leadership Institutes; provide guided practice consultants, mentors and interns; and collaborate with MPS and the schools on the design of the action research projects and the documentation of research projects including adaptation and creation of assessment instruments.

QUALITY OF THE PROJECT EVALUATION

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 evaluation consultant, the Center for Applied Research and Educational Improvement (CAREI) will focus on objectively assessing the degree to which the intended outcomes of the program are achieved. The evaluation plan described below indicates how the evaluation will use objective performance measures to assess progress toward each proposed program outcome. The evaluation is intended to serve both

formative and summative purposes. Project staff and the Design Team will use benchmarks for project outcomes and the evaluation findings from the first and second years of the study to strengthen their work. At the end of year three, a summative evaluation report will present findings on the overall value of the model and its success in achieving stated benchmarks for project outcomes, as well as description and analyses of any unintended outcomes that arise. The intended project outcomes are as follows:

1) Music and visual arts teachers will strengthen their beliefs *about the potential for all students* to achieve rigorous academic standards in music and visual arts.
2) Music and visual arts teachers will strengthen their beliefs *about their ability to help all students* to achieve rigorous academic standards in music and visual arts.
3) Music and visual arts teachers will improve their comprehension of their students' social contexts and the effect context has on living and learning.
4) Music and visual arts teachers will increase their use of standards-based instruction and assessment that are effective for students in high-poverty schools, students who are English language learners and students who are African American, Somali, Hmong, Chicano/Latino and American Indian.
5) Music and visual arts teachers will develop and participate regularly in a community of learners that supports long-term practice improvement and increased teacher resiliency.

The benchmarks of project success are that at least 90% of the teachers who have completed 92 hours of engagement will show a statistically significant level of positive change from baseline to follow-up on the set of questionnaire items that correspond to each project outcome. Both quantitative and qualitative data will be collected to measure progress on each project outcome. Each teacher will complete a questionnaire before initiating their participation in the

project to measure baseline levels on each project outcome. Teachers will retake the questionnaire after they have completed 92 hours of engagement and their responses will be compared to their responses on the baseline questionnaire in order to measure progress toward the project outcomes. Matched-pairs t-tests will be used to test the statistical significance of changes from baseline to follow-up.

In June 2010 and June 2011 CAREI will conduct individual interviews with a sample of 20 participating teachers. The sample will be selected from the group of participating teachers at each interval to represent, to the extent feasible, the proportion of music and visual arts teachers participating in the program, the school setting in which they work (k-5 or k-8), and their length of participation in the project. The semi-structured interview guide will include open-ended questions that ask teachers to reflect on their development related to each of the project outcomes. The interviews will be audio-recorded and transcribed. CAREI will then analyze the transcripts to identify patterns in teachers' progress toward the project outcomes.

The questionnaire will be developed in collaboration with project staff and the Design Team during October-December, 2008. The questionnaire will build on the *Arts Asset Inventory* used in the first evaluation of Mirrors & Windows and current research in the areas of professional development and art education. To the extent possible, the questionnaire will draw on existing measures with known reliability and validity. The majority of the questionnaire items will use a fixed response format that provides an ordinal scale for teachers to indicate their level of agreement with a statement or specify how often they use a particular instructional practice. The questionnaire may also contain two-three open-ended items to gather information that cannot be obtained adequately through a fixed-response format. CAREI will also work with project staff

and the Design Team to develop a guide for the teacher interviews that begin in June 2010. The design process will take place from January – May 2010.

In addition to CAREI's evaluation, the project director will provide information annually for the performance measure for the PDAE program. This will include 1) documentation that the program offered professional development over a sustained period, and 2) the percentage of eligible teachers that participated in at least 30 hours of professional development during the past year. FACETS has determined that a minimum of 30 hours of participation is necessary for teachers' participation to make a significant difference in teaching and learning.

b) The extent to which the evaluation will provide guidance about effective strategies suitable for replication or testing in other settings. The evaluation will provide guidance about effective strategies for replication of the model by analyzing and synthesizing data collected over three years on project outcomes. The evaluation will also identify areas of the program that may need further development and testing before replication is warranted.

The Design Team will identify strategies for professional development and classroom instruction that appear useful and will provide them for replication through a Web-accessible "database." In addition, through their collaborative work MPS arts specialists will develop case studies and digital portfolios that demonstrate and model success with high poverty students and schools. The case studies and digital portfolios will be included as part of the Web-accessible database.

Project Narrative

Other Narrative

Attachment 1:
Title: Pages: Uploaded File: **9338-Mandatory_FACETS_Appendix_Contents.pdf**

Attachment 2:
Title: Pages: Uploaded File: **2078-FACETS_Resumes.pdf**

Attachment 3:
Title: Pages: Uploaded File: **1585-K5_and_K8_Demographics.pdf**

Attachment 4:
Title: Pages: Uploaded File: **4827-Letter_of_Intent_UMArt.pdf**

Attachment 5:
Title: Pages: Uploaded File: **5100-letter_of_intent_UMMusic.pdf**

Attachment 6:
Title: Pages: Uploaded File: **3638-Cohort_Schedule_.pdf**

Attachment 7:
Title: Pages: Uploaded File: **4205-CAP.pdf**

Attachment 8:
Title: Pages: Uploaded File: **592-BIbliography.doc**

FACETS: Focus on Arts, Culture and Excellence for Teachers & Students

APPENDIX

TABLE OF CONTENTS

Resumes of Key Personnel
Dorothy Hofmann, Patricia Teske, Scott Lipscomb, James Bequette,
Center for Applied Research and Educational Improvement

Demographics
Minneapolis Public Schools K-5 and K-8 with 50% or More Poverty

Letters of Intent
University of Minnesota School of Music, Scott Lipscomb
University of Minnesota College of Education and Human Development,
James Bequette

Cohort Schedule by Fiscal Year

Minneapolis Public Schools Comprehensive Arts Plan

Bibliography

Dorothy D. Hoffman

(b)(6)

(b)(6)

Dorothy.Hoffman@mpls.k12.mn.us

Education

University of Minnesota, Minneapolis, MN
B.S. Elementary Education, 1973; M.A. Curriculum and Instruction, Emphasis in International and Development Education, 1987

Professional Experience

Minneapolis Public Schools, 807 NE Broadway, Minneapolis, MN
Elementary and middle grades teacher (6-8 language arts/social studies integration) – 20+ years from ('73-'94); coordinator for Ramsey International Fine Arts School magnet program ('89-'91); District Middle Grades Mentor Teacher ('95-'97); District Coordinator for Middle Grades Reform ('99-'04); District 6-8 Standards Coordinator ('99-'04); K-8 Social Studies Curriculum Specialist ('03-'04); K-5 Social Studies Curriculum Specialist ('04-'05)

Current Position

Executive Director, Department of Curriculum and Instruction, Minneapolis Public Schools

University of Minnesota, College of Education, Minneapolis, MN
Practicum supervisor/teaching assistant for Elementary Social Studies Methods: Inquiry Block '78-'79; Instructor for Elementary Social Studies Methods: Inquiry Block '81-'83; Curriculum Specialist, Global Education Center '84-'88

Hamline University, St. Paul, MN
Adjunct faculty – co-facilitator for three graduate learning communities; helped design week-long *Rivers to the Sea Summer Institute* and co-authored curriculum guide for the *Institute*. (Late '90s)

Publications

Authored curriculum for: Minneapolis Public Schools, Global Education Center (U of M), St. Paul Pioneer Press, MN Humanities Commission, Minnesota Advocates for Human Rights, Walker Arts Center, Global Studies Center at Hamline University, The United Nations Association (national and state offices), Global Perspectives in Education (New York), Center for Teaching International Relations (Denver, CO), the Resource Center for the Americas (Mpls).

Authored book chapters and book articles on topics of middle grades reform and global and development education.

Additional Professional Works

Offer professional development within district re: Understanding by Design, authentic pedagogy and constructivism, standards based

instruction, assessment FOR learning, curriculum mapping, creating an advisory program, and integration of literacy learning across the curriculum. Have led workshops in international development education/global studies in many different forums in the United States, Hungary, Thailand, the former Soviet Union, and Japan.

(b)(6)

PATRICIA W. TESKE

EDUCATION

University of Wisconsin, Eau Claire	Eau Claire, WI
University of Indiana	Bloomington, IN
Towson State University	Towson, MD
St. Norbert's College	DePere, WI
Holy Names College	Oakland, CA
Bucknell University	Lewisberg, PA
Loyola College	Baltimore, MD
Harvard	Boston, MA

PROFESSIONAL EXPERIENCE

Minneapolis Public School, District 1	1991 - Present
Baltimore County Board of Education	1969 - 1991
Sturgeon Bay Board of Education	1967 - 1968
Joint School District #2	1966 – 1967

UNIVERSITY TEACHING EXPERIENCE

Arizona State University	Tempe, AZ
University of St. Thomas	St. Paul, MN
Idaho State University	Pocatello, ID
University of Wisconsin, Eau Claire	Eau Claire, WI
Hamline University	St. Paul, MN
University of Indiana	Bloomington, IN
University of Colorado	Boulder, CO
Alverno College	Milwaukee, WI
Hartt School of Music	Hartford, CT
Silver Lake College	Manitowoc, WI
St. Cloud State University	St. Cloud, MN

PROFESSIONAL MEMBERSHIPS

Minneapolis Federation Of Teachers
Kodaly Chapter Of Minnesota
Minnesota Music Educators Association
Teachers Association of Baltimore County
Maryland State Teachers Association
National Education Association
Maryland Music Educators Association
Music Educators National Conference
Maryland United Specialists in Kodaly
Organization of American Kodaly Educators

OFFICES IN PROFESSIONAL ORGANIZATIONS

President, Organization Of American Kodaly Educators
President, Maryland Music Educators Association
Elementary President, Maryland Music Educators Association
Vice President, Organization Of American Kodaly Educators
Vice President, Maryland United Specialists in Kodaly
Urban Outreach Representative, Minnesota Music Educators Association

LEADERSHIP ROLES

- Minneapolis Public Schools Comprehensive Arts Coordinator
- Minneapolis Public Schools Arts Education Coordinator
- Minneapolis Public Schools Grant Administrator, U.S. Department of Education Grant, *Mirrors & Windows Professional Development for Arts Teachers in High Poverty Schools*
- Minnesota Music Educators Association, Urban Outreach Representative
- Sheridan representative to Harvard Institute Project Zero Classroom 2003
- Co-chair of Sheridan Digital Portfolio Task Force
- Sheridan Technology Grant & establishment of Music Keyboard Lab
- Minneapolis District Music Mentor
- Presentation to Minnesota Senate hearing on Arts Standards & Assessment
- Annual presentation to Collaborative Urban Educators, St. Thomas University
- Member of Minnesota Arts Best Practices Network, Perpich Center for Arts Education
- Member of the writing team for the State of Minnesota Profile of Learning Music Assessments: Author of Grade Five, *Music And Me*
- Grant writer of Willard SPCO grant with Bobby McFerran
- Chairperson for Maryland Music Educators State Music Conference, Ocean City, Maryland
- Chairperson for Organization of American Kodaly Music Educators National Conference, St. Louis, Missouri
- Chairperson for Organization of American Kodaly Music Educators National Conference, Baltimore, Maryland

PRESENTATIONS AND SPECIAL COURSES

National

MENC National Conference, Kansas City, MO
MENC National Conference, Cincinnati, OH
OAKE Baltimore, MD

Regional and Local

Minnesota Music Educators Association, Minneapolis, MN
Osseo School District, Osseo, MN
Carroll County, Westminster, MD
Kodaly Educators of Eastern PA, Millersville, PA
MUSIK, Baltimore, MD
Alabama State Music Convention, Birmingham, AL
Wyoming Orff Chapter, Wyoming
Wyoming State Music Convention, Evansville, Wyoming
Midwest Kodaly Music Educators, St. Paul, MN
South Carolina Kodaly Music Educators

PUBLICATIONS

Vocal Improvisation In The Elementary Classroom
Holy Names College, Oakland, CA, 1980
Part Singing Strategies
Baltimore County, 1983
Beginning Musical Strategies with Social Implications Level V Middle School Students
Baltimore County, 1989
Maryland Music Educator:
The Teacher's Role In Helping Student's 'Become'
Performance vs. Education
Great Teaching Is A Great Art
Music Teacher Evaluation
Great Music Educators -- Great Music Education
I CAN Carry A Tune In a Bucket
Motivated Teachers Motivate!
Music In The Elementary Curriculum: A Vital Force
Motivation - You can Do It
Composer's Forum: Grandmother's Song CD Rom (Brent Michael David), 2001
Soul Music Museum, Memphis, TN: Website Curriculum/CD Rom, 2003
Interval, Minnesota Music Educators Association, **The Urban Learner**, 2005-2007

Scott D. Lipscomb

curriculum vitae

University of Minnesota School of Music
148 Ferguson Hall
2106 Fourth Street South
Minneapolis, MN 55455

phone: (612) 624-2843
FAX: (612) 626-2200
email: lipscomb@umn.edu
www: http://lipscomb.umn.edu/

ACADEMIC TRAINING

University of California, Los Angeles

Ph.D. in Music; Specialization: Systematic musicology — 1995

Master of Arts in Music; Specialization: Systematic musicology (with Highest Distinction) — 1990

University of Tennessee, Knoxville

Bachelor of Music; Major: Jazz performance (with Highest Honors) — 1982

SUMMARY OF WORK EXPERIENCE

University of Minnesota School of Music — 2006 to present

Associate Professor of Music Education & Music Therapy
Division Head, Music Education & Music Therapy
Teach the following courses: *Psychology of Music, Seminar: Psychological Issues, Research in Music Education: Techniques, Research in Music Education: Measurement, Seminar: Research & Scholarly Issues, Computer-based Music Instruction, Youth Music: Preferences, Influences, & Uses, and Topics in Music Education*

Northwestern University School of Music — 2001 to 2006

Associate Professor of Music Education & Music Technology
Taught the following courses: *Paradigms and Processes in Music Education Research, Quantitative Research Methods, Developmental Psychology of Teaching & Learning, Introduction to Music Technology, Multimedia for the Web, Multimedia Software Development, Multimedia Cognition, Music Perception, Music & Mind, and History of Rock Music*

The University of Texas at San Antonio, Division of Music — 1995 to 2001

Assistant Professor
Taught the following courses: *Introduction to Audio Technology, History of Rock and Roll, Masterpieces of Music, and Chamber Music: Rock Ensemble*
Assistant Division Director — 1995 to 1999
Undergraduate Advisor of Record — 1995 to 2000
Interim Director, UTSA Teaching & Learning Center — January to August 2000
Facilitate faculty utilization of innovative teaching techniques and integration of technology through a series of workshops, seminars, and the annual *Summer Teaching Institute*

University of California, Los Angeles — 1988 to 1995

Teaching Fellow: Psychology of Music (Spring 1994)
Teaching Assistant: Psychology of Music (3 years; Roger Kendall), Musical Applications of Computer Technology (Roger Kendall), Cross-cultural Music Transcription and Notation (Richard Keeling) and Jazz History (Tom Owens)
Research Assistant: Investigations of timbre and musical expression (Roger Kendall & Ed Carterette), Public policy toward the arts (William Hutchinson), Aging and music cognition (Andrea Halpern [Bucknell University], Jim Bartlett [UT Dallas], & W. Jay Dowling [UT Dallas])

Southern Methodist University, (Dallas, TX) — Spring, 1994

Temporary Adjunct Faculty, Dept. of Music Therapy
Taught Psychology of Music

Webster University (Vienna, Austria) 1990 to present

Adjunct Professor of Music

Taught the following summer courses: Music Appreciation: the Viennese Composers, Topics in Music: Mozart, his Life and Works, Topics in Music: History of Rock and Roll, and Introduction to Research Design and Statistics: Psychological Applications

SCHOLARLY PUBLICATIONS & PRESENTATIONS

Papers "In Preparation" or "Submitted for Publication"

Lipscomb, S.D., Abril, C., & Webster, P.A. (in preparation). Attitudes of middle school students and teachers toward the uses and appropriateness of popular music in the music classroom.

Lipscomb, S. D. & Kerins, M. (in preparation). Immersive sound: Does 5.1 surround sound significantly impact the cinematic and music listening experiences?

Lipscomb, S. D., Webster, P., & Dakin, H. (in preparation). Musical aficionados: Strong elements in the musical sound of their selected genre.

Lipscomb, S. D. (in preparation). Accent structure alignment in complex audio-visual composites.

Lipscomb, S. D. & Kim, E. M. (in preparation). An investigation into the relationship between auditory and visual signals in a multimedia context.

Lipscomb, S. D. & Tolchinsky, D. E. (in preparation). Music and sound design in boxing films: A detailed comparison.

Tolchinsky, D. E. & Lipscomb, S. D. (in preparation). *2001: A Space Odyssey*: "Music" in the absence of a score.

In Press

Lipscomb, S.D., & Scripp, L. (in press). Connecting research that reflects the evolving role of music in education. *Teaching Artist Journal*. [anticipated publication date Winter 2008]

Stuessy, C. J. & Lipscomb, S. D. (in press). *Rock and roll: Its history and stylistic development*, 6th edition. Upper Saddle River, NJ: Prentice-Hall. [anticipated publication date Spring 2008]

PUBLISHED

Journal Articles & Abstracts

Lipscomb, S.D. (2007). Book Review: *Psychology for musicians: Understanding and acquiring the skills* by Lehmann, Sloboda, & Woody (2007). *Music Perception*, *25*(2), 171-176.

Lipscomb, S.D. (2007). The role of technology in music education: A preconference satellite symposium for Tanglewood II. *The Journal of Technology in Music Learning*, *4*(1), 55-69.

Schutz, M. & Lipscomb, S. D. (2007). Hearing gestures, seeing music: Vision influences perceived tone duration. *Perception*, *36*, 888-897.

Lipscomb, S.D. (2007). Tanglewood II: What do we know about the role of technology in music teaching & learning and what does the future hold? *The TI:ME Newsletter*, *9*(2), 6-7.

Lipscomb, S.D. (2007). A special report on the status of technology in music education: Panel discussions at the 6th & 7th annual National Symposium on Music Instruction Technology, part 2. *The TI:ME Newsletter*, *9*(1).

Lipscomb, S. D. (2006). A special report on the status of technology in music education: Panel discussions at the 6th & 7th annual National Symposium on Music Instruction Technology, part 1. *The TI:ME Newsletter*, *8*(2), 6-7.

Lipscomb, S. D. (2006). Using the TI:ME Research Database. *The TI:ME Newsletter*, *8*(2), 6-7.

Lipscomb, S. D. (2005). Using sound in Flash to enhance the music learning experience. *The Journal of Technology in Music Learning*. *The Journal of Technology in Music Learning*, *3*, .

Hagen, S., Lipscomb, S. D., Barry, N.H., Norris, G., & Kuehne, J. (2005). Progress and promise in K-12 music education: Is technology making a difference? *The Journal of Technology in Music Learning*, *3*, 56-66.

Sindberg, L. & Lipscomb, S. D. (2005). Professional isolation and the public school teacher. *Bulletin of the Council for Research in Music Education*, no. *166*.

Lipscomb, S. D. (2005). The perception of audio-visual composites: Accent structure alignment of simple stimuli. *Selected Reports in Ethnomusicology*, *12*, 37-67.

Dorfman, J. & Lipscomb, S. D. (2005). Graduate music students' attitudes toward research. *Journal of Music Teacher Education*, *15*(1), 31-42.

Lipscomb, S. D. (2005). Incorporating multimedia software and popular music into the middle school general music classroom. *The TI:ME Newsletter*, 7(2), 6-7.

Lipscomb, S. D. (2005). Using recordings to enhance the ensemble learning experience. *The TI:ME Newsletter*, 7(1), 6-7.

Lipscomb, S. D. & Zehnder, S. M. (2005). Immersion in the virtual environment: The effect of a musical score on the video gaming experience. *Journal of Physiological Anthropology and Applied Human Science*, *23*, 89-95.

Fleming, V. M, Lipscomb, S. D., Nielsen, B., & Light, G. (2004, December 7). Immediate and long-term impact of a pedagogically-based technology workshop series. *Estudios sobre Educación* (Studies on Education), *7*, 7-20.

Lipscomb, S. D., Hickey, M., Sebald, D., & Hodges, D. (2003). The Creative Music Project: A cantometric analysis of fifth grade student compositions. *Journal of the Centre for Research in Education and the Arts, 3*(2), 58-72.

Lipscomb, S. D. (2002/2003). Modeling multimedia cognition: A review of Nicholas Cook's *analysing musical multimedia* (1998). *Intégral*, *16/17*, 225-236.

Lipscomb, S. D. (1999). Cross-modal integration: Synchronization of auditory & visual components in simple and complex media. *Journal of the Acoustical Society of America*, *105*(2, ii), p. 1273.

Lipscomb, S. D. (1998). Synchronization of musical sound and visual images: Issues of empirical and practical significance in multimedia development. *Journal of the Acoustical Society of America*, *104*(3, ii), p. 1780.

Lipscomb, S. D. (1997). Perceptual measures of visual and auditory cues in film music. *Journal of the Acoustical Society of America*, *101*(5, ii), p. 3190.

Lipscomb, S. D., Hodges, D. A., Sebald, D. S., and Walls, K. C. (1997). Institute for Music Research: A Team Approach. Invited article for the *Association for Technology in Music Instruction* Newsletter, pp. 1-4.

Lipscomb, S. D. & Kendall R. A. (1994). Perceptual judgment of the relationship between musical and visual components in film. *Psychomusicology*, *13*(1), 60-98.

Books & Book Chapters

Lipscomb, S. D. & Walls, K. C. (2006). Multimedia authoring. In S. Watson & F. Richmond's, *Technology guide for music educators*, pp. 168-207. Boston, MA: Thomson Course Technology PTR.

Hickey, M. & Lipscomb, S. D. (2006). How different is good? How good is different? The assessment of children's creative musical thinking. In I. Deliege & G.A. Wiggins' (Eds.), *Musical creativity: Multidisciplinary research in theory and practice*. NY: Psychology Press.

Zehnder, S. M. & Lipscomb, S. D. (2006). The role of music in video games. In P. Vorderer & J. Bryant (Eds.), *Playing computer games: Motives, responses, and consequences*, pp. 241-258. *Lawrence Erlbaum Associates*.

Stuessy, C. J. & Lipscomb, S. D. (2006). *Rock and roll: Its history and stylistic development*, 5th edition. Upper Saddle River, NJ: Prentice-Hall.

Lipscomb, S. D. & Tolchinsky, D. E. (2005). The role of music communication in cinema, 383-404. In D. Miell, R. MacDonald, & D. Hargreaves' (Eds.), *Musical communication*. Oxford: Oxford University Press.

Kamien, R. [& Lipscomb, S.D.](2005). *Music: An appreciation*, 5th brief ed., pp. 365-395. New York: McGraw-Hill, Inc. [*Lipscomb co-authored chapters 18-20, on the topics of "Jazz," "Musical Theater & Film Music," and "Rock. Music."*]

Hickey, M., Lipscomb, S. D., & Webster, P. (2004). *LinkUp! Melody*. NY: Carnegie Hall Education Department.

Hodges, D., Lipscomb, S. D., & Sebald, D. (2004). *CD-ROM Companion to Chapter 5 of the Handbook of Music Psychology*, 2nd ed. San Antonio, TX: IMR Press.

Stuessy, C. J. & Lipscomb, S. D. (2003). *Rock and roll: Its history and stylistic development*, 4th edition. NY: Prentice-Hall.

Sebald, D., Hodges, D., & Lipscomb, S. D. (2002). *CD-ROM Companion to Chapter 4 of the Handbook of Music Psychology*, 2nd ed. San Antonio, TX: IMR Press.

Browne, M. N., Keeley, S. M. & Lipscomb, S. D. (2002). *Music on the Internet: Evaluating On-line Resources*. NY: Prentice-Hall.

Browne, M. N., Keeley, S. M. & Lipscomb, S. D. (2001). *Music on the Internet: Evaluating On-line Resources*. NY: Prentice-Hall.

Stull, A. T. (1999). *Music on the Internet: 1999-2000*. Upper Saddle River, NJ: Prentice-Hall. Adapted for Music by Scott D. Lipscomb.

Lipscomb, S. D. (1999). *Understanding Music*. A web-based supplement to Jeremy Yudkin's Music Appreciation textbook. NY: Prentice-Hall. (http://www.prenhall.com/yudkin/)

Stuessy, C. J. & Lipscomb, S. D. (1998). *Rock and roll: Its history and stylistic development*, 3rd edition. NY: Prentice-Hall.

Stull, A. T. (1998). *Music on the Internet: 1998-99*. Upper Saddle River, NJ: Prentice-Hall. Adapted for Music by Scott D. Lipscomb

Stull, A. T. (1997). *Music on the Internet: 1997-98*. Upper Saddle River, NJ: Prentice-Hall. Adapted for Music by Scott D. Lipscomb

Lipscomb, S. D. (1996). Cognitive organization of musical sound. In D. Hodges' (Ed.) *Handbook of Music Psychology*, 2nd ed., 133-175. San Antonio, TX: Institute for Music Research.

Lipscomb, S. D. & Hodges, D. (1996). Hearing and music perception. In D. Hodges' (Ed.) *Handbook of Music Psychology*, 2nd ed., 83-132. San Antonio, TX: Institute for Music Research.

Edited Volumes

Lipscomb, S. D., Ashley, R., Gjerdingen, R. O., & Webster, P. (Eds.)(2004). *Proceedings of the 8th International Conference on Music Perception & Cognition*. Sydney, Australia: Causal Productions.

Lipscomb, S. D. (Ed.)(2001). *Proceedings of the 8th International Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.

Lipscomb, S. D. (Ed.)(2000). *Proceedings of the 7th international Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.

Lipscomb, S. D. (Ed.)(1999). *Proceedings of the 6th international Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.

Lipscomb, S. D. (Ed.)(1998). *Proceedings of the 5th international Conference for Technological Directions in Music Learning*. San Antonio, TX: IMR Press.

Conference Proceedings

Lipscomb, S. D. & Tolchinsky, D. E. (2004). The role of music communication in cinema. In S. D. Lipscomb, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 32-38. Sydney, Australia: Causal Productions.

Lipscomb, S. D. & Kim, E. M. (2004). Perceived match between visual parameters and auditory correlates: An experimental multimedia investigation. In S. D. Lipscomb, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 72-75. Sydney, Australia: Causal Productions.

Lipscomb, S. D. & Kerins, M. (2004). An empirical investigation into the effect of presentation mode in the cinematic and music listening experience. In S. D. Lipscomb, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 528-533. Sydney, Australia: Causal Productions.

Cádiz, R. & Lipscomb, S. D. (2004). A perceptual map of electro-acoustic sounds based on spectromorphological features. In S. D. Lipscomb, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 584-591. Sydney, Australia: Causal Productions.

Schutz, M. & Lipscomb, S. D. (2004). Influence of visual information on auditory perception of marimba stroke type. In S. D. Lipscomb, R. Ashley, R. O. Gjerdingen, & P. Webster (Eds.), *Proceedings of the 8th International Conference on Music Perception & Cognition*, 76-80. Sydney, Australia: Causal Productions.

Lipscomb, S. D. (2001). Using WebCT in the Music Classroom: An Analysis of Its Effect on Student Attitude, Learning, and Retention. In S. Lipscomb (Ed.), *Proceedings of the 8th international Conference for Technological Directions in Music Learning*, S. Lipscomb (Ed.), pp. 67-73. San Antonio, TX: IMR Press.

Lipscomb, S. D. (2000). Musical Understanding for the Non-Musician: Using Multimedia Development Tools to Create Audio-Visual Demonstrations of Musical Concepts for Dissemination on the World Wide Web. In S. Lipscomb (Ed.), *Proceedings of the 7th international Conference for Technological Directions in Music Learning*, S. Lipscomb (Ed.), pp. 22-25. San Antonio, TX: IMR Press.

Lipscomb, S. D. (1999). Cross-modal integration: Synchronization of auditory & visual components in simple and complex media. CD-ROM Proceedings of the 137th Meeting of the Acoustical Society of America. Berlin, Germany (March, 1999).

Lipscomb, S. D. (1999). Using computer software to create auditory examples for an Introduction to Audio Technology Course: Pack up your oscillators and patch cables. In S. Lipscomb (Ed.), *Proceedings of the 6th international Conference for Technological Directions in Music Learning*, S. Lipscomb (Ed.), pp. 42-47. San Antonio, TX: IMR Press.

Lipscomb, S. D. (1998). The trials and tribulations of developing cross-platform multimedia applications for use in music education. In S. Lipscomb (Ed.), *Proceedings of the 5th international Conference for Technological Directions in Music Learning*, S. Lipscomb (Ed.). San Antonio, TX: IMR Press.

Lipscomb, S. D. (1997). Computer programming vs. Scripting Languages in the Development of music education software. In K. Walls' (Ed.) *Proceedings of the 4th international Conference for Technological Directions in Music Education*, 95-101. San Antonio, TX: IMR Press.

Lipscomb, S. D., Willis-Opalenik, J., and Hodges, D. (1997). Creating a multimedia CD-ROM Companion to the Handbook of Music Psychology. In K. Walls' (Ed.) *Proceedings of the 4th international Technological Directions in Music Education Conference*, pp. 102-105. San Antonio, TX: IMR Press.

Lipscomb, S. D. (1996). Cognition of musical and visual accent structure alignment in film and animation. In B. Pennycook & E. Costa-Giomi's (Eds.) *Proceedings of the 4th International Conference of Music Perception and Cognition*, 309-313.

Lipscomb, S. D. (1996). Create your own listening guides: Easy-to-use software for Music Appreciation instructors. In K. Walls' (Ed.) *Proceedings of the 3rd Conference for Technological Directions in Music Education*, 85-89. San Antonio, TX: IMR Press.

Lipscomb, S. D. (1995). Cognition of musical and visual accent structure alignment in film and animation. In D. Wessel's (Ed.) *Proceedings of the Conference of the Society for Music Perception and Cognition*, 35.

Lipscomb, S. D. (1995). The personal computer as research tool and music educator. In K. Walls' (Ed.) *Proceedings of the 2nd Conference for Technological Directions in Music Education*, 169-173. San Antonio, TX (January, 1995).

Lipscomb, S. D. & Kendall, R. A. (1994). Sources of accent in musical sound and visual motion. In I. Deliege's (Ed.) *Proceedings of the 3rd International Conference for Music Perception and Cognition*, pp. 451-452. Liege, Belgium.

Lipscomb, S. D. (1994). Advances in music technology: The effect of multimedia on musical learning and musicological investigation. In D. Sebald's (Ed.) *Proceedings of the 1st Conference for Technological Directions in Music Education*. San Antonio, TX (December, 1993).

PAPER PRESENTATIONS

Lipscomb, S.D. (2007). Welcome to the world of course management systems: An introduction to commercial and open-source alternatives. Invited presentation for the pre-conference workshop for the College Music Society. Salt Lake City, NV (November, 2007).

Lipscomb, S.D., & Sevett, C. (2007). Learning Through Music: Uses of technology to enhance integration of music across the K-8 curriculum. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society. Salt Lake City, NV (November, 2007).

Lipscomb, S.D. (2007). Facilitating deep learning in the music classroom: Integrating an interactive, multimedia resource for real-time, collaborative musical analysis. Paper presented at the National Symposium on Music Instruction Technology. Charlotte, NC (October, 2007).

Taylor, J., Walls, K., Lipscomb, S.D., & Haldeman, R. (2007). What are the most effective technologies in music instruction and learning in grades PreK-12, and how are they being, or can be used? Paper presented at the National Symposium on Music Instruction Technology. Charlotte, NC (October, 2007).

Kerins, M., & Lipscomb, S.D. (2007). Presentation mode in the cinematic and music listening experience: An experimental investigation. Paper presented at the conference of the Society for Music Perception & Cognition. Montreal, Quebec (August, 2007).

Lipscomb, S.D., & Mazzola, G. (2007). Appreciation of complex musical sound: The influence of a visual performance component. Paper presented at the conference of the Society for Music Perception & Cognition. Montreal, Quebec (July, 2007).

Lipscomb, S.D. (2007). The effects of technology on music learning. Paper presented at Tanglewood II (Williamstown, MA; June 25-29, 2007)

Lipscomb, S. (2007). Using interactive multimedia to enhance the level of student engagement and facilitate music learning. Paper presented at the conference of the Minnesota Music Educators Association (Minneapolis, MN; February 15-17).

Jackson, L. & Lipscomb, S. (2007). Music and brain research in the 21st century: What have we learned? Paper presented at the conference of the Minnesota Music Educators Association (Minneapolis, MN; February 15-17).

Lipscomb, S.D. (2006). Response to Ed Sarath's "Is the paradigm shifting without us? Reflections on creativity, consciousness, change, and leadership in musical academe." Paper presented at the conference of the Committee on Interinstitutional Cooperation (Ann Arbor, MI; October 19-20, 2006).

Lipscomb, S.D. & Smith, J. (2006). *BubbleMachine* (v. 3.): An interactive, multi-user resource for real-time musical analysis. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (San Antonio, TX; September 14-17, 2006).

Lipscomb, S.D. & Smith, J. (2006). Taking *Flash* beyond its intended boundaries with object-oriented programming. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (San Antonio, TX; September 14-17, 2006).

Lipscomb, S.D. (2006). No boundaries: The role of technology in providing access to educational resources for the enhancement of musical learning. An invited Keynote Presentation for the conference of the Great Lakes Chapter of the College Music Society (Evanston, IL; March 31-April 1, 2006). [Other invited panelists included John Buccheri, Bernard J. Dobroski, Tayloe Harding, Maud Hickey, and Peter Webster.]

Lipscomb, S. D. (2005). Object-oriented design: Extending Flash with ActionScript 2.0 classes. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (Quebec City, Quebec; November 3-6, 2005).

Lipscomb, S. D. (2005). Integrating interactive multimedia into the university classroom: Engaging students with active learning. An invited "Featured Faculty" presentation at the Teaching & Learning with Technology workshop (Evanston, IL; August 2005).

Lipscomb, S. D. (2005). Using sound in Flash to enhance the music learning experience: A demonstration and workshop. Paper presented at the National Symposium on Music Instruction Technology (Oneonta, NY; June 2005).

Taylor, J. A., Hagen, S., Lipscomb, S. D., Barry, N., Norris, G. & Kuhne, J. (2005). Progress and promise in K-12 music education: Is technology making a difference? Panel presentation at the National Symposium on Music Instruction Technology (Oneonta, NY; June 2005).

Lipscomb, S. D. & Zehnder, S. M. (2004). Immersion in the virtual environment: The effect of a musical score on the video gaming experience. Invited Keynote Address for the International Symposium on the Design of Artificial Environments (Fukuoka, Japan; December 2-3, 2004).

Lipscomb, S. D. & Jacoby, M. (2004). Using Flash to develop interactive listening guides for online distribution. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (San Francisco, CA; November 4-7, 2004).

Dorfman, J. & Lipscomb, S. D. (2004). Graduate music students' attitudes towards research. Poster presented at the Committee on Interinstitutional Cooperation. Evanston, IL. (October, 2004)

Lipscomb, S. D. & Tolchinsky, D. E. (2004). The role of music communication in cinema. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)

Lipscomb, S. D. & Kim, E. M. (2004). Perceived match between visual parameters and auditory correlates: An experimental multimedia investigation. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)

Lipscomb, S. D. & Kerins, M. (2004). An empirical investigation into the effect of presentation mode in the cinematic and music listening experience. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)

Cádiz, R. & Lipscomb, S. D. (2004). A perceptual map of electro-acoustic sounds based on spectromorphological features. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)

Schutz, M. & Lipscomb, S. D. (2004). Influence of visual information on auditory perception of marimba stroke type. Paper presented at the 8th International Conference on Music Perception & Cognition. (August, 2004)

Fleming, V. M., Lipscomb, S., Nielsen, B., & Light, G. (2004, April). Teaching for learning with technology: A faculty development initiative at a research university. Paper discussion accepted for presentation at the annual meeting of the American Educational Research Association, San Diego, CA.

Pfordresher. P. Q., Lipscomb. S. D., Jones, M. R., & Gallemore, E. G. (2003). The influence of musical structure and attentional focus on illusory conjunctions of pitch and duration in musical sequences. Presented at the Auditory Perception, Cognition, and Action Meeting. Vancouver, British Columbia, CA. (November, 2003)

Guthmann, S. & Lipscomb, S. D. (2003). Music memory: Methods classical pianists and vocalists use to memorize music. Poster presented at the Committee on Interinstitutional Cooperation. College Station, PA. (October, 2003)

Lipscomb, S. D. & Smith, J. (2003). Working around sound-handling limitations in Flash. Paper presented at the conference of the Association for Technology in Music Instruction and the College Music Society (Miami, FL; October 2-5, 2003).

Sindberg, L. K. & Lipscomb, S. D. (2003, October). Professional isolation and the public school music teacher. Poster presented at the Conference for Interinstitutional Cooperation. College Station, PA. (October, 2003)

Lipscomb, S. D. (2003). Beyond Flash: Using Director's more complex sound handling capabilities. Paper presented at the National Symposium on Music Instruction Technology. Normal, IL. (June, 2003)

Lipscomb, S. D., Kendall, G., Moorefield, V., & Tolchinsky, D. E. (2003, June). Immersive sound: Does 5.1 surround sound really make a difference in the affective experience of music listening? Paper presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV (June, 2003).

Kerins, M. & Lipscomb, S. D. (2003). Study of audience perception of sound modes in cinema. Paper presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV. (June, 2003).

Wolek, N., Lipscomb, S. D., & Kendall, G. (2003). Understanding the perception of granular processing. Paper presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV. (June, 2003)

Zehnder, S., Igoe, L., & Lipscomb, S. D. (2003). Immersion Factor - Sound: A study of the influence of sound on the perceptual salience of interactive games. Paper presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV. (June, 2003)

Kim, E. & Lipscomb, S. D. (2003). An investigation into the relationship between auditory and visual signals in a multimedia context. Poster presented at the conference of the Society for Music Perception & Cognition. Las Vegas, NV. (June, 2003)

Lipscomb, S. D. (2003). Research in the undergraduate music curriculum: "Design" and "statistics" are not 4-letter words. Paper presented at the conference of the Illinois Music Educators Association. Peoria, IL (January, 2002)

Lipscomb, S. D. (2002). The role of and responsibility for technology in Music Literature and Music Appreciation classrooms. Paper presented at the Conference of the National Association of Schools of Music as part of a pre-conference workshop panel, including Dr. J. William Hipp (University of Miami), Dr. Edward P. Asmus (University of Miami), Dr. G. David Peters (Indiana University Purdue University Indianapolis), and Dr. Kenneth Pohlmann (University of Miami). New Orleans, LA (November, 2002).

Lipscomb, S. D., Light, G., Nielsen, B, Schuller, M., & Luna, M. (2002). Developing a series of technology workshops for faculty: A collaborative effort. Paper presented at the conference of the College Music Society and the Association for Technology in Music Instruction. Kansas City, MO (September, 2002).

Lipscomb, S. D. & Hodges, D. (2002). Tonality Judgments in Popular Music Contexts by Pre-Teens and College Students: A Comparative Analysis. Paper presented at the Music Educators National Conference. Nashville, TN (April, 2002).

Lipscomb, S. D., Hickey, M., Hodges, D., & Sebald, D. (2002). Creative Music Project: An analysis of fifth grade student compositions. Paper presented at the conference of the European Society for the Cognition of Music. Liege, Belgium (April, 2002)

Lipscomb, S. D. (2002). Using Director to Create Interactive Multimedia Examples for the Music Classroom. Paper presented at the conference of the Illinois Music Educators Association. Peoria, IL (January, 2002)

Lipscomb, S. D. & Fyk, J. (2001). Tonal Perception Thresholds and Pitch Identification by Absolute Pitch Possessors. Paper presented at the conference of the Society for Music Perception & Cognition. Kingston, Ontario (August, 2001).

Hodges, D. A. & Lipscomb, S. D. (2001). Judging Tonality in Popular Music. Paper presented at the conference of the Society for Music Perception & Cognition. Kingston, Ontario (August, 2001).

Lipscomb, S. D. (2001). Using WebCT in the Music Classroom: An Analysis of Its Effect on Student Attitude, Learning, and Retention. Paper presented at the 8th international Technological Directions in Music Education Conference. San Antonio, TX (January, 2001).

Lipscomb, S. D. (2000). Technology and Film Music (Multi-modal) Perception. Paper presented at the conference of the Society for Music Perception & Cognition as part of a panel entitled "Interdisciplinary Perspectives on Film Music." Toronto, Quebec (November 2000).

Lipscomb, S. D. (2000). Technology as an Integral Part of the Classroom: Incorporating Group Activities and Online Discussion Lists to Enhance Student Learning, Attitude, and Retention. Paper presented at the conference of the Association for Technology in Music Instruction. Toronto, Quebec (November, 2000).

Lipscomb, S. D. (2000). Musical Understanding for the Non-Musician: Using Multimedia Development Tools to Create Audio-Visual Demonstrations of Musical Concepts for Dissemination on the World Wide Web. Paper presented at the 7th international Technological Directions in Music Education Conference. San Antonio, TX (January, 2000).

Lipscomb, S. D. (2000). What's the Next Big Thing?: Music in the Next Millenium. Presentation made for the UTSA Honors Workshop (January, 2000).

Lipscomb, S. D. (1999). Music Psychology: A Think-Tank Discussion. With Dr. Don Hodges, co-chaired a gathering of invited specialists including Carol Krumhansl (Cornell), David Butler (Ohio State), Roger Kendall (UCLA), Peter Webster (Northwestern), and Larry Parsons (UTHSC). Sponsored by the Institute for Music Research.

Lipscomb, S. D. (1999). So much to teach, So little time. Chairing an invited panel discussion focusing on issues surrounding successful integration of music courses into the university curriculum at the Conference of the Association for Technology in Music Instruction. Denver, CO (October, 1999).

Lipscomb, S. D. (1999). Cross-modal integration: Alignment of auditory and visual accent structures in motion pictures. Paper presented at the conference of the Society for Music Perception & Cognition. Northwestern University, Chicago, IL (August, 1999).

Lipscomb, S. D. (1999). The use of computer & CD-ROM technology in Music Appreciation. Paper presented to administrators & other IT grant recipients (UTSA).

Lipscomb, S. D. (1999). Cross-modal integration: Synchronization of auditory & visual components in simple and complex media. Invited paper presented in a special panel entitled "Musical acoustics: Mapping multiple physical and perceptual attibutes to musical structures" at the Conference of the Acoustical Society of America. Berlin, Germany (March, 1999).

Vander Weg, J. & Lipscomb, S. D. (1999). Using Current Technology to Enhance Classroom Materials and Presentations. Paper co-presented at the conference of the Texas Music Educators Association (San Antonio, TX; February 3-6).

Lipscomb, S. D. (1999). Using computer software to create auditory examples for an Introduction to Audio Technology Course: Pack up your oscillators and patch cables. Paper presented at the 6th international Technological Directions in Music Education Conference. San Antonio, TX (January, 1999).

Lipscomb, S. D. (1999). The Use of Technology in Contemporary Music. Presentation made for the UTSA Honors Workshop (January, 1999).

Lipscomb, S. D. (1998). Synchronization of musical sound and visual images: Issues of empirical and practical significance in multimedia development. Invited paper presented in a special panel entitled "Signal Processing in Acoustics and Musical Acoustics: Acoustics in Multimedia-Content Issues" at the Conference of the Acoustical Society of America. Norfolk, VA (October, 1998).

Lipscomb, S. D. (1998). Energize Your Classroom: Innovative Teaching Techniques. Presentation made to Music Division faculty members in May, 1998.

Lipscomb, S. D. (1998). Advising on the Web. Presentation to the UTSA Academic Advising Network (March, 1998).

Lipscomb, S. D. (1998). Multimedia Applications for Novice & Intermediate Users. Presentation to the COFAH Faculty Symposium on Information Technology. San Antonio, TX (February, 1998).

Lipscomb, S. D. (1998). The trials and tribulations of developing cross-platform multimedia applications for use in music education. Paper presented at the 5th international Conference for Directions in Music Learning. San Antonio, TX (January, 1998).

Lipscomb, S. D. (1997). Why are you still writing scripts?: Computer programming vs. scripting languages. Paper presented at the Conference of the Association for Technology in Music Instruction. Cleveland, OH (November, 1997).

Hodges, D., Lipscomb, S. D., Sebald, D., and Watkins, R. (1997). Technological Approaches to Teaching Music. Co-authored presentation to the 34th Annual Conference of the International Council of Fine Arts Deans. San Antonio, TX (November, 1997).

Lipscomb, S. D. (1997). Perceptual measures of visual and auditory cues in film music. Invited paper presented in a special panel entitled "Musical Acoustics: Convergence of Music Cognition and Music Theory" at the Conference of the Acoustical Society of America. State College, PA (June, 1997).

Lipscomb, S. D. (1997). Computer programming vs. Scripting Languages in the Development of music education software. Paper presented at the 4th international Conference for Technological Directions in Music Education. San Antonio, TX (January, 1997).

Lipscomb, S. D., Willis-Opalenik, J., and Hodges, D. (1997). Creating a multimedia CD-ROM Companion to the Handbook of Music Psychology. Paper presented at the 4th international Technological Directions in Music Education Conference. San Antonio, TX (January, 1997).

Lipscomb, S. D. (1996). Cognition of musical and visual accent structure alignment in film and animation. Paper presented at the 4th International Conference of Music Perception and Cognition. Montreal, Quebec (August, 1996).

Lipscomb, S. D. (1996). Create your own listening guides: Easy-to-use software for Music Appreciation instructors. Paper presented at the 3rd Conference for Technological Directions in Music Education. San Antonio, TX (February, 1996).

Hodges, D., Sebald, D., Walls, K., Lipscomb, S. D., & Rickett, S. (1996). A team approach to creating educational multimedia materials. Presentation made at the Joint Conference of the College Music Society and the Association for Technology in Music Instruction (Atlanta, GA).

Lipscomb, S. D. (1995). The personal computer as research tool and music educator. In K. Walls' (Ed.) Paper presented at the 2nd Conference for Technological Directions in Music Education. San Antonio, TX (January, 1995).

Lipscomb, S. D. (1995). Cognition of musical and visual accent structure alignment in film and animation. Paper presented at the Conference of the Society for Music Perception and Cognition. Berkeley, CA (June, 1995).

Lipscomb, S. D. & Kendall, R.A. (1994). Sources of accent in musical sound and visual motion. Paper presented at the 3rd International Conference for Music Perception and Cognition. Liege, Belgium (July, 1994).

Lipscomb, S. D. (1993). Advances in music technology: The effect of multimedia on musical learning and musicological investigation. Paper presented at the 1st Technological Directions in Music Education Conference. San Antonio, TX (December, 1993).

Lipscomb, S. D. (1992). Perceptual judgment of the symbiosis between musical and visual components in film. Paper presented at the 2nd International Conference for Music Perception and Cognition, Los Angeles, CA.

Lipscomb, S. D. (1990). Music and visual components in film. Paper presented at the University of Southern California Music in Film Colloquium, Los Angeles, CA.

Lipscomb, S. D. (1989). Film music: A sociological investigation into audience awareness. Paper presented at the meeting of the Society for Ethnomusicology, Southern California Chapter, Los Angeles, CA.

Lipscomb, S. D. (1989). Changing evaluations in audience perception of the motion picture experience. Paper presented at the meeting of the Society for Ethnomusicology, Southern California Chapter, Los Angeles, CA.

PERFORMANCE & CREATIVE ACTIVITIES

Sound Editor for a compact disc recording project, including Liszt Piano Concerto No. 1 in Eb, Stuessy' "Carousel" Piano Sonata, and Stuessy's Piano Concerto No. 2; all performed by Dr. Valeri Grokhovski with the Moscow State Symphony; Christopher Wilkins, conductor	December, 1998
Sound Engineer for a recording of Stuessy's "Carousel" Piano Sonata	October, 1998
Consultant for the purchase & installation of a sound reinforcement system & recording facility for the Downtown Campus 300-seat theater; also determined hardware & software for multimedia podia in the Downtown campus music classrooms	August, 1998
Supervising recording engineer for Volume 2 of the "Young Band Repertoire Project," Dr. Brian Harris	May, 1997
Recording Engineer & Sound Editor for the "Friends of Music" CD; a series of faculty and student performances that were used to create a compact disc compilation to raise scholarship funds	November, 1997
Recording Engineer for the UTSA Faculty Trio's performance of a piece composed by Dr. Jim Balentine	June, 1997
Music consultant & composer for "Piggy in Numberland"; commercial math instructional CD-ROM for very young children developed by members of the UCLA Psychology Department	1996
Composed the Title Theme for "Money Matters" and "Financial Planning Forum," weekly financial radio shows on WQBR in Jacksonville	1994
Specialty Entertainment Business solo performer with computer-sequenced accompaniment	1987 to 1997
Professional Jazz-Rock Fusion Showband: *The Coupe* – traveled throughout the US & Canada electric bass, keyboards, saxophone, & lead vocals	1982 to 87
Premiere Broadway Musical ("The Conversion of Buster Drumwright") Asst. Musical Director, Arranger, & Copyist for musical score	Summer, 1982 (part of the 1982 World's Fair)
Oak Ridge Symphony Orchestra; Contrabass	1981 to 1982
Knoxville Symphony Orchestra; Contrabass	1980 to 1982
Big Mamma Studios, Knoxville, TN; studio bassist	1978 to 1982

SIGNIFICANT PROFESSIONAL SERVICE

Division Head, Music Education & Music Therapy at the University of Minnesota (2006 to present)
President, Association for Technology in Music Instruction (2002 to present)
Conference Review Committee, Association for Technology in Music Instruction (2002 to present)
Advisory Board, Technology Institute for Music Educators (2003 to present)
Research Committee, **Chair**, Technology Institute for Music Educators (2003 to present)
Chair, Music Educators National Conference, Perception and Cognition Special Research Interest Group (2006 to 2008); served as Chair-elect from 2004 to 2006
Program Committee, College Music Society (2006 to present)
Executive Board, Society for Music Perception & Cognition (2004 to present)
Treasurer, Society for Music Perception & Cognition (August 2005 to present)
Advisory Board, International Conference on Music Perception & Cognition (2004 to present)
Scientific Advisory Board, International Conference on Music Perception & Cognition (2007 to present)
Board of Directors, Learning Through Music Consulting Group, Music in Education National Consortium (2007 to present)
Leadership Team, Learning Laboratory School Network, Music in Education National Consortium (2007 to present)
Board of Directors, Saint Paul Conservatory for Performing Artists (2007 to present)
Associate Editor, *The Journal of Film Music*
Technology Reviewer, Committee on Institutional Cooperation, Indiana University (2005)
Task Force, College Music Society Review of Graduate Standards (input invited by NASM; 2004-2005)
Conference Organizer, 8th International Conference for Music Perception & Cognition (August, 2004)
Current Committee Service:
Executive Committee, UMN School of Music
Conflict Resolution Committee, UMN School of Music
Curriculum Committee, UMN School of Music

Salary & Merit Committee, UMN School of Music
Technology Committee, UMN School of Music
College Assembly, College of Liberal Arts
Committee for Curriculum, Instruction, & Advising, College of Liberal Arts
Licensed School Professionals (formerly Teacher Education Council), College of Education & Human Development
Committee on PreK-12 Outreach Collaboration for Post-Secondary Success, University of Minnesota

Interim Director of the Teaching & Learning Center (January to August 2000); organized a series of faculty development workshops for the Spring 2000, Summer 2000, and Fall 2000 semesters, including the five-day *Summer Teaching Institute* (May 15-19) and presenting information about the TLC to attendees as part of New Faculty Orientation (Fall 2000)

Assistant Director of the UTSA Division of Music (1995-2000)

Undergraduate Advisor of Record for the UTSA Division of Music (1995-2000)

HONORS, AWARDS, & OTHER SPECIAL RECOGNITIONS

Invited Keynote Address for the Great Lakes Chapter of the College Music Society (Spring 2006)

Invited Keynote Address for an international symposium on *The design of artificial environments on the basis of human sensibility* (Fall 2004)

Faculty Fellow with the Searle Center for Teaching Excellence (2002-03)

Received the 1999 President's Distinguished Achievement Award for *Excellence in University Service* (May, 1999).

Voted "Most Outstanding Faculty" by the UTSA Student Association (Spring 1998).

Invited papers presented to the Acoustical Society of America (June 1997, October 1998, and March 1999)

Professional Memberships: Society for Music Perception and Cognition, Association of Technology in Music Instruction, and College Music Society

Honors Societies: Phi Kappa Phi Honors Fraternity, Pi Kappa Lambda Music Honors Fraternity, Golden Key Honor Society, and Who's Who in America

FUNDED GRANTS

2007 – as part of the Music-in-Educational National Consortium (headquartered at New England Conservatory of Music), participated in the successful process of applying for a Fund for the Improvement of Post-Secondary Education (FIPSE) grant from the U.S. Department of Education. Funding in the amount of $625,000 was received for a three-year project to allow intensive scale-out of the Learning Through Music program, for which Ramsey International Fine Arts Center (a fine arts magnet school in Minneapolis) serves as a model school in the MIENC Learning Laboratory Network

2007 – received $20,348 from the College of Liberal Arts InfoTech Fees Committee's Instructional Improvement grant to purchase software for use in moving our music education technology-related offerings into the 21st centure

2007 – received $3,000 from the School of Music Special Events Fund to support a Music Education & Music Therapy colloquium series

2006 – received $9,671 from the College of Liberal Arts InfoTech Fees Committee's Instructional Improvement grant to install Macintosh G5s as SmartMusic systems in two School of Music practice rooms

2006 – received $6,000 to support a satellite conference for the Tanglewood II symposium ($2,000 from CLA's Scholarly Events Fund and $4,000 form the School of Music)

2006 – received $4,968 from the UMN Office of Public Engagement Seed Grant Proposal to fund a guided internship program for Music Education students; "Learning Through Music Guided Internships in Minneapolis Public Schools: An Opportunity for UMN Students to Experience and Contribute to the Development of a Music-integrated, Multidisciplinary Approach to Education

2005 – received a research grant for $2,218.75 from the Residential College Fellow Research Assistant Program to support a research project during the 2005-06 academic year entitled "The use of technology to enhance learning in the music classroom."

2004 – received $28,808.84 to support the 8th International Conference on Music Perception & Cognition, hosted by the Northwestern University School of Music and sponsored by the national Society of Music Perception & Cognition

2003-2004 – received $24,996 for the creation of a collaborative partnership with the Carnegie Hall Weill Music Institute, that benefited over two thousand 4th to 6th graders in the Chicago Public Schools. The project, called *LinkUP!* Was funded by a $100,000 grant from Verizon

2000—The Institute for Music Research received a $250,000 grant from Texaco Corporation for use in a variety of research projects in collaboration with the UTHSC Research Imaging Center.

1999—Received $5,977 for a collaborative technology-based teaching grant with Dr. Sabine Thomas (Geology). This grant was funded by the Center for Academic Technology, the Teaching & Learning Center, and the Faculty Committee on Student Retention, based on a strategic initiative proposed by the Information Technology Academic Advisory Group.

1999—Received a Dean's Circle Research grant ($600) to support travel to Berlin for the purpose of presenting a paper at the international conference of the Acoustical Society of America.

1999—Received $500 from the Office of International Programs to support travel to Berlin for the purpose of presenting a paper at the international conference of the Acoustical Society of America.

1998—Received $3,700 for a technology-based teaching grant from the Center for Academic Technology, the Teaching & Learning Center, and the Faculty Committee on Student Retention, based on a strategic initiative proposed by the Information Technology Academic Advisory Group

1997—Received $1,160 from President Kirkpatrick's Information Technology Initiative to attend a workshop/seminar entitled "Visual Studio, the Art of Visual Basic Programming."

1997—Received travel funds ($425) to present an invited paper at the Acoustical Society of America conference at Penn State University (State College, PA)

1996—Received $500 from Core Curriculum funds to purchase 10 copies of Clip Creator computer software for the purpose of assisting Music Division faculty who teach Core Curriculum music courses with the creation and incorporation of multimedia materials into the class presentations.

1996—Received travel funds ($425) to make a group presentation with other members of the Institute for Music Research at the joint conference of the College Music Society and the Association for Technology in Music Instruction.

1996—Received travel funds ($350) to present results of my research at the 4th International Conference of Music Perception & Cognition at McGill University (Montreal, Quebec).

References available upon request

University of Minnesota
Curriculum Vita
February 2008

A. Personal Information

1. Name: James W. Bequette
   Rank: Assistant Professor
   Department: Curriculum & Instruction (C&I)
   Specialty: Art Education
   Status: Associate Member C&I Graduate Faculty

2. Office: 30A Peik Hall
   159 Pillsbury Drive SE
   Minneapolis, MN 55455
   612.625.5286

3. Home: (b)(6)

4. Education History:

   PhD 2006 Stanford University, Stanford, CA
   Major: Curriculum and Teacher Education, Arts Education
   Minor: Distributed coursework

   MA 2000 Stanford University, Stanford, CA
   Major: Curriculum and Teacher Education, Arts Education

   BFA 1975 Michigan State University, East Lansing, MI
   Major: Art Practice, Art education K-12 credentialing program
   Minor: Journalism (College of Communication Arts & Sciences)

   BA 1971 Michigan State University, East Lansing, MI
   Major: Advertising (College of Communication Arts & Sciences)

5. Employment History:

   2005- Assistant Professor, University of Minnesota, Minneapolis, MN

   2000-2005 Research Assistant, Carnegie Foundation for the Advancement of Teaching, Stanford, CA

   2000-2001 Research Assistant and Teacher, service learning intervention at three Bay Area continuation high schools, Stanford University Center for Research on Disease Prevention, Stanford, CA

   2000-2005 Evaluator of Arts Programs: Bay Area California Arts Project, San

	Jose, CA; Saint Mark's School, San Rafael, CA; Arts Council of Napa Valley, Napa, CA
1998-2000	E-Learning Consultant, Extempo Systems, Redwood City, CA
1985-1999	Teacher, Art, Communications, and other subjects, K-12, Round Valley Unified School District, Covelo, CA
1986-1999	Instructor, Studio Art and Communications, Mendocino College, Ukiah, CA
1979-1995	Graphic Artist, Yolla Bolly Press, Covelo, CA

B. Research and Scholarly Contributions

1. Refereed Journal Articles:

   1.1 Bequette, J. and Brennan, C. (In press). Advancing media arts education in visual arts classrooms: addressing policy ambiguities and gaps in art teacher preparation. *Studies in Art Education.*

   1.2 Bequette, J. (2007). Traditional arts knowledge, traditional ecological lore: the intersection of art education and environmental education. *Studies in Art Education 48(4)*, 360-374.

   1.3 Bequette, J. (2005). Renegotiating boundaries between authenticity and relevance when choosing content for an American Indian multicultural arts program. *Journal of cultural research in art education, 23*(1), 64-74.

2. Chapters in Books:

   2.1 Bequette, J. and Bjork, C. (2002). Research ethics and the scholarship of teaching and learning annotated bibliography. In Pat Hutchings (Ed.), *Ethics of inquiry: issues in the scholarship of teaching and learning.* Menlo Park, CA: Carnegie Foundation for the Advancement of Teaching.

3. Evaluation and Project Reports:

   3.1 Bequette, J., Moyer, P., Thibault, M. (2003). "The arts at Saint Mark's School." Report of the Evaluation Team for Saint Mark's School, San Rafael, CA.

   3.2 Bequette, J., Thibault, M. (2002). "Work in progress: Opus Two evaluation report." Report of the evaluation team for Bay Area California Arts Project and Art Education Program of the School of Art and Design, San Jose State University, San Jose, CA.

4. Manuscripts Under Review:

4.1 Bequette, J. *A model for changing Eurocentric schools: using the arts to shift sovereignty to a colonized community.* (Refereed journal article.)

4.2 Bequette, J. *Tapping a post-colonial community's cultural capital: empowering Native artists to engage more fully with traditional culture and their children's art education.* (Refereed journal article.)

5. Refereed Paper Presentations at Professional Meetings:

5.1 Bequette, J. (2007). "Respecting American Indian artists: inspiring continuance of traditional Native art forms." 90-minute solo session: Arts & Inquiry in the Visual & Performing Arts in Education SIG. American Educational Research Association Annual Meeting, April 2007, Chicago.

5.2 Bequette, J. (2007). "Traditional arts, traditional ecological lore: the intersection of art and science in culturally relevant American Indian craft curriculum. National Art Education Association, March 2007, New York.

5.3 Bequette, J. (2007). "How tapping an American Indian community's artistic capital empowers Native artists to engage more fully with traditional culture and their children's art education." National Art Education Association, March 2007, New York.

5.4 Bequette, J. (2006). "Emergent research benefiting both Native communities and their Indian and non-Indian research partners: three recent studies." Symposium organized for American Educational Research Association Annual Meeting, April 2006, San Francisco.

5.5 Bequette, J. (2006). "Increasing Native involvement in arts education: how Eurocentric schools become portals for carrying on tribal identities and accomplishments of California Indian artists." American Educational Research Association, April 2006, San Francisco.

5.6 Bequette, J. (2006). "Renegotiating boundaries between authenticity and relevance for American Indian arts education." National Art Education Association, March 2006, Chicago.

5.7 Bequette, J. (2005). "Tapping a community's cultural capital: learning through the arts when American Indians visit classrooms." American Educational Research Association, April 2005, Montreal, Canada.

5.8 Bequette, J. (2004). "The promise and problems of increasing American Indian representation in school arts programs." American Educational Research Association, April 2004, San Diego.

5.9 Bequette, J. (2003). "Accountability in arts education: a rationale for teaching American Indian and Alaska Native students about their artistic heritage." American Educational Research Association, April 2003, Chicago.

6. Grants:
Funded Grant Proposals:

6.1 August 2007
$250,000 – "Project Intersect: Where Anishinaabe arts overlap with standards-based curriculum." Co-Principal Investigator (with Jean Ness, Institute for Community Integration, CEHD). Arts in Education Model Development and Dissemination program, U.S. Department of Education, Office of Innovation and Improvement, Washington, DC.
(Funded: September 2007 to August 2008.)

6.2 May 2007
$3,000 – "Making public a problem in visual art teacher preparation: A need for a media arts certificate program." Summer Faculty Research Support, Department of Curriculum & Instruction, University of Minnesota, Minneapolis, MN.
(Funded: July 2007.)

6.3 December 2006
$7,000 – "In support of teacher action research: rethinking how youth critically respond to a museum collection of Mimbres pottery by asking 'Who owns contested Native artwork?'" President's Faculty Multicultural Research Award. Office of Vice President and Vice Provost for Equity and Diversity, University of Minnesota, Minneapolis, MN.
(Funded: July 2007.)

6.4 August 2006
$226,672 – "Project Intersect: Where Anishinaabe arts overlap with standards-based curriculum." Co-Principal Investigator (with Jean Ness, Institute for Community Integration, CEHD). Arts in Education Model Development and Dissemination program, U.S. Department of Education, Office of Innovation and Improvement, Washington, DC.
(Funded: July 2006 to August 2007.)

6.4.1 October 2006
$20,000 – "Project Intersect Where Anishinaabe arts overlap with standards-based curriculum." Compensatory award reinstating

similar amount deducted from original proposal. New total: $246,672. Arts in Education Model Development and Dissemination program, U.S. Department of Education, Office of Innovation and Improvement, Washington, DC.
(Funded: July 2006 to August 2007.)

6.5 May 2006
$1,200 – "'Stuff worth coming to school for': student perspectives of a culturally relevant American Indian arts curriculum." Summer Faculty Research Support, Department of Curriculum & Instruction, University of Minnesota, Minneapolis, MN.
(Funded: July 2006.)

C. Service Activities

1. University, College, Department, and Area Committee Assignments:
   College Level:
   1.1 2007-2008 – Licensed School Professionals (LSP) Block

   1.2 2007-2008 – Advisory Relations Task Force of LSP

   1.3 2006-2007 – Teacher Education Council (TEC)

   1.4 2006-2007 – Clinical Experiences Subcommittee of TEC

   Department Level:
   1.5 2007-2008 – Research Committee

   1.6 2006-2007 – Research Committee

2. Other Significant Service Activities:
   2.1 2007- present – Faculty advisor, National Art Education Association Student Chapter, University of Minnesota, NAEA affiliated organization for MEd, MA, and PhD students in CE+HD Art Education Programs. Organized with three UMN art education PhD students, spring 2007, University chartered September 2007.

   2.2 2006- present – Building a professional relationship with the Perpich Center for Art Education, the MN state agency responsible for improving K–12 programs and partnerships centered in the arts, including state standards for the visual and performing arts and other policy recommendations to the Board of Teaching and legislature.

   2.3 2007 – Invited member advisory committee Weisman Art Museum, University of Minnesota, in preparation for fall 2007 exhibit "Changing

Hands: Art Without Reservation Contemporary Native North American Art."

2.4 2006-2007 – Member of design team planning standards-based culturally responsive arts curriculum for K-8 students – School District 94 and the Fond du Lac Reservation Ojibwe School, Cloquet, MN. Serving as a non-paid art education advisor from September 2006 to June 2007 for local arts initiative.

3. Memberships in Professional Organizations:
   3.1 American Educational Research Association (AERA)
      3.1.1 Arts and Learning SIG
      3.1.2 Indigenous Peoples of North America SIG
      3.1.3 Arts & Inquiry in the Visual & Performing Arts in Education SIG
      3.1.3 Division K Teacher Education

   3.2 National Art Education Association (NAEA)
      3.2.1 NAEA Student Chapter Adviser, University of Minnesota

   3.3 Art Educators of Minnesota
      3.3.1 Higher Education Subcommittee

UNIVERSITY OF MINNESOTA

Twin Cities Campus

Center for Applied Research and Educational Improvement (CAREI)
College of Education and Human Development

360 Education Sciences Building
56 East River Road
Minneapolis, MN 55455-0364
Office: 612-624-0300
Fax: 612-625-3086
E-mail: careiweb@umn.edu
Web: cehd.umn.edu/CAREI

The Center for Applied Research and Educational Improvement (CAREI) was created in 1988 to conduct rigorous, unbiased evaluation research of innovative practices and policies for public education. It is an independent research and evaluation center in the College of Education and Human Development at the University of Minnesota. CAREI's mission is three-fold:

- Facilitating connections between organizations and groups serving the educational needs of children—schools, community, state and federal agencies—and the College;
- Conducting research and evaluation studies to provide empirical information about educational initiatives;
- Providing dissemination about recent research to educators and policy-makers in the use and development of new policies and practices.

There are approximately thirty public school districts who are members of the CAREI network. Representatives from all member-districts meet together with CAREI leaders four times per year to discuss recent research and to share ideas about collaborative research activities. Few, if any, universities in the U.S. have had this type of on-going relationship with K-12 education, where the primary focus has been on mutually-generated research.

To date CAREI has completed over 200 studies funded by Federal, state, local school district, and foundation grants in excess of $18M, and is staffed by a team of doctoral-level investigators, with support from Master's level staff, advanced graduate students, and specialized

fiscal clerical support staff. CAREI has complete access to the full array of resources available at the University of Minnesota, including highly specialized and diverse faculty, the latest equipment, facilities, advanced technology support, and use of all libraries and their wide-ranging capacities.

MINNEAPOLIS PUBLIC SCHOOLS
SPECIAL SCHOOL DISTRICT NO. 1

Research Evaluation & Assessment
807 NE Broadway
Minneapolis MN 55413

Minneapolis K-5 and K-8 Schools with 50% or More Poverty

DEMOGRAPHICS AS OF 02-22-2008

SCHOOL NAME	SOC PCT	ELL PCT	FRL PCT	TOTAL N
LAKE NOKOMIS COMM - KEEWAYDIN	52%	16%	56%	258
RAMSEY	77%	32%	67%	942
WAITE PARK	58%	24%	68%	414
HIAWATHA	67%	33%	70%	294
EMERSON	87%	53%	70%	564
PRATT	76%	23%	70%	187
PILLSBURY	72%	35%	72%	562
NORTHROP	74%	33%	72%	386
BRYN MAWR	81%	25%	72%	289
WHITTIER	81%	42%	72%	470
WINDOM	88%	51%	76%	374
LORING	76%	19%	77%	360
LONGFELLOW	78%	29%	78%	321
JENNY LIND	90%	25%	79%	425
SULLIVAN	86%	29%	81%	702
BANCROFT	83%	45%	81%	396
PARK VIEW	88%	3%	82%	298
JEFFERSON	91%	45%	84%	558
BETHUNE	94%	6%	85%	430
SHERIDAN	89%	23%	86%	680
HALL	96%	8%	87%	385
LUCY LANEY	96%	6%	87%	621
LYNDALE	91%	52%	88%	375
ANISHINABE	99%	0%	90%	313
CITYVIEW	97%	14%	91%	598
HMONG INTERNATIONAL ACADEMY	100%	76%	91%	297
NELLIE STONE JOHNSON	99%	30%	93%	709
GREEN CENTRAL PARK	98%	58%	94%	531
ANDERSEN OPEN	97%	55%	95%	734
ANDERSEN ELEM	97%	58%	96%	474
TOTAL	**12092**	**5045**	**11388**	**13947**

PR/Award # U351C080032

FACETS: Focus on Arts, Culture and Excellence for Teachers & Students

Letter of Intent

This is a Letter of Intent between Minneapolis Public Schools (MN Special District #1), grantee, and Drs. Bequette and Clover, representatives of the University of Minnesota Art Education Program for the purpose of information related to implementing the Arts Educators Professional Development project in schools having poverty rates of at least 50%.

This Letter of Intent stipulates Minneapolis Public Schools is the designated applicant member of this grant partnership and is responsible for

1. The use of all grant funds; and,
2. Ensuring that the project is carried out by the group in accordance with Federal requirements.

In exchange for specific funding delineated in the grant proposal, Drs. Bequette and Clover and a University of Minnesota Art Education Program graduate student to be named will:

1. Serve as liaisons to the resources of the University of Minnesota Art Education Program (and possibly others in the Department of Curriculum and Instruction).
2. Serve as resources to teachers during curriculum implementation and online in the small learning communities.
3. Provide expertise in designing new Minnesota standards-based art curriculum development

James W Bequette

Name: James W. Bequette
Title: Assistant Professor, Art Education
Department of Curriculum and Instruction
University of Minnesota
College of Education + Human Development

Date: February 26, 2008

FACETS: Focus on Arts, Cultures, and Excellence for Teachers & Students

Letter of Intent

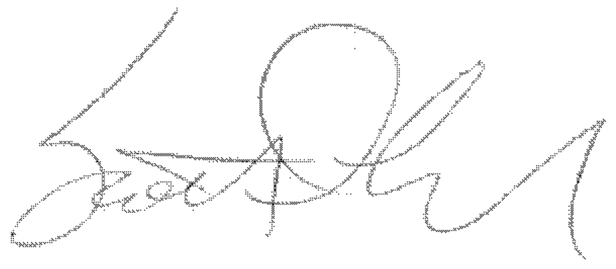
This is a letter of Intent between Minneapolis Public Schools (MN Special District #1), grantee, and Dr. Scott D. Lipscomb, representative of the University of Minnesota Music Education division for the purpose of information related to implementing the Arts Educators Professional Development project in schools having poverty rates of at least 50%.

This Letter of Intent stipulates the Minneapolis Public Schools is the designated applicant member of this grant partnership and is responsible for

(1) The use of all grant funds; and,
(2) Ensuring that the project is carried out by the group in accordance with Federal requirements.

In exchange for specific funding delineated in the grant proposal, Dr. Lipscomb will supervise a guided internship program within the Minneapolis Public Schools system, providing opportunities for students in the University of Minnesota Music Education division, including:

- Training and experience related to arts education and practice for teachers and support staff in each project site;
- Project personnel
- On-site implementation of project activities as outlined in the proposal



Name: Scott D. Lipscomb
Title: Associate Professor & Division Head
Music Education & Music Therapy
UMN School of Music

February 24, 2008
Date

FACETS: Focus on Arts, Culture and Excellence for Teachers & Students

Cohort Schedule by Fiscal Year

Color Key:

Fiscal YR 1: October 2008 - September 2009
Fiscal YR 2: October 2009 - September 2010
Fiscal YR 3: October 2010 - September 2011

	Pilot Group/Cohort 1	Cohort 2	Cohort 3-
Introductory Institute	January-09		
Living & Learning in Poverty	January-09		
Self & Group Expression: African Americans	February-09		
Self & Group Expression: Hmong	March-09		
Self & Group Expression: Chicano/Latino	April-09		
Self & Group Expression: Somali	May-09		
Summer Institute/Introductory & Experienced	June-09	June-09	
Fall Institute	August-09	August-09	
Living & Learning in Poverty	October-09	October-09	
The English Language of Art and Music (reaching ELLs)	November-09	November-09	
Self & Group Expression: American Indian	December-09	December-09	
Study Group/Collaborations/Action Research (if for Perf Pay)	Jan 2010- June 2010		
Introductory Institute			January-10
Living & Learning in Poverty		January-10	January-10
Self & Group Expression: African Americans		February-10	February-10
Self & Group Expression: Hmong		March-10	March-10
Self & Group Expression: Chicano/Latino		April-10	April-10
Self & Group Expression: Somali		May-10	May-10
Summer Institute/Introductory & Experienced		June-10	June-10
Fall Institute		August-10	August-10
Study Group/Collaborations/Action Research (if for Perf Pay)		September-10	
Study Group/Collaborations/Action Research (if for Perf Pay)		Oct -10 - Feb. - 11	
Living & Learning in Poverty			October-10
The English Language of Art and Music (reaching ELLs)			November-10
Self & Group Expression: American Indian			December-10
Study Group/Collaborations/Action Research (if for Perf Pay)			Jan 2011 - May 2011
Living & Learning in Poverty			
Self & Group Expression: African Americans			
Self & Group Expression: Hmong			
Self & Group Expression: Chicano/Latino			
Self & Group Expression: Somali			
Summer Institute/Introductory & Experienced			
Study Group/Collaborations/Action Research (if for Perf Pay)			

* MPS will cover the costs of facilitation for the final cohort past the end of the grant from (Oct-Dec 2011)

Cohort 4
June-10
August-10
October-10
November-10
December-10
January-11
February-11
March-11
April-11
May-11
June - 11 - Sept. 11
Oct. 2011 - Dec 2011*

Comprehensive Arts Plan, 2006-2009
Minneapolis Public Schools (MPS)
May 2006

For more information, contact:

Pat Teske

Fine Arts Coordinator

Minneapolis Public Schools

Telephone: (612) 668-5346

E-mail: Pat.Teske@mpls.k12.mn.us

Uve Hamilton

Arts for Academic Achievement Program Manager

Minneapolis Public Schools

Telephone: (612) 668-5313

E-mail: Uve.Hamilton@mpls.k12.mn.us

Department of Curriculum and Instruction

Minneapolis Public Schools

807 Northeast Broadway

Minneapolis, Minnesota 55413-2332

http://www.mpls.k12.mn.us

Publication Production Team:

Producers:	*Uve Hamilton*, *Pat Teske*, and *Cheryl Paschke*, Former MPS Fine Arts Curriculum Specialist
Copyeditor:	*Margaret Hasse*
Design:	*Xuan Vu*, MPS Communications and Public Affairs

PR/Award # U351C080032

ABOUT THE COMPREHENSIVE ARTS PLANNING PROGRAM IN MINNEAPOLIS PUBLIC SCHOOLS

A clear vision and careful planning promotes success

Minnesota's Comprehensive Arts Planning Program (CAPP) is funded by the Minnesota legislature and managed by the Perpich Center for Arts Education and the Minnesota State Arts Board. Since 1983, CAPP has been providing assistance to selected Minnesota public school districts as they plan and implement all-inclusive preK-12th grade school Arts programs. Over 230 school districts have improved their local Arts programs in dance, literary arts, media arts, music, theater and visual art because of the careful planning processes promoted by CAPP.

Minneapolis Public Schools, with the approval of former superintendent Carol Johnson, applied and was accepted into the State's Comprehensive Arts Planning Program in spring 2003. CAPP granted Minneapolis Public Schools funds and provided technical assistance through workshops, site visits, resource materials, and leadership training. As required, between 2003-05 a broad-based committee of educators in Minneapolis Public Schools and community members advised on the content of the Plan. The names of the Minneapolis CAPP Committee are in the Acknowledgements. As required by the State, Minneapolis Public Schools completed its written Comprehensive Arts Plan in 2005-06 and the School Board accepted it in 2006.

PR/Award # U351C080032

TABLE OF CONTENTS

Introduction .....Page 1

Executive Summary 2

1. Minneapolis Public Schools
   and Our Strong Arts Track Record 4
2. Current Status of the Arts for Students 7
3. Arts Vision, Mission, 3-Year Goals and Strategies..... 15
4. Comprehensive 3-Year Plan Implementation..... 17
5. Access to Arts Learning in Our Schools 31

Acknowledgements 33

PR/Award # U351C080032

INTRODUCTION

The Arts Inspire

We know that the Arts have intrinsic value. The Arts engage, inform, record, transform. And they inspire.

We also know that the Arts are valuable for the sake of education – they leaven students' process of learning to read, write and speak; they illustrate the skills and concepts of math, science and social studies; they manifest the strengths humans need to become whole and healthy citizens.

The Arts are vital to students in Minneapolis Public Schools, as this Arts Plan describes. There is much to celebrate. There is also much to be done in the years ahead, as this Arts Plan emphasizes.

We believe in collaborative innovation within our District and with the community. Collaboration helps us learn from each other, grow as individuals and organizations, and pour our energies into students. The collaborative spirit that comes from planning, doing, and celebrating arts learning energizes school staff, families and the city at large.

By working together as a whole community on the crucial strategies in this plan, we can strengthen learning in and through the Arts for student success in Minneapolis Public Schools. That success will reap dividends in students' lives and in the life of our city for years to come.

As we educate the children of Minneapolis for a world changing rapidly from the one in which we were raised, we stay mindful of their needs. "The future belongs to a very different kind of person with a very different kind of mind," writes Daniel Pink[1], independent business analyst and national cultural commentator. The evolving world needs "creators and empathizers, pattern recognizers and meaning makers. These people – artists, inventors, designers, storytellers, caregivers, consolers, big picture thinkers — will now reap society's richest rewards and share its greatest joys."

---

[1] Pink, Daniel H. *A Whole New Mind: Moving from the Information Age to the Conceptual Age*, Riverhead Books: 2005, p. 10.

PR/Award # U351C080032

EXECUTIVE SUMMARY

Equity, excellence, and accountability in the Arts for our Students

We believe wholeheartedly in the capacity of all our students to learn. We believe that the diversity among nearly 38,000 students in Minneapolis Public Schools is a great asset. This positive feature of our District can make our schools and our communities vibrant places where people learn from one another, grow and create. We believe that the arts bring joy, teach us about ourselves, and give voice to people's many viewpoints, struggles, and dreams. The Arts are and must remain an essential component of a free and equitable society, and therefore of public education for all.

Minneapolis Public Schools has a long-standing reputation of access, excellence and innovation in Arts learning for students. Over the past decade, District challenges related to student needs, leadership change, financial pressures, and federal requirements have loomed large. We continue to provide some outstanding Arts programs at the District level and in schools. Minneapolis will not keep its position as an Arts leader, however, unless steps are taken to reverse the growing inconsistencies and inequities in the Arts, particularly in the availability of instruction that enables students to meet the State Arts standards.

A compelling vision will galvanize change. Our vision is that the Arts – *visual art, dance, music, theater, and media arts – engage all students in the Minneapolis Public Schools, enabling them to learn and find success, meaning, and understanding of themselves and others throughout their lives.*

The Minneapolis Public Schools Comprehensive Arts Plan (CAP) presents a vision for K-12 Arts education and a three-year implementation plan toward student achievement of State Arts standards and District graduation requirements. The Plan builds on current MPS Arts program strengths and contemporary research and data on the benefits of the Arts in student learning. It provides strategies to address areas of inequity and weakness in school Arts programs. Commitment to the Plan will ensure equity, excellence and accountability in Arts programs for students across the District.

The Plan sets achievable 3-year goals and provides a detailed agenda to systematically improve and evaluate process toward high quality instruction that ensures:

1. ALL STUDENTS K-12 receive comprehensive, culturally responsive, discipline-based arts education based on State Academic Standards;
2. ALL STUDENTS experience learning that is arts integrated, culturally responsive and cross-disciplinary, and is aligned with State Academic Standards; and
3. ALL STUDENTS experience community arts resources that provide exemplars of high quality work and performance and venues for student performance and exhibition.

PR/Award # U351C080032

While the Plan articulates specific action steps, it is also suitably flexible to adjust and align with the District's plans and policies as they evolve and are implemented. The CAP implementation will also remain flexible dependent upon the level of available funding.

The Comprehensive Arts Plan grew deep and broad from discussion, planning, assessment, and knowledge of the local and national Arts education field. District Arts leaders, MPS educators, and representatives from the arts community served on the CAP Committee and advised on the directions in the Plan.

Fortunately, the District's many colleagues from our community not only advise on plans, they act to support implementation. We don't have to do all the work alone! We exist in an arts-rich community and are enriched by partnerships. Many partners from outside the school system give artistic expertise and financial resources to make our job of educating students in the Arts easier and better.

The Plan envisions even more partnerships, and more collaboration and connections within the District among Arts leaders and District educational programs and initiatives, such as improved teacher practice. Separate Arts program strands will work together to reinforce mutual goals and make sturdier outcomes. The Plan speaks of the commitment of an Arts Collaborative Team. The Team will help bring all the valuable pieces and best practices together and use them in an integrated fashion to make a profound influence on students, teachers, and educational reform. The time is ripe to do this. All key ingredients are in place: District leadership, adequate stability in the school system, vision, strong collegiality, and the will to move ahead.

The hope is high, the energy is strong to carry out the Plan and ensure all schools and students in Minneapolis Pubic Schools have adequate resources to make the Arts available to all.

PR/Award # U351C080032

1- MINNEAPOLIS PUBLIC SCHOOLS AND OUR STRONG TRACK RECORD IN THE ARTS

Every student in the nation should have an education in the arts."

- This is the opening statement of "The Value and Quality of Arts Education: A Statement of Principles," a document from the nation's ten most important educational organizations, including the American Association of School Administrators, the National Education Association, the National Parent Teacher Association, and the National School Boards Association.

- Charles Fowler
Every Child Needs The Arts

We inspire learning

Minneapolis Public Schools (MPS) is living up to the challenge of rapid institutional change. Diminishing resources, more diverse demographics, and declining enrollments require outstanding leadership and clear plans for the future. Even in the midst of change, there are some constants. The most important is the invariable need for an excellent, equitable education system inspiring all students to learn and achieve their full potential, including in the Arts.

Minneapolis Public Schools is among the largest districts in the State of Minnesota. Our student population of nearly 38,000 is highly diverse, with more than 90 languages spoken in homes. Most district communications are printed in English, Hmong, Spanish and Somali.

2005-06 Student Demographics

TOTAL STUDENTS	**37,865**
Free/Reduced Lunch	25,294 (68.8%)
English as a Second Language	9,000 (23.7%)
Special Education	6,053 (15.9%)
American Indian	1,573 (4.1%)
African American	5,837 (41.8%)
Asian American	4,114 (10.9%)
Hispanic American	5,826 (15.4%)
White American	10,515 (27.8%)

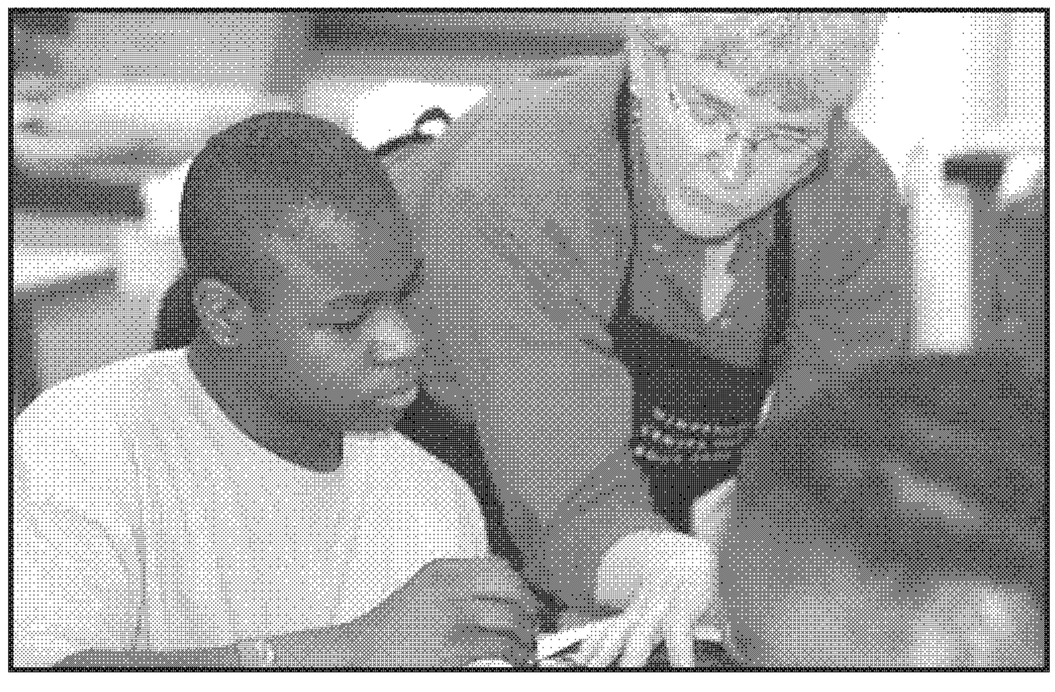
All across the district, we are adapting to change while still keeping the focus where it belongs: on the education of Minneapolis youth. District Arts leaders join other people in our great institution to facilitate strategic flexible and farsighted plans to serve the educational needs of students now and into the future.

Standards based instructional programs

The academic programs of public schools in Minneapolis prepare students to meet state and national standards and support them to achieve their personal best. Research shows a close association between Arts learning and student success.

PR/Award # U351C080032

Minneapolis Public Schools provides high quality Arts experiences for our students through:



- **Arts specialist instruction**

  Licensed Arts specialists provide a crucial foundation of standards-based instruction in the Arts.

- **Arts integration**

  Teachers in all disciplines use the tools and processes of the Arts to engage students and help them find meaning and make linkages across content areas.

- **Artists and arts organization community partnerships**

  Teaching artists and arts partnerships energize teachers and students, connect learning to the wider community, and demonstrate quality work in the Arts.

Great tradition of Arts programming and of collaborating with our community

The tradition of innovation and commitment to Arts education in Minneapolis Public Schools is longstanding and robust. Here are some outstanding examples.

1975	We are the first public school district in the nation to employ a full-time poet-in-the-schools.
1980's	Our Urban Arts Program is validated for export nation-wide.
1990's	The District begins dance education programs even before dance becomes a licensed teaching area.
1995	The district adopts standards-based reform and establishes content standards for the visual and performing Arts grades K-12.
1996	Minneapolis Public Schools partners with Saint Paul Public Schools and Perpich Center for Arts Education to create Minnesota Arts & Education Partnership (MA&EP) that cultivates long-term partnerships between schools, artists and Arts organizations.
1997	Our partnership with Perpich Center for Arts Education leads to the start-up of another major arts initiative, Arts for Academic Achievement (AAA), financed in part by the Annenberg Foundation. This ongoing MPS program accelerates the academic performance of students through Arts-based and Arts-integrated learning.

PR/Award # U351C080032

2000 National Endowment for the Arts supports "A Choice of Weapons," a media arts and media literacy initiative in our schools, 2000-04.

2001 MPS receives a highly competitive United States Department of Education grant from the Arts Education Model Development and Dissemination program for "Artful Teaching & Learning," a project in conjunction with Perpich Center, 2001-05.

2003 MPS is awarded another U.S. Department of Education grant for "Mirrors & Windows" professional development program for Arts educators in high poverty schools.

2006 Three years of planning result in a Comprehensive Arts Plan for Minneapolis Public Schools. In this same year, the high school Arts requirement in MPS goes into effect.

Minneapolis Public Schools has reaped great benefits from ongoing partnerships with the Twin Cities' vibrant Arts community and the City of Minneapolis. The names of the many Arts organizations that commit resources and energy to students and schools in our District appear in Section 2 of this Plan – Current Status.

PR/Award # U351C080032

"Participation in the arts is a wonderful way to develop a range of intelligences in children."

- Howard Gardner, quoted in *Critical Links: Learning in the Arts and Student Academic and Social Development*, Richard Dease, *ed. Arts Education Partnership*, 2002. p. 154

Teaching and Learning **in** *the Arts*

The Minnesota Academic Standards define the Arts as visual art, dance, music, theater, and media arts, and require that the Arts be taught K-12. Beginning with the class of 2006, Minneapolis Public Schools' graduation requirements include the Arts. This is ahead of the Minnesota Arts graduation requirement that takes effect in 2008.

Arts instruction essential for a sound foundation

School districts with outstanding programs employ highly qualified Arts teachers to provide consistent, sequenced Arts learning experiences for students. Minneapolis Public Schools Arts teachers are highly qualified and provide standards-based instruction. Arts staffing and programming rose between 1995-2003 due to increasing enrollment and school and community expectations and support. Unfortunately, subsequent years of declining enrollments, reduced budgets, and federal priorities have taken a toll. Arts programming across the district is no longer equitable.

Some schools have eliminated Arts programs, particularly in visual art and instrumental music. Many schools have reduced Arts positions resulting in inconsistent delivery of curriculum. Independent fundraising allows some schools to maintain Arts programs, but sequential Arts instruction is compromised at schools with limited community resources.

In 2005-06, 134 Arts teachers served students at the majority of school sites. However, 8 schools did not have a general music educator, and 10 schools had no visual art educator. One school had no Arts staffing. In only a few schools, specialist teachers offer dance, theater and media arts instruction.

Instruction provided by part-time or full-time Arts specialists

TYPES OF ARTS INSTRUCTION	Number of Schools, based on 64*
General Music and Choir	56
Instrumental Music	41
Visual Art	54
Dance	4
Theater	3

**64 is the number of regular elementary, middle and high schools. It does not include the many special learning sites operated by the District. See Section 5 for more information on Arts instruction and on Arts integration by geographic area and school.*

PR/Award # U351C080032

A strength of music instruction in Minneapolis Public Schools is that children can participate in instrumental music even when families can't afford a musical instrument. The District provides instruments and operates its own instrument repair shop. In 2005, a fundraising relationship with Clear Channel Worldwide – the School Arts Project – augmented District monies to purchase, repair and provide instruments. In 2006, VH1 Save the Music Foundation began a collaboration with the District, resulting in reinstatement of instrumental music programs at 2 schools.

Real art work for real audiences: Viva City

Viva City, the annual District Arts festival, is one of the spectacular ways we support and showcase the achievements of our students in the visual and performing Arts. The Viva City Concert at Orchestra Hall includes citywide and specialty groups that demonstrate the depth and breadth of choral music, band, orchestra and dance at our schools. The Viva City visual art show exhibits a variety of two- and three-dimensional artwork.

In 2005, over 500 students in the performing arts concert played to a standing-room-only audience. In the grand finale, a massed chorus accompanied by an orchestra of MPS music teachers, staff, community members and arts partners, performed *Finlandia*, which was conducted by Minnesota Orchestra Music Director Osmo Vänskä. In 2006, University of Wisconsin-River Falls, North Central University, University of Minnesota-Mankato, and Minnesota Orchestra supplied guest conductors for Viva City. Zenon Dance Company was the guest choreographer.

Viva City motivates students, inspires teachers, and captivates audiences in and beyond the schools and their communities. Local cable access broadcasts the event.

Arts educator professional development: Mirrors & Windows

Mirrors & Windows, a professional development program, strengthens Arts teaching to increase student success. 103 Minneapolis Arts specialists, K-12, in high poverty schools[1] currently participate in Mirrors & Windows. The United States Department of Education awarded the Minneapolis Public Schools a three-year project grant enabling us to create the program in 2003.

---

[1] Schools with 75% or more students eligible for free and reduced price lunches.

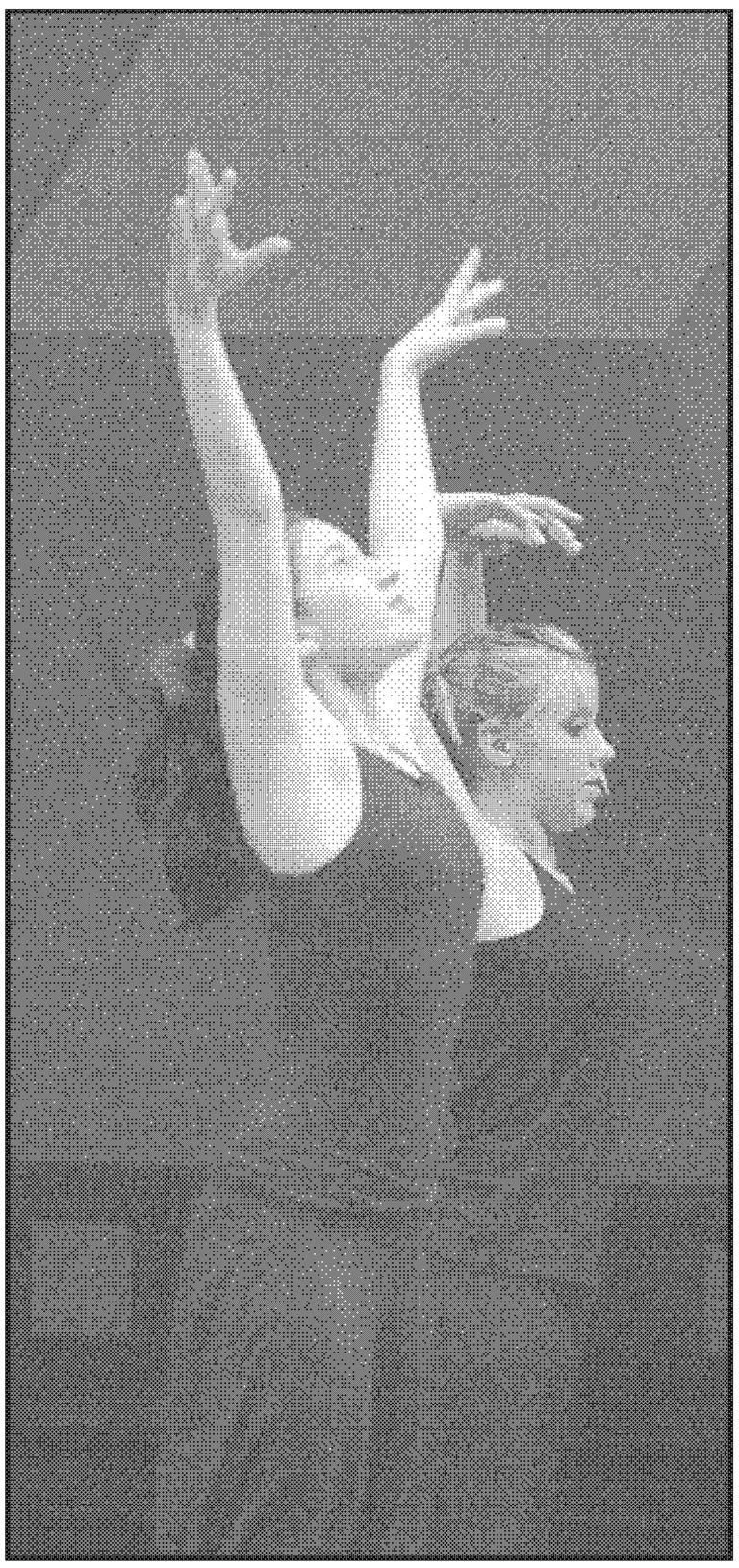
PR/Award # U351C080032

Community expectations for Arts learning

The wider Minneapolis community values education in the Arts for all students as an indicator of quality of life here. Two principles in the current Minneapolis Plan[2] are relevant to Arts programs in the schools. They focus decision-making on areas to improve: raise the graduation rate in Minneapolis Public Schools and increase the number of high school students participating in the visual and performing Arts.

Arts learning is also emphasized in another policy document of the City. The Minneapolis Arts and Culture Plan[3] defines the role of the City in supporting Arts and culture and the role of Arts and culture in accomplishing the City's broader goals. The Plan proposes that the City adopt lifelong learning in the Arts as a core value, advocate for the value of Arts education, and integrate education and Arts education into the City's legislative agenda. One of the key recommendations in the Plan is "Preserve and strengthen arts education opportunities for Minneapolis youth."

Urgent needs in Arts instruction



District wide equity and access in Arts instruction and resources for all students and all schools must receive renewed attention. The community expects that Arts education be provided in Minneapolis Public Schools and the State mandates it. The right of students is even greater because an arts education advances opportunities for their current and future success.

The following urgent needs pertain to learning in the Arts:

- Rebuild and uniformly structure Arts courses and programs across the District
- Reinstate instrumental music teaching positions
- Establish funding for the highest quality Arts course offerings and opportunities
- Increase the use of technology in the Arts to attract and maintain participation of students outside of traditional school performance offerings

---

[2] Between 2003-05, the City Council developed the Minneapolis Sustainability Plan with community input and adopted its 23 sustainability indicators or areas to improve as part of the Minneapolis Plan.

[3] The 10-year Minneapolis Arts and Culture strategic plan was written in 2005 by the Minneapolis Arts Commission.

PR/Award # U351C080032

Teaching and Learning **through** *the Arts*

The Arts are intrinsic to the social, cognitive, and personal development of every child. Students benefit substantially when Arts experiences occur not only in but also beyond the arts specialists' classrooms. The Arts connect in natural and meaningful ways to learning in other content areas, such as reading, math, science and social studies. Through inquiry, these connections can lead to deeper understanding across disciplines. This is referred to as learning through the Arts. Arts integration is another term for this cross disciplinary teaching and learning.

Innovative and effective: Arts for Academic Achievement

Arts for Academic Achievement, a nationally recognized arts integration program, strives to make arts integrated learning integral to classroom instruction in Minneapolis Public Schools. The purpose is to improve teacher practice and increase student academic achievement. Arts for Academic Achievement will celebrate its tenth anniversary year in 2006-07.

The program promotes the Arts as tools to engage students and propel them to greater commitment to rigorous learning in school and likelihood of life success. Students and teachers collaborate with diverse artists in theater, dance, visual art, music, creative writing, and media arts on projects that create "Arts-rich" classrooms and schools. Through theatre and storytelling, reading comes alive. Photography and media arts turn social studies units into participatory investigations. Drumming fosters concentration and teamwork in classroom communities.

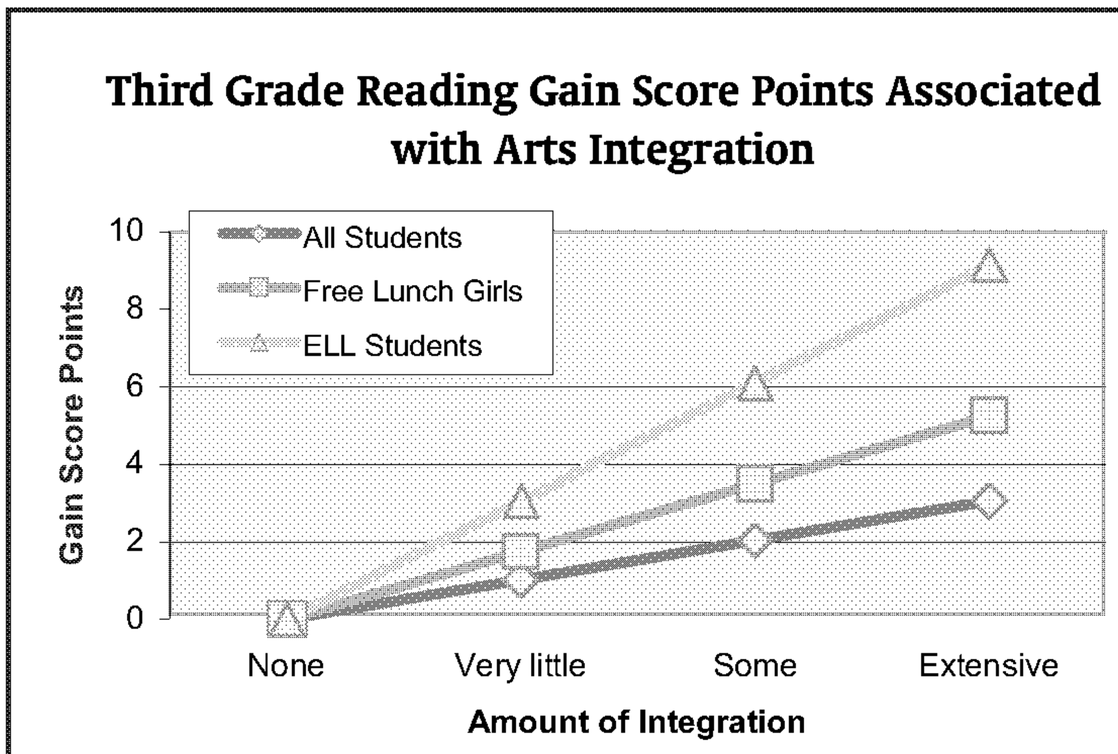
Arts for Academic Achievement (AAA) supports school teams that determine the assets and needs of their students, the resources and challenges of the school, and how and where the Arts will make the largest impact in the curriculum. AAA is a support system to facilitate in-depth projects tailored to the circumstances of the schools. In 2005-06, 37 schools participated in the program.

Research demonstrates effect on teachers and students

The Center for Applied Research and Educational Improvement (CAREI) at the University of Minnesota has been studying Arts for Academic Achievement since the program's inception in 1997. CAREI concludes that Arts for Academic Achievement has a positive impact on teachers, students, schools,

PR/Award # U351C080032

and the community[4]. Teachers develop their skills by using strategies based in the arts that provide new pathways for students to learn. The Arts help students make meaning as they create, perform, and respond to knowledge across content areas. Better attendance and behavior results from experiences where students are creatively involved in their own learning. The influence on test scores of underperforming students is particularly encouraging.



This chart shows increases in student achievement in AAA schools on a standardized Northwest Area Levels Test (NALT) in reading. Students with extensive arts integration improve more than other students. Girls receiving Free Lunch improve even more. Students who are English Language Learners (ELL) achieve at a much-accelerated rate in arts integrated classrooms.

2003 Research on Arts for Academic Achievement

Sustaining Arts for Academic Achievement

Arts for Academic Achievement is sustained through a public-private fundraising partnership with Achieve!Minneapolis, a non-profit organization. The District continues to provide funds that local and national foundations, federal grants, and individual contributions augment. In 2004-2005 the AAA "*Report to the Community*" acknowledged over 120 contributors.

Visual Thinking Strategies

Visual Thinking Strategies (VTS) in Minneapolis operates under the umbrella of AAA. VTS is a visual arts program for elementary and middle school students that uses art to develop thinking, communication skills, and visual literacy. A VTS program facilitator provides professional development to teachers in 21 MPS schools in 2005-06.

[4] Ingram, D., Seashore, K., Arts For Academic Achievement: Summative Evaluation Report, 2003, Center for Applied Research and Educational Improvement, College of Education and Human Development, University of Minnesota.

PR/Award # U351C080032

Whole school initiatives in Arts integrated learning

Schools that value arts integration as an important element of all students' learning experience will seek resources to realize that vision. Whole school arts integration efforts transform learning and the entire school environment through the Arts.

In the recent past, 2 schools in the District received Comprehensive School Reform Program grants to use the Arts thoroughly to meet school improvement goals: Whittier School (2002-05) and Sheridan Global Arts Magnet (2003-06). Currently, Bethune School benefits from a grant from the Cargill Foundation (2004-08) that supports a partnership with Stages Theatre Company to increase student literacy through theater. Ramsey International Fine Arts School works with New England Conservatory of Music's Learning Through Music program to integrate music across disciplines.

Community Arts Collaborations and Resources

The generous involvement and creative know-how of people and organizations in the community greatly enhance Minneapolis Public Schools and its schools, teachers, and students.

Many partners – estimated at over 5,000 artists, Arts organizations, and volunteers in the Arts – worked with schools throughout the District in 2005-06. These artists, arts administrators, and advocates help the District support learning and student enrichment. They act as mentors. They demonstrate diverse art forms and cultures, enlarge young people's understanding of the community and build bridges between classroom and real-life learning. Here are Arts partners and programs they provide:

- American Swedish Institute – Arts based and Arts integrated programs for students
- Articulture – Arts based and Arts integrated programs for students
- ArtStart – Arts based and Arts integrated programs for students, and Arts materials
- Bakken Library and Museum – Arts integrated programs for students
- Bell Museum of Natural History – Arts based and Arts integrated programs for students
- Calhoun Square – support and venue for Viva City art exhibition

PR/Award # U351C080032

- Children's Theatre Company – Neighborhood Bridges
- Chinese American Association of Minnesota – Arts based and Arts integrated programs for students
- CLIMB Theatre – Arts based and Arts integrated programs for students
- College of Visual Art – coaching for Arts integration, pre-service teaching artists
- COMPAS – Arts based and Arts integrated programs for students
- City of Minneapolis – MOSAIC Celebration of Arts and Culture
- East Side Neighborhood Services – Arts based and Arts integrated programs for students
- Givens Foundation for African American Literature – Arts based and Arts integrated programs for students
- Hennepin Theatre Trust - Arts based and Arts integrated programs for students
- Highpoint Center for Printmaking – Arts based and Arts integrated programs for students
- Homewood Studio – Arts based and Arts integrated programs for students
- Illusion Theater – Arts based and Arts integrated programs for students
- Immigrant and Indigenous Artists of Human Rights Arts Collective – Arts based and Arts integrated programs for students
- In the Belly Collective – Arts based and Arts integrated programs for students
- In the Heart of the Beast Puppet and Mask Theatre – Arts based and Arts integrated programs for students
- Interactive Theater – Arts based and Arts integrated programs for students
- Intermedia Arts – Arts based and Arts integrated programs for students
- Juxtaposition Arts, Inc. – Arts based and Arts integrated programs for students
- Kennedy Center Partners in Education with Saint Paul Public Schools and Ordway Center for the Performing Arts – professional development for teachers and teaching artists
- Location Images – technical support for programs
- The Loft – Arts based and Arts integrated programs for students
- MacPhail Center for Music – Arts based and Arts integrated programs for students
- Margolis Brown Company – Arts based and Arts integrated programs for students
- Minneapolis Arts Commission – Arts policy development, planning and advocacy
- Minneapolis Institute of Arts – Visual Thinking Strategies (VTS)
- Minnesota Advocates for Human Rights – Arts integrated programs for students
- Minnesota Center for Book Arts – Arts based and Arts integrated programs for students
- Minnesota Center for Photography – Arts based and Arts integrated programs for students
- Minnesota Chorale – Arts based programs for students
- Minnesota Citizens for the Arts – advocacy for the Arts
- Minnesota College of Art and Design – support for pre-service teaching artists
- Minnesota Dance Theatre – Arts based and Arts integrated programs for students
- Minnesota History Center – Arts integrated programs for students
- Minnesota Humanities Commission – Arts based and Arts integrated programs for students and professional development for teachers
- Minnesota Opera – Arts based and Arts integrated programs for students

PR/Award # U351C080032

- Minnesota Orchestra – Young People's Concerts, Project UPbeat, Adopt-a-School and partnership for Viva City
- Minnesota Sinfonia – Arts based programs and performances for students
- Minnesota Spoken Word Association – Arts based and Arts integrated programs for students
- Minnesota State Arts Board – grants to schools for artists in education
- Mixed Blood Theatre – Arts based and Arts integrated programs for students
- Ordway Center for the Performing Arts – Ordway Performing Arts Classrooms, professional development for teachers, and teaching artists
- Patrick's Cabaret – performance venues for students
- Phillips Community Television – Arts based and Arts integrated programs for students
- Penumbra Theatre – Arts based and Arts integrated programs for students
- Perpich Center for Arts Education – Arts and Schools as Partners (ASAP), Partners: Arts and Schools for Students (PASS), and Comprehensive Arts Planning Program (CAPP)
- Project SUCCESS and its 15 theater partners – Arts based, arts integrated programs and performances
- Red Eye Collaboration – coaching for Arts integration, Arts based and Arts integrated programs for students
- SASE: The Write Place – Arts based and Arts integrated programs for students
- Science Museum of Minnesota – Arts integrated programs for students
- St. Paul Chamber Orchestra – CONNECT program
- St. Paul Neighborhood Network – Arts based and Arts integrated programs for students
- Stages Theatre Company – Arts based and Arts integrated programs for students
- Stepping Stone Theatre for Youth Development – Arts based and Arts integrated programs for students
- Tapestry Folk Dance – Arts based and Arts integrated programs for students
- Teatro del Pueblo – Arts based and Arts integrated programs for students
- Textile Center of Minnesota – Arts based and Arts integrated programs for students
- The Good Boys – Arts based and Arts integrated programs for students
- Theatre Mu – Arts based and Arts integrated programs for students
- VocalEssence – Arts based and Arts integrated programs for students
- VSA-MN – Arts based and Arts integrated programs for students with disabilities
- Walker Art Center – Writing through Art, Arts based and Arts integrated programs for students
- Weisman Art Museum – Artful Writing, Arts based and Arts integrated programs for students
- Young Audiences of Minnesota – visual and performing Arts programs
- Zenon Dance Company and School – Arts based and Arts integrated programs

PR/Award # U351C080032

3- ARTS VISION, MISSION, 2006-09 GOALS, OUTCOMES AND STRATEGIES

Vision

The Arts – visual art, dance, music, theater, and media arts – engage all students in the Minneapolis Public Schools, enabling them to learn and find success, meaning, and understanding of themselves and others throughout their lives.

Mission

All students in Minneapolis Public Schools achieve academically in and through the Arts.

GOAL 1:
Ensure districtwide EQUITY of Arts programs for students.

OUTCOME:

All school sites preK-12th grade provide consistent, sequential Arts education and integrate the Arts across curricula.

STRATEGIES:

1.1 Affirm Board of Education commitment to equity of Arts education programs for all students.

1.2 Provide the impetus to assure that all students learn the essential knowledge, concepts, processes and skills in the Arts as required by the State of Minnesota.

1.3 Advance Arts integration for all students to create natural and meaningful connections across content areas.

PR/Award # U351C080032

GOAL 2:

Ensure EXCELLENCE in education in and through the Arts for all students.

OUTCOME:

All students preK – 12th grade achieve to high standards through rigorous, sequential, comprehensive education in and through the Arts.

STRATEGIES:

2.1 Foster best practices and policies in comprehensive Arts education programs in and through the arts in all schools.

2.2 Cultivate learning environments that are culturally responsive and build community.

2.3 Connect students and teachers to the artistic and cultural resources of their communities.

2.4 Provide teachers with high quality professional development that exemplifies and uses research-based practices from the field of Arts learning.

2.5 Advocate, acknowledge and celebrate student achievement in and through the Arts.

GOAL 3:

Maintain ACCOUNTABILITY to the Comprehensive Arts Plan (CAP)

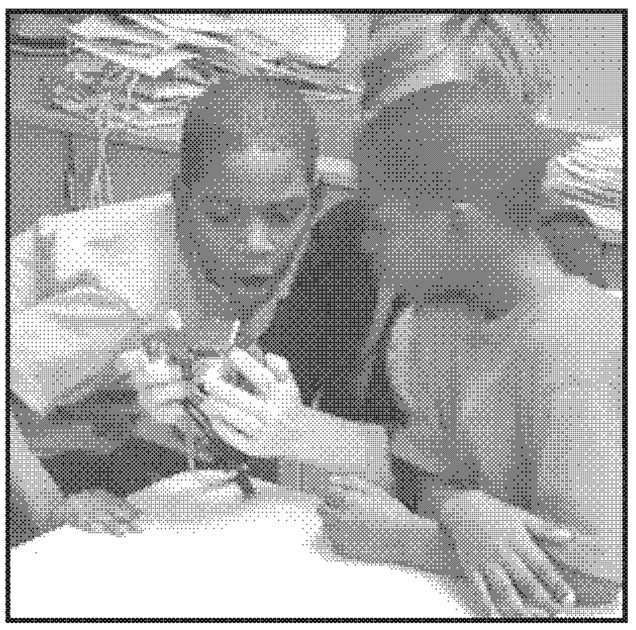
OUTCOME:

Student achievement climbs as the District's Arts programs are increasingly equitable and excellent.

STRATEGIES:

3.1 Use data, research and best practice to inform Arts programming.

3.2 Assure accountability to the Comprehensive Arts Plan (CAP).



PR/Award # U351C080032

4- COMPREHENSIVE 3-YEAR ARTS PLAN IMPLEMENTATION

2006-09 Plan

Key to Responsibility:

- Arts Collaborative Team: MPS Curriculum & Instruction (C&I) staff who work in and through the Arts, including Fine Arts Coordinator, Arts for Academic Achievement (AAA) Manager, AAA Program Staff, Mirrors & Windows Manager.
- Arts Equity Collaboration: Members of Mirrors & Windows initiative serving in cultural competency leadership roles and as program coaches.

CAP GOAL 1

Ensure district wide EQUITY of Arts programs for students.

Outcomes

All school sites preK-12th grade provide consistent, sequential Arts education and integrate the Arts across curricula.

Strategy 1.1

Affirm Board of Education commitment to equity of Arts education programs for all students.

Actions	Outcomes	Responsibility	Resources	Timeline
Pass resolution that affirms District commitment to equity and access in Arts education across the District.	District policy guides decision-making and allocation of resources for equity and access in Arts education.	Minneapolis School Board		May 2006 2006-09
Use Essential Program Guidelines to guide staffing/budget allocations for visual art and music (classroom/general music and band/strings instrumental music) based on grade levels, programs and size of school population.	• All Minneapolis schools receive budget and staffing allocations for Arts education. • Students at all schools have the opportunity to meet the State Arts standards and district graduation requirements.	Minneapolis School Board Area Superintendents District leadership Fine Arts Coordinator Arts Collaborative Team School Leadership Teams		December 2006 2006-09
Reinstate instrumental music programs (band, strings, keyboard) across the district.	Students at all school sites have access to instrumental music programs and continued work toward achieving the arts standards and graduation requirement.	Fine Arts Coordinator School Administration Leadership Teams	• VH1 funds musical instruments, $25,000 per school • MPS funds positions, .2FTE per school	2006-11
Commit to support Arts integrated teaching and learning through AAA. Minneapolis School Board	District allocates resources to AAA on an annual basis.	Minneapolis School Board	$400,000 annual District match for AAA budget	2006-09

PR/Award # U351C080032

Actions	Outcomes	Responsibility	Resources	Timeline
Produce annual report detailing school Arts staffing/programs and student achievement of State Arts standards and District graduation requirements.	• Students achieve State Arts standards and satisfy district graduation requirements. • Increased percentage of MPS high school students participate in visual and performing Arts.	School leadership teams City of Minneapolis Sustainability Initiative		June 2006 2006-09
Present annual report to the Board of Education and other stakeholders (City Council) that documents school Arts staffing/programs.	District and City leaders are informed of status of Arts education at all schools.	Area Superintendents Arts Collaborative Team		June 2006 2006-09
Audit District resources for Arts instruction and develop a plan for replenishing and establishing learning environments to serve needs of students.	Students learn in creative, resource-rich environments with adequate supplies, instruments, facilities, equipment, and technologies in the Arts.	Arts Collaborative Team District and building leadership Arts Specialists		2006-07
Continue existing and cultivate new and/or alternative funding sources to address decreasing District budgets, aging instructional materials and equipment, and to support Arts integration through AAA.	• Clear Channel fundraiser "School Arts Project" provides annual funding source for AAA, Fine Arts, and Viva City. • Increase web page donations through links among AAA, Fine Arts, and Achieve!Minneapolis web sites. • New fundraising projects are implemented. • District applies for grants and foundation funding that supports district Arts goals.	Arts Collaborative Team Achieve!Minneapolis Board of Education	Clear Channel fundraiser, $40,000 per year Achieve! Minneapolis raises remainder of approx. $1 million annual AAA budget	2006-09

PR/Award # U351C080032

Strategy 1.2

Provide the impetus to assure that all students learn the essential knowledge, concepts, processes and skills in the Arts as required by the State of Minnesota.

Actions	Outcomes	Responsibility	Resources	Timeline
Provide learning opportunities designed to challenge each student to excel.	Students build on prior experiences and hone their skills and talents to pursue the Arts to the utmost of their interest.	Arts Specialists Community Arts Partners		2006-09
Facilitate refinement of current H.S. course offerings and develop new courses with course maps, syllabi and descriptions, assessments, student exemplars and scoring rubrics. Post these on the web.	Course offerings in the Arts that engage all students in achievement of Arts standards and graduation requirements.	Fine Arts Coordinator Arts Collaborative Team Arts Specialists 9-12	Curriculum & Instruction (C&I)	April 2006
Increase and document number/ percentage of MPS High School students participating in the visual and performing Arts. (City of Minneapolis Sustainability Indicator # 21)	• Data collection, analysis and reporting. • Move from 2005 baseline of 61% to target goal of 95% of HS students enrolled in one or more Arts courses by 2014.	Fine Arts Coordinator Student Accounting Minneapolis City Council	C&I	October 2005 (baseline data collection) Annual
Create a plan to review, align, revise and unify on a continual basis District art and music curricula, including scope, sequence and key learning expectations for each grade level K-8 and H.S. graduation.	Clear, achievable learning goals grades K-graduation through unified district curricula.	Fine Arts Coordinator Arts Collaborative Team Arts Specialists C&I	C&I	Develop 2005-07; Implement 2006-08
Facilitate development of common assessments of student progress and achievement of key expectations.	Common tools for assessment grades K-graduation.	Fine Arts Coordinator Arts Collaborative Team Arts Specialists	C&I	Develop 2005-07; Implement 2006-08

PR/Award # U351C080032

Actions	Outcomes	Responsibility	Resources	Timeline
Facilitate selection of student exemplars and development of scoring rubrics, to be shared with teachers, students and parents via the web.	Consistency of achievement goals and scoring.	Fine Arts Coordinator Arts Collaborative Team Arts Specialists	C&I	Develop 2006-07; Implement 2007-08
Facilitate revision of Student Report Cards, to align with key arts expectations and to include scoring rubrics.	Alignment of reporting, scoring and instruction.	Fine Arts Coordinator Arts Collaborative Team Arts Specialists K-5	C&I	Develop 2006-07; Implement 2007-08

Strategy 1.3

Advance Arts integration for all students to create natural and meaningful connections across content areas.

Actions	Outcomes	Responsibility	Resources	Timeline
Support Arts integrated learning, the creation of natural and meaningful connections between the arts and non-arts disciplines, as a key district strategy for instruction.	Students benefit from teaching and learning strategies that support a broad range of learning styles.	AAA Arts Collaborative Team C&I Arts Specialists Non-arts teachers	AAA C&I	2006-09
Increase district/school/community awareness of the value added by partnering with the Arts and improving Arts learning.	• Increased number of schools that use the Arts as an urban reform model. • Increased family involvement and participation at student performances of understanding. • Increased collaborations across grade levels, disciplines and departments. • Arts strategies are part of district professional development for all teachers. • Professional development opportunities for all teachers include Arts strategies.	AAA Arts Collaborative Team C&I School staff and community members Arts Partners Other educational organizations	AAA C&I	2006-09

PR/Award # U351C080032

Actions	Outcomes	Responsibility	Resources	Timeline
Support learning in non-arts disciplines through the use of creative processes.	Students gain deep understanding of the essential concepts and knowledge in both Arts and non-Arts disciplines. Students gain deep understanding of the essential concepts and knowledge in both Arts and non-Arts disciplines.	Arts Specialists Non-Arts teachers C&I AAA Manager Arts Collaborative Team	Kennedy Center National Education Partnership collaboration with Ordway Center/St. Paul Public Schools	Ongoing 2006-09, District Staff Development workshop day, 2007
Enable teachers to map curriculum to identify common content, concepts, understanding goals and inquiry questions across disciplines.	Students have clear expectations for learning, understand what quality work looks like and how to produce it.	Fine Arts Coordinator AAA Manager Arts Specialists Non-arts teachers	C&I	
Enable teachers to use the hands-on, participatory processes of the Arts to engage students with learning, both individually and in classroom collaborations.	• Student engagement and achievement increases in Arts and non-Arts subjects. • Teachers participate in professional development that supports teaching and learning in and through the arts.	Arts Collaborative Team C&I Arts Specialists Non-Arts teachers	C&I	Ongoing 2006-09

PR/Award # U351C080032

CAP GOAL 2

Ensure EXCELLENCE in education in and through the Arts for all students.

Outcomes

All students preK-12th grade achieve to high standards through rigorous, sequential, comprehensive education in and through the Arts.

Strategy 2.1

Foster best practices and policies in comprehensive programs in and through the Arts in all schools.

Actions	Outcomes	Responsibility	Resources	Timeline
Design and provide courses that engage students in Arts learning outside of traditional large ensemble/studio formats, such as technology-based instruction.	Students access multiple pathways to learn and achieve Arts standards and graduation requirements.	Fine Arts Coordinator Arts Specialists Arts Collaborative Team Students	C&I AAA	Summer 2006 2006-09
Ensure that teachers collaborate to design instruction for understanding of knowledge, concepts, processes and skills.	Students use the artistic processes – create, perform and respond — to deepen their understanding across disciplines.	Arts Collaborative Team Arts Specialists Non-arts teachers	C&I AAA	2006-07
Teach explicitly and support growth in students' cognitive capacities and motivations to learn[1].	Students name and overtly practice intelligent behaviors[2] and artist habits of mind (develop craft, engage and persist, envision, express, observe, reflect, stretch and explore, and understand the Arts world[3].	Arts Specialists Non-arts teachers Arts Collaborative Team	C&I WMEP professional development workshops	2006-09
Use exemplars and rubrics in arts and arts integrated instruction.	Students assess their own and others' artwork, holding conversations about exemplars the criteria for quality in works of art and performance.	Arts Specialists Non-arts teachers Students Arts Collaborative Team	Teaching Artist Partners AAA	2006-09
Support and encourage Arts integration across disciplines for increased student achievement and engagement.	All students experience learning under the guidance of teachers who integrate the Arts into non- arts disciplines.	Arts Specialists Non-arts teachers Teaching Artist Partners AAA Arts Collaborative Team C&I Achieve!Minneapolis	AAA Site matches for AAA awards	2006-09

[1] "*Critical Links: Learning in the Arts and Student Academic and Social Development,*" Richard Dease, ed. Arts Education Partnership, 2002.
[2] Costa, Arthur L. and Bena Kallick, eds. *Discovering and Exploring Habits of Mind*, Alexandria, VA: Association for Supervision and Curriculum Development, 2000.
[3] Hetland, L., Veenema, S., Palmer, P., Sheridan, K., & Winner, E. (2005) *Studio Thinking: How Visual Arts Teaching Can Promote Disciplined Habits of Mind.* Unpublished book manuscript, submitted for publication.

PR/Award # U351C080032

Actions	Outcomes	Responsibility	Resources	Timeline
Support and nurture Artist partnerships.	Students experience working with artists and take part in professional arts experiences both in the community and in the school.	Arts Specialists Non-arts teachers Students Teaching Artist Partners Arts Collaborative Team	AAA Minnesota State Arts Board Community arts partners	2006-09
Ensure that the District systematically communicates how, when and where student work in visual and performing Arts is presented.	• School and community audiences experience student performances, exhibitions, and reflections. • Students receive recognition for skills in the Arts from their schools and communities and through scholarships, awards, and other acknowledgement.	Arts Collaborative Team Arts Specialists Non-arts teachers Teaching Artists Arts Partners Community Partners Guidance counselors School and District leadership MPS Communications	District web sites and arts list serves	2006-09

Strategy 2.2

Cultivate learning environments that are culturally responsive and build community.

Actions	Outcomes	Responsibility	Resources	Timeline
Incorporate culturally specific art forms and processes into instruction, (although they may not typically be part of the core curriculum) in an effort to intentionally reflect the cultures of students.	Students from every culture feel acknowledged and valued within the curriculum and the school.	Arts Equity Collaboration Arts Collaborative Team Arts Specialists Non-arts teachers	Mirrors & Windows AAA	Summer 2006 2006-09
Use the Arts to create a mutually respectful learning community.	Students safely share their own personal stories and cultural backgrounds and connect new learning with prior experiences through the creative processes.	Fine Arts Coordinator Arts Collaborative Team Arts Specialists Non-arts teachers Schools	Mirrors & Windows AAA	2006-09
Develop opportunities for students to work with peer mentors and mentors from older generations.	Students come to understand the connection of their learning in school to people and issues in the larger world.	Arts Collaborative Team Arts Specialists Non-arts teachers Arts Partners	Mirrors & Windows AAA	2006-09

PR/Award # U351C080032

Actions	Outcomes	Responsibility	Resources	Timeline
Ensure Arts instruction uses diverse Arts curriculum that frames students and community cultures.	Students are able to reflect upon and understand the artistic expressions of many cultures and times, including their own.	Arts Equity Collaboration Arts Collaborative Team Arts Specialists Non-arts teachers	Mirrors & Windows AAA	2006-09

Strategy 2.3

Connect students and teachers to the artistic and cultural resources of their communities.

Actions	Outcomes	Responsibility	Resources	Timeline
Provide students with access to community resources and exposure to career opportunities and real-life community connections in and through the Arts.	Students come to understand the connection of their learning in school to people and issues in the larger world.	AAA Windows and Mirrors Arts Specialists Non-arts teachers Arts Partners	Arts Partners	2006-09

Strategy 2.4

Provide teachers with high quality professional development that exemplifies and uses research-based practices from the field of Arts learning.

Actions	Outcomes	Responsibility	Resources	Timeline
Create professional learning communities in each art discipline (dance, media arts, music, theater, and visual arts) in which teachers collegially support one another in continuous professional improvement.	• Teachers design syllabi, unit and lesson plans to meet standards. • Students achieve Arts standards by design. • Student work evidences the understanding of essential concepts, procedures, and creative processes in the Arts. • Students and teachers regularly assess the quality of student work using a variety of measures, including explicit and public criteria disclosed in rubrics with companion exemplars. • Number of students taking arts courses in high school increases. • High school Small Learning Communities (SLC) collaborate with Arts specialists to increase student achievement in the Arts. • Teachers develop and implement development plans.	Fine Arts Coordinator Arts Specialists	C&I Mirrors & Windows	2006-09

PR/Award # U351C080032

Actions	Outcomes	Responsibility	Resources	Timeline
Create professional learning communities in Arts for Academic Achievement program.	• Teachers and Arts partners collaborate to design unit and lesson plans to meet standards in the arts and non-arts classes. • Teachers use tools and protocols to reflect on student learning outcomes through the Arts.	AAA	AAA internal and external support	2006-09
Provide a continuum of professional development opportunities for high quality Arts integration	• Students in Arts-integrated classrooms show increased achievement on Arts and non-Arts learning measures. • Arts integration is embedded in other District learning initiatives. • All teachers have access to professional development in Arts integration strategies. • All schools participate in AAA on a continuum from limited Arts integrated interventions to whole school integration. • An increasing number of teachers use Arts as a regular component of their teaching practice. • Teachers have access to on-site mentoring and coaching to improve their use of Arts integrated strategies. • The district establishes model sites where students experience teaching and learning in all art forms and the Arts are integrated across all disciplines. • Community and family arts involvement and support increases. • Program manager and Arts personnel in the District collaborate to maximize results and minimize duplication of effort. • Internal and external research and evaluation continue and show continuously improving results.	Arts Partners Department of Research, Evaluation and Assessment (REA) CAREI	AAA internal & external support C&I Additional resources sought to create district model sites where comprehensive teaching and learning takes place in and through the arts	2006-09

PR/Award # U351C080032

Actions	Outcomes	Responsibility	Resources	Timeline
Continue Mirrors & Windows professional development for Arts teachers.	• Arts educators participate regularly in energizing professional learning groups and institutes. • Arts educators implement effective strategies, test and document them using action research. • Emerging leadership of participants is used. • The program is integrated into all school sites. • District seeks continued federal grant support an and other financial resources.	Fine Arts Coordinator Arts Specialists Arts partners	Mirrors & Windows	2006-09
Offer rigorous professional development courses (such as professional pay) that address learning in and though the Arts.	• District continues to expand and support professional development opportunities for Arts specialists and classroom teachers involved in Arts integration. • Teachers include these offerings in their Professional Development Plans.	C&I Arts Collaborative Team Arts Partners and Consultants	District Professional Development	Annual 2006-09
Expand professional development opportunities to include on-line courses.	Teachers have access to non-traditional ways of learning and improving teaching practice.	Arts Collaborative Team On-line Learning	C&I	2006-09
Collaborate with Saint Paul Public Schools and Ordway Center for the Performing Arts through the Kennedy Center National Partners in Education Program.	Teachers experience a broad range of high quality professional development through the Kennedy Center program.	Arts Collaborative Team SPPS Arts Coordinator Ordway Center Education Kennedy Center	Kennedy Center National Partners in Education Program	2006-09
Collaborate with Perpich Center for Arts Education for professional development.	• Teachers experience new and expanded professional development opportunities • Pooling of resources supports utilization of national speakers.	Perpich Center for Arts Education Arts Collaborative Team	Perpich Center for Arts Education	2006-09

PR/Award # U351C080032

Strategy 2.5

Advocate, acknowledge and celebrate student achievement in and through the Arts.

Actions	Outcomes	Responsibility	Resources	Timeline
Provide opportunities to acknowledge student achievement in and through the Arts.	• School based performances and exhibitions are shared with peers, parents and local community. • Students have opportunities to perform and exhibit work at art community venues.	Arts Collaborative Team Community and arts partners AAA MPS Communications District website	C&I AAA internal and external support	2006-09
Provide a centrally coordinated resource center for up-to-date information on MPS and community Arts events, exemplars, grants, etc.	• Regular information is provided via MPS arts list serve. • Expanded web-based information including a calendar of student /school arts events and AAA exemplars of collaboration.	Arts Collaborative Team and support staff MPS Communications	C&I AAA Mirrors & Windows	2006-09
Participate in state, regional, national, and international Arts education conversa tions and reinvest new learning /contacts/ resources in the District.	MPS arts department is regularly informed by and contributes to professional conferences and education exchange programs.	Arts Collaborative Team and support staff Minneapolis-Uppsala Friendship Committee	C&I Mirrors & Windows AAA	2006-09

Strategy 2.6

Engage in strategic partnerships to support the district's vision of learning in and through the Arts.

Actions	Outcomes	Responsibility	Resources	Timeline
Develop and implement 5-year plan to expand VH1 Save the Music Foundation partnership.	Instrumental music (band/strings/keyboard) programs are reinstated across the district.	Fine Arts Coordinator VH1 School Administrators and Leadership Teams Instrumental Music teachers	C&I VH1: Save the Music Foundation	2006-09
Nurture and grow existing large-scale cross-site partnerships.	Deepened and/or expanded collaborative partnerships support teaching and learning in and through the Arts.	Arts Collaborative Team Arts Specialists Non-arts teachers Arts organizations City of Minneapolis	Mirrors & Windows Collaborative school partnerships AAA	2006-09

PR/Award # U351C080032

Actions	Outcomes	Responsibility	Resources	Timeline
Nurture new collaborations.	Deepened relationship with partners such as Ordway Center, Saint Paul Public Schools and Kennedy Center Partnership.	Arts Collaborative Team Arts specialists Non-arts teachers	Ordway Center Kennedy Center	2006-09
Increase collaboration with Arts partners for Viva City.	Increased opportunities for development and presentation of high quality student work.	Fine Arts Coordinator Arts Specialists Minnesota Orchestra	C&I Minnesota Orchestra Arts partners	2006-09
Promote greater use of Perpich Center for Arts Education public resources.	• More teachers experience focussed such development • Deepened relationships between MPS and Perpich Center for Arts Education (PCAE).	Arts Collaborative Team District and building leadership Arts Specialists	PCAE Resource Center PCAE programs: ACE, Arts-Infused Institute, MN Retreat for the Arts Artist Educator Institute, ASAP Multicultural Voices	2006-07
Enable schools to partner with Arts community/ organizations and the City of Minneapolis to provide many kinds of arts learning activities.	• In addition to the arts classroom, students encounter Arts learning in artist partnerships with non-arts teachers, after-school and special programs, such as those for English Language Learners, and family and community centered arts events.	Arts Collaborative Team City staff Community Arts organizations Civic organizations Arts Specialists Non-arts teachers		2006-09
Encourage and initiate new partnerships with large and small organizations and artists when they align with our district goals.	• Increased number of strengthened and expanded community Arts partnerships and connections. • Evidence exists that students in all schools routinely experience professional Arts and artists. • Increase % of experiences with non-western Arts and artists.	Arts Collaborative Team School Arts contact persons Community Arts organizations and independent artists		2006-09

PR/Award # U351C080032

CAP GOAL 3

Maintain ACCOUNTABILITY to the comprehensive arts plan.

Outcomes

Student achievement climbs, as the District's Arts programs are increasingly equitable and excellent.

Strategy 3.1

Use data, research and best practice to inform arts programming.

Actions	Outcomes	Responsibility	Resources	Timeline
Collect, analyze and communicate District Arts research data.	• CAREI continues to evaluate AAA to inform ongoing improvement of the program. • Annual AAA Report to the Community and publication of AAA Journal. • Quarterly AAA Newsletter, electronically distributed. • Annual reports on status of specialists and programs. • A state of the arts learning measure taken yearly.	Arts Collaborative Team and support staff AAA Fine Arts Coordinator MPS Communications CAREI at U of M MPS Research, Evaluation and Assessment (REA)	AAA Additional resources to support publication of AAA Journal	2006-09

Strategy 3.2

Assure accountability to the Comprehensive Arts Plan (CAP).

Actions	Outcomes	Responsibility	Resources	Timeline
Establish annual cycle of a work plan, benchmarks and evaluation for CAP.	• Process and progress toward CAP goals is documented. • CAP activities are adjusted as needed for continuous progress and alignment with District strategic direction and equity plan.	Arts Collaborative Team CAP Committee Community arts organizations Schools, teachers, and community members		2006-09
Present annual report to Board of Education and other stakeholders (City Council) documenting school Arts staffing/program decisions for visual and performing Arts programs and Arts integration initiatives.	Assurance of communication regarding accountability.	Area Superintendents Fine Arts Coordinator Arts Collaborative Team AAA		June 2006 Annual 2006-09

PR/Award # U351C080032

2005-2006 Access to Arts Curriculum Opportunities by School
MPS Area A

	Schools	Fine Arts Specialist Instruction						Integrated Arts	
		Visual Art	Music General/ Choir	Music - Band	Music - String	Dance	Theater	Arts for Academic Achievement	Visual Thinking Strategies
PreK-5/6 schools	Bethune, pk-5								
	Bottineau, pk-3								
	Hall, pk-5								
	Lind, k-6								
	Loring, k-5								
	North Star, pk-5								
	Pillsbury, pk-5								
	Putnam, pk-5								
	Shingle Creek, pk-5								
	Waite Park, k-5								
K-8 schools	Cityview, pk-8								
	Jordan Park								
	Lincoln, pk-8								
	Lucy Laney								
	N. S. Johnson, pk-8								
	Sheridan								
	W. H. Davis								
	Webster								
	Northeast MS								
	Olson MS								
	Edison HS								
	Henry HS								
	North HS								
	Total # of programs out of 23 schools	18	21	10	3	2	1	9	3

PR/Award # U351C080032

2005-2006 Access to Arts Curriculum Opportunities by School
MPS Area B

	Schools	Fine Arts Specialist Instruction						Integrated Arts	
		Visual Art	Music General/ Choir	Music - Band	Music - String	Dance	Theater	Arts for Academic Achievement	Visual Thinking Strategies
PreK-5/6 schools	Andersen El, pk-5								
	Bancroft, pk-5								
	Dowling, k-5								
	Hiawatha, k-4								
	Longfellow, pk-5								
	Northrop, k-5								
	Pratt, k-5								
K-8 schools	Andersen Open, pk-8								
	Anishinabe, pk-9								
	Emerson								
	Green Central								
	Marcy Open								
	Seward								
	Sullivan								
	Tuttle								
	Afrocentric MS								
	Folwell MS								
	Sanford MS								
	Roosevelt HS								
	South HS								
	Total # of programs out of 20 schools	17	15	12	5	0	1	12	6

PR/Award # U351C080032

2005-2006 Access to Arts Curriculum Opportunities by School
MPS Area C

	Schools	Fine Arts Specialist Instruction						Integrated Arts	
		Visual Art	Music General/ Choir	Music - Band	Music - String	Dance	Theater	Arts for Academic Achievement	Visual Thinking Strategies
PreK-5/6 schools	Armatage, k-5	■	■	■					
	Bryn Mawr, pk-5	■	■	■				■	
	Burroughs, k-5	■	■	■	▒			■	
	Hale, k-4	■	■	■					
	Keewaydin, k-5		■						
	Kenny, pk-5	■	■	■					▒
	Kenwood, k-5	■	■	■				■	▒
	Lyndale, pk-5	■	■	■				■	▒
	Park View, pk-6	■	■	■					
	Wenonah, k-5	■	■	■					
	Whittier, pk-5	■	■		▒			■	▒
K-8 schools	Barton	■	■	■	▒			■	
	Jefferson, pk-8	■	■	■	▒			■	
	Lake Harriet	■	■	■	▒				
	Ramsey	■	■	■	▒			■	▒
	Windom								
	Anthony MS	■	■	■	▒			■	▒
	Anwatin MS	■	■	■				■	▒
	Field, 5-8	■	■	■	▒			■	▒
	Southwest HS	■	■	■	▒	■			
	Washburn HS	■	■	■	▒		■	■	
	Total # of programs out of 21 schools	19	20	18	10	1	1	12	8

Additional sites with Visual Thinking Strategies (VTS):

Interdistrict Downtown School K-12
St. Joseph's Home Education Program K-12

Additional sites with Arts for Academic Achievement (AAA):

- Harrison Education Center 9-12
- St. Joseph's Home Education Program K-12
- Work Opportunity Center 9-12

PR/Award # U351C080032

ACKNOWLEDGEMENTS

The creation of ***Comprehensive Arts Plan 2006-2009, Minneapolis Public Schools,*** was supported in part by the Perpich Center for Arts Education and the Comprehensive Arts Planning Program with funding from the Minnesota State Legislature. The following contributed vision and ideas to the Comprehensive Arts Plan:

Minneapolis Public Schools CAPP Committee, 2003-2005

Joe Alfano, Science Specialist, Classroom Teacher, MPS parent
Jim Bartsch, Education & Outreach Department, Minnesota Orchestra
Joyce Bell, Administrative Intern, Lyndale School (K-5)
Ossie Brooks James, Principal, Lyndale School (K-5)
Joan Byhre, Arts Coordinator, Whittier School (K-5)
Ellen Debe, Classroom Teacher, Liberal Arts Program Coordinator, South High School
Sharon DeMark, Former Director of Education, Children's Theater Company
Michael Engel, Dance, Theater, Media Arts Teacher, Webster Open School (K-8)
Meri Gauthier, Classroom Teacher, Artist, Barton Open School (K-8)
Barb Harvey, Retired Music Teacher, Minneapolis Public Schools
Al Justiniano, Artistic Director and Educator, Teatro Del Pueblo Theater
Kate Johnson, Chair, Education Division, The Minneapolis Institute of Arts
Stanley Kusunoki, Independent Artist, Classroom Teacher
Gregory McDaniels, Visual Art Teacher, Holland School (K-5)
Lynda Monick-Isenberg, Instructor, College of Visual Arts, MPS Parent
Marianne Norris, Commissioner, Minneapolis Arts Commission, Principal, Bethune School (K-5)
Nancy Oikonomou, Visual Art Teacher, Washburn High School
Byron Richards, Research, Assessment and Curriculum, Perpich Center for Arts Education, MPS Parent
Susan Rotilie, Program Manager, School Programs, Walker Art Center
Karon Sherarts, Arts Consultant, Former Project Manager, A Choice of Weapons, MPS
Rick Shiomi, Artistic Director and Teacher, Theater Mu
Pat Teske, Former Music Teacher, Sheridan School (K-8) and Manager, Mirrors & Windows project
Leann Walker, Visual Art Teacher, Lyndale School (K-5)
Aura Wharton-Beck, Assistant Principal, Ramsey School (K-8)

Minneapolis Public Schools Arts Specialists 2005-2006

CAPP Committee Staff of Minneapolis Public Schools

Cheryl Paschke, Former Fine Arts Curriculum Specialist, Curriculum and Instruction
Uve Hamilton, Manager, Arts for Academic Achievement, Curriculum and Instruction

Arts Collaborative Team of Minneapolis Public Schools

The District Arts Coordinator, Arts for Academic Achievement Manager, AAA Project Facilitator, and Mirrors & Windows Manager comprise the Arts Collaborative Team at Curriculum and Instructional Services. The Arts Collaborative Team join forces with schools and their communities to carry out the Arts vision and mission. We support and put into action Arts-based programs and activities grounded in best practices and aligned with the strategic priorities and needs of the District and schools. We deliver professional development, curriculum consultation, information, partnerships, funds, and other resources to foster Arts-rich, effective learning for our diverse student body, all focused on benefiting students through:

- comprehensive Arts education
- Arts integration
- culturally responsive Arts learning experiences
- Arts and cultural community connections

Pat Teske, District Arts Coordinator
Uve Hamilton, Manager, Arts for Academic Achievement
Joanne Toft, Facilitator, Arts for Academic Achievement
Gabrielle Bliss, Manager, Mirrors & Windows

PR/Award # U351C080032

REFERENCES CITED

Bauer, W.I. (2007). "Research on professional development for experienced music teachers." Journal of Music Teacher Education, 17(1), 12-21.

Brisk, M.E, Barnhardt, R, Herrera S; Rochon, R. (2002.) "Educators' Preparation for Cultural and Linguistic Diversity: A Call to Action." Washington, DC: American Association of Colleges for Teacher Education Accessed February 2008, Web site: http://www.aacte.org/Programs/Multicultural/default.aspx

Bruckman, A. (2002)."The future of e-learning communities." Communications of the ACM. 45(4), 60-63.

Bernal,D.(2002) "Critical Race Theory, Latino Critical Theory, and Critical Raced-Gendered Epistemologies: Recognizing Students of Color as Holders and Creators of Knowledge." Qualitative Inquiry 8(1), 105-126

Coate, J. (1998)."Cyberspace innkeeping: Building online community." Accessed February, 2008 Website: http://cervisa.com/innkeeping.html

Darling-Hammond, L. & Mclaughlin, M.W. (1995). "Doing what matters most: Investing in quality teaching." New York: The National Commission on Teaching and America's Future.

Darling-Hammond, L., (1998) "Teacher Learning That Supports Learning", Educational Leadership.

Diamond, J., Randolph A, & Spillane, J., (2004) "Teachers' Expectations and Sense of Responsibility for Student Learning: The Importance of Race, Class, and Organizational Habitus" Anthropology & Education Quarterly, 35 (1), 75-98.

Fullan, M. (2003). The moral imperative of school leadership. Thousand Oaks, CA: Corwin Press.

Garet, M., Birman B., Proter, A. Desimone L., and Hermana R. with Yoon, K.S. (1999) "Designing Effective Professional Development: Lessons from the Eisenhower Program." Washington, D.C.: U.S. Department of Education.

Hammel, A.M. (2007). "Professional development research in general education." Journal of Music Teacher Education, 17(1), 22-32.

Ingram, D. and Meath, J. (2007). "Mirrors and Windows: Minneapolis Arts Educator Professional Development Program Evaluation Report". Minneapolis, MN: Center for Applied Research and Educational Improvement.

Ingram, D. and Riedel, E. (2003). "Arts for Academic Achievement: What does arts integration do for students?" Minneapolis, MN: Center for Applied Research and Educational Improvement.

King, M. B., & Newmann, F. M. (2001). "Building school capacity through professional development: Conceptual and empirical considerations." International Journal of Educational Management, 15(2), 86-93.

Little, J.W., "Teachers Professional Development in a Climate of Education Reform," U.S. Department of Education, 1994.

Louis, K. S. & Marks, H. M. (1998). "Does professional community affect the classroom? Teachers' work and student experiences in restructuring schools." American Journal of Education, 106(4), 532-575.

Porter, A.C., Birman, B.F., Garet, M.S., (2002) "Does Professional Development Change Teaching Practice? Results From a Three-Year Study, Executive Summary." Available: http://www.ed.gov/rschstat/eval/teaching/epdp/report.pdf U.S. Department of Education, Washington, D.C

National Staff Development Council (2001) "Standards for Staff Development." Accessed February, 2008 http://www.nsdc.org/standards/index.cfm

Reznick, L (1995) "From Aptitude to Effort: A New Foundation for Our Schools" Daedalus: Journal of the Academy of Arts and Sciences, Vol. 124, No. 4 Reprint Accessed February, 2008 http://ifl.lrdc.pitt.edu/ifl/index.php?section=articles

Riel, M. & Polin, L. (2004) "Learning Communities: Common Ground and Critical Differences in Designing Technical Support." In Barab, S. A., Kling, R., & Gray, J. (Eds.).Designing for Virtual Communities in the Service of Learning. Cambridge, MA: Cambridge University Press.

Shade, B.J., Kelly, C., and Oberg, M. (1997). "Creating Culturally Responsive Classrooms." Washington, DC: American Psychological Association.

Sitzmann, T., Kraiger, K., Stewart, D., & Wisher, R. (2006). "The comparative effectiveness of web-based and classroom instruction: A meta-analysis." Personnel Psychology, 59, 623–664. Synergy, ISI

Smylie, M.A., Allensworth, E., Greenberg, R.C., Harris, R., Luppescu, S., (2001) "Teacher professional development in Chicago: supporting effective practice," Consortium on Chicago School Research.

Smylie, M. A., & Wenzel, S. A. (2003). "The Chicago Annenberg Challenge: Successes, Failures, and Lessons for the Future. Final Technical Report of the Chicago Annenberg Research Project." Chicago, IL: Consortium on Chicago School Research.

Tighe, E., Wang, A., & Foley, E. (2002). "An analysis of the effect of children achieving on student achievement in Philadelphia elementary schools." Consortium for Policy Research in Education. Philadelphia, PA.

Wenglinsky, H., "How Teaching Matters: Bringing the Classroom Back Into Discussions of Teacher Quality," Educational Testing Service, 2000.

WestED, "Teachers who learn, kids who achieve: a look at schools with model professional development," 2000.

Budget Narrative

Budget Narrative

Attachment 1:
Title: Pages: Uploaded File: **7300-Mandatory_FACETS_Budget_.pdf**

FACETS: Focus on Arts, Culture and Excellence for Teachers & Students **BUDGET YEAR ONE**

CATEGORIES	*Service Provided*	*Computation/Explanation*	*Proj. YR 1*	*Sub Totals*	*Total*
1. Personnel	Project Coordinator	1.0 FTE/ $71,642 TOSA average	$71,642		
	Program Assistant	.8FTE/ $50,315 average	$40,252		
	Extended time - teachers	$30 x 40 hrs x 30 teachers	$36,000		
				$147,894	
2. Fringe Benefits	Project Coordinator 1.0FTE	34% of 71,642	$24,358		
	Program Assistant .8FTE	34% of 40,252	$13,686		
	Extended time - teachers	16 % of $36,000	$5,760		
				$43,804	
3. Travel	DOE mtg Washington, D.C.	airfare, per diem & hotel x 2	$4,000	$4,000	
4. Equipment	none		$0	$0	
5. Supplies	Laptop Computers	$1852 x 4	$7,408		
	Software License	$300 x 2	$600		
	Miscellaneous Suplies		$1,000		
	Texts	$100 x 55	$5,500		
	Cultural artifacts & Arts resources	$125 x 55	$6,875		
	Color Printer		$700		
				$22,083	
6. Contractual	U of M Music		$10,000		
	U of M Art		$10,000		
	Comm. Cultural Partners	$5000 x 5	$25,000		
	ELL & Poverty Workshop Trainers	$2,500 x 2	$5,000		
	CAREI External Evaluation		$20,000		
	Technology Developer/Design		$10,000		
	Prof. Devel. Curriculum Developer		$10,000		
				$90,000	
7. Construction	none		$0	$0	
8. Other	Printing		$2,000		
	Mileage	2910 miles/$ .505	$1,470		
	Informances	$2,000 x 5	$10,000		
	Reserve Teachers	$150 x 6 days x 10 teachers	$9,000		
	Server, hosting & support		$5,000		
				$27,470	
9. Total Direct					$335,251
10. Indirect Costs	MPS rate is 1.9%	1.9% of Total Direct Cost	$6,370		$6,370
11. Stipends	Stipend cost is figured at extended time rate due to teacher contract language			$0	
12. Total Costs					$341,621

FACETS: Focus on Arts, Culture and Excellence for Teachers & Students **BUDGET YEAR TWO**

CATEGORIES	*Service Provided*	*Computation/Explanation*	*Proj. YR 2*	*Sub Totals*	*Total*
1. Personnel	Project Coordinator 1.0 FTE	$71,642 average + 1% +$750 incre	$73,108		
	Program Assistant .8FTE/	$40,252 average + 3% increase	$41,460		
	Extended time - teachers	$30 x 40 hrs x 35 teachers	$42,000		
				$156,568	
2. Fringe Benefits	Project Coordinator 1.0FTE	34% of salary	$24,857		
	Program Assistant .8FTE	34% of salary	$14,096		
	Extended time - teachers	16% of Extended time	$6,720		
				$45,673	
3. Travel	DOE mtg Washington, D.C.	airfare, per diem & hotel x 2	$4,000	$4,000	
4. Equipment	none		$0	$0	
5. Supplies	Laptop Computers	$1852 x3	$5,556		
	Miscellaneous Suplies		$1,000		
	Texts	$75 x 35	$2,625		
	Cultural artifacts & Arts resources	$100 x 35	$3,500		
				$12,681	
6. Contractual	U of M Music		$10,000		
	U of M Art		$10,000		
	Music in Education		$10,000		
	Comm. Cultural Partners	$2,500 x 5	$12,500		
	ELL & Poverty Workshop Trainers	$2,500 x 2	$5,000		
	CAREI External Evaluation		$20,000		
	Technology Developer/Design		$2,500		
	Prof. Devel. Curriculum Developer		$2,500		
				$72,500	
7. Construction	none		$0	$0	
8. Other	Printing		$2,000		
	Mileage	2910 miles/$ .505	$1,470		
	Informances	$2,000 x 10	$10,000		
	Reserve Teachers Cohort 2 & 3	$150 x 8 days x 30 teachers	$36,000		
	Server, hosting & support		$1,000		
				$50,470	
9. Total Direct					$341,892
10. Indirect Costs	MPS rate is 1.9%	1.9 % of Total Direct Cost	$6,496		$6,496
11. Stipends	Stipend cost is figured at extended time rate due to teacher contract language			$0	
12. Total Costs					$348,388

FACETS: Focus on Arts, Culture and Excellence for Teachers & Students **BUDGET YEAR THRE**

CATEGORIES	*Service Provided*	*Computation/Explanation*	*Proj. YR 3*	*Sub Totals*	*Total*
1. Personnel	Project Coordinator 1.0 FTE	$73,791 average + 4% increase	$76,743		
	Program Assistant .8 FTE	$41,460 average + 3% increase	$42,704		
	Extended time - teachers	$30x45hrsx40 teachers	$54,000		
				$173,446	
2. Fringe Benefits	Project Coordinator 1.0FTE	34% of average salary	$26,092		
	Program Assistant .8FTE	34% of average salary	$14,519		
	Extended time - teachers	16 % of $54,000	$8,640		
				$49,252	
3. Travel	DOE mtg Washington, D.C.	airfare, per diem & hotel x 2	$4,000	$4,000	
4. Equipment	none		$0	$0	
5. Supplies	Miscellaneous Suplies		$1,000		
	Texts	$50 x 10	$500		
	Cultural artifacts & Arts rsources	$50 x 10	$500		
				$2,000	
6. Contractual	U of M Music		$15,000		
	U of M Art		$10,000		
	Music in Education		$10,000		
	Comm. Cultural Partners	$2,500 x 5	$12,500		
	ELL & Poverty Workshop Trainers	$1,250 x 2	$2,500		
	CAREI External Evaluation		$20,000		
				$70,000	
7. Construction	none		$0	$0	
8. Other	Printing		$1,000		
	Mileage	2910 miles/$ .505	$1,470		
	Informances	$1,000 x 10	$10,000		
	Reserve Teachers cohort 3 & 4	$150 x 8 days x 15 teacher	$18,000		
	Server, hosting & support		$1,000		
				$31,470	
9. Total Direct					$330,168
10. Indirect Costs	MPS rate is 1.9 %	1.9 % of Total Direct	$6,273		$6,273
11. Stipends	Stipend cost is figured at extended time rate due to teacher contract language			$0	
12. Total Costs					$336,441

(i.) Personnel: The Project Coordinator will provide operational oversight for program activities, monitor budget expenditures, order supplies and materials, coordinate contractual agreements, schedule training, and submit required reports to the U.S. Department of Education.

Extended time is for teacher compensation beyond the duty day, at $30 hour teacher contract rate, 40 hours x 30 participants per year for online assignments, study groups, summer and fall institutes, and pilot program participants who become program facilitators.

Program Assistant support spends 80% time on the project, providing clerical, technical and budgetary support.

(ii.) Fringe Benefits: The rate for staff salaries is 34%. For extended time the rate is 16%.

(iii.) Travel: Funds support the project evaluator and the project coordinator's attendance at the required two-day meeting in Washington, D.C.

(iv.) Equipment: No equipment is being purchased for this project.

(v.) Supplies: MacBook Laptop computers with AppleCare service will be available for participants without access to high-speed internet connection. Software licenses for Adobe Creative Suite. Texts include books for study groups including both fiction and non-fiction. Cultural artifacts address arts of African American, American Indian, Hmong, Latino/Hispanic, and Somali cultures. Miscellaneous supplies include office and workshop materials. Epson Stylus Photo 2400 color printer for program printing, project photos etc.

(vi.) Contractual: Higher education and cultural/arts partners will provide consultation and training. External evaluation will be contracted. Technical support provides interactive/instructional design including web-page design and maintenance and training of teachers in aspects of technology including web-based activities, electronic portfolios, video and audio clips. A professional development curriculum writer will be contracted.

(vii.) Construction: There is no construction in this project.

(viii.) Other: Printing includes program materials, descriptive brochure, workshop handouts. Local mileage at $ .505 per mile covers project staff visits to participating schools; 2910 miles = approximately 73 miles per week for 40 weeks. Reserve Teachers

provide classroom instruction while teachers participate in monthly program workshops. Informances at each school involve family members in an arts and culture event that showcases project-related student learning.

(ix.) Indirect Costs: Minneapolis Public Schools indirect rate is 1.9%.