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NEED FOR THE PROJECT

1) The extent to which project addresses needs of students at risk of academic failure

Chicago's diverse student body (50% African American, 38% Hispanic, 9% Caucasian, and 3% Asian) faces enormous challenges in a large urban school district (610 elementary and high schools and an enrollment of 410,874 students; 85% of students are low income). Additional variables, such as the large number of schools not achieving adequate yearly progress (AYP), high levels of student mobility, the high level of English Language Learners and significant teacher turn over rates in high-poverty schools negatively impact the district's capacity to support a sufficiently broad range of programs and services to address the needs and challenges of at-risk students. Specific data follow:

% of Students Not Meeting Standards*	% of Low Income Students	# of English Language Learners	# of Schools Not Making AYP
55.4	85.4	57,522	283

*Overall percentages of state test scores categorized as not meeting or below Illinois Learning Standards.

In addition, traditional classroom instruction tends to be narrow in scope with an emphasis on verbal and mathematical skills and increasingly focused on high-stakes standardized testing, with only marginal support for the development of higher-order thinking skills and the abilities to problem solve, think creatively, communicate clearly, and work in collaborative groups. Many at-risk students disengage from education, not learning to read, write, and compute competently. “The changing economy and workplace have escalated the demand for intellectual competence... Research evidence indicates that students exposed to authentic intellectual challenges are more engaged in their school work than students exposed to more conventional school work.” *The Quality of Intellectual Work in Chicago Schools: A Baseline Report* (Newmann, Lopez, Bryk 1998).

To address these challenges, the Chicago Public Schools (CPS) has advanced one of the most sustained educational reform agendas in the country. In 1997, CPS adopted the International Baccalaureate Middle Years Programme (IB-MYP) in 16 elementary and high schools, recognizing the potential of this research-based model of education to have a positive impact on student learning in non-selective enrollment, neighborhood public schools. The program now includes 14 K-8 schools and 10 high schools. In 2006, the U. S. Domestic Policy Council of the Office of Science and Technology Policy named the IB Programme as a promising strategy in improving educational opportunities as part of President Bush's *American Competitiveness Initiative*.

This effort is part of CPS' strategic plan to provide a high-quality education for all students, and to prepare them for higher education. Research studies on the IB Program show that students outperform their peers on state assessments, that IB standards are aligned with best practice in education, that IB has a positive impact on school culture, and that IB students have a higher acceptance rates to colleges and perform better in post-secondary education than their peers (ibo.org, 2005). The IB program, reaching all students in CPS IB designated schools, works toward the education of the whole person, manifested through all domains of knowledge involving learning in languages, humanities, sciences, mathematics, and the arts. Furthermore, the IB program requires study across a broad range of subjects drawing on content from educational cultures across the world, gives special emphasis to language acquisition and development, encourages learning across disciplines, focuses on developing the skills of learning including the study of individual subjects and of trans-disciplinary areas, provides students with opportunities for individual and collaborative planning and research, and includes a community

service component requiring action and reflection. By focusing on the dynamic combination of these elements, the IB program brings increased academic rigor to challenged schools.

The International Baccalaureate-Teaching Arts Project (IB-TAP), building on the CPS IB program, is an extensive effort to address the needs of students at risk of failure through a bold pedagogical model that has at its center the integration of the arts within a rigorous core academic curriculum, and that balances instruction cognitively, creatively, socially, and emotionally. Based on current research, practice, and a long-term CPS partnership with Chicago Arts Partnerships in Education (CAPE), there is clear evidence that an arts integrated curriculum can significantly impact the achievement of low-income, at-risk students (Catterall 1999), and will build on the strengths of the IB Creative Cycle (sense, plan, create, evaluate) through CAPE’s inquiry-based arts integration model (inquire, create, document, reflect). The synthesis of these approaches has the potential to accelerate the rate of student achievement in challenged Chicago public schools. It provides classroom teachers, arts teachers, and teaching artists with a practical and research-based framework for designing arts integrated curriculum:

Steps:	Definition:
Inquire	Teachers and teaching artists develop compelling questions about students’ capacities and challenges and their own teaching practice focused on broad ideas
Sense	Learners observe and research the arts and other academic subject areas to provide a baseline of understanding in various topics
Plan	Teachers & teaching artists work together to create lessons and to plan teaching strategies using the IB frameworks as a guide
Create	Learners, working with teachers & teaching artists create artwork, make connections to big ideas, and share their knowledge in multiple media
Document	Teachers, teaching artists & students track their growth and progress through multi-media documentation (photo, video, writing, art work, compositions, etc.)
Evaluate	Teachers and artists, using research-based assessment tools and documentation artifacts, search for evidence of learning and growth
Reflect	Teachers and teaching artists answer their inquiry question, with a special emphasis on uncovering their professional growth as educators

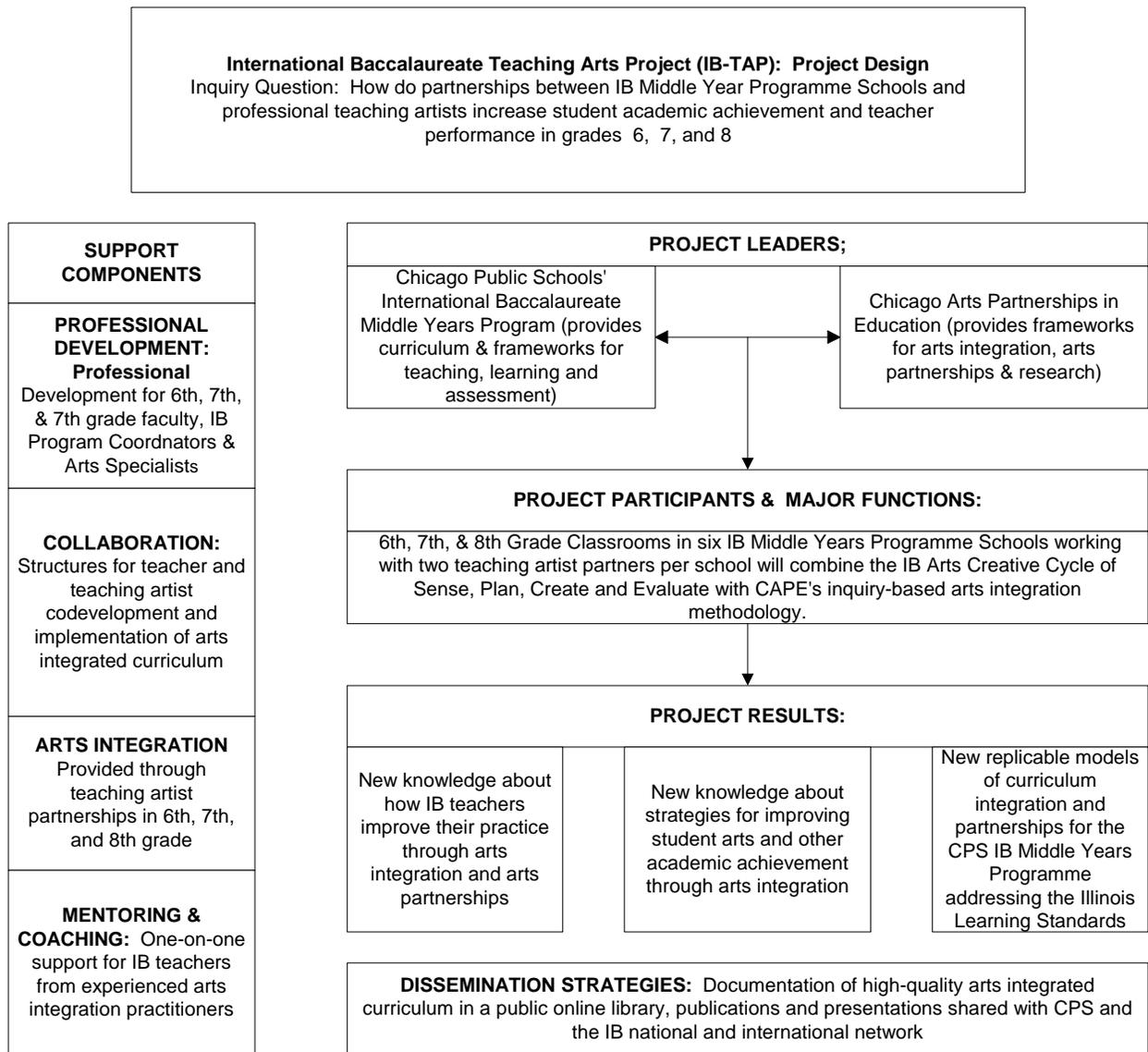
(2) The extent to which gaps, weaknesses, and opportunities are identified and addressed.

Arts programming does not reach every school, classroom, or student across the district. This disparity is particularly apparent in low performing schools (The Chicago Community Trust, 2003). The IB-MYP program in Chicago struggles with fully implementing the IB program’s approaches to creating inter-disciplinary and thematic curriculum, meeting the IB-MYP requirements for hours of arts instruction, and producing student art work that fully represents the IB creative cycle. While “some degree of curriculum integration occurs in schools, this is still an area in need of improvement,” with more advanced levels not being apparent (About Learning, 2005). The information below illustrates specific strengths, gaps, and weaknesses in CPS that lend themselves to opportunities for improvement through IB-TAP:

Current Status:	Weaknesses:	Gaps:	Opportunities:
IB-MYP teachers perceive professional development as a positive factor in their growth and in the development of their schools.	These teachers lack opportunities to participate in the development of new and innovative practices in arts integration.	Current professional development lacks regular and ongoing evaluation of its impact on teacher practice.	Create and support a professional development plan focusing on content knowledge, integrating the arts with other subjects.
Collaboration is well established within IB as a goal, with an emphasis on positive learning cultures and environments.	Collaboration among teachers within IB schools, while emphasized as a goal, requires improvement.	Resources are lacking (human and financial) to support strategic collaboration among teachers.	Institute a planning team structure to support curriculum development with teaching artists.
IB schools are committed to rigorous arts instruction enacted through the IB-MYP Creative Cycle.	Teachers and students lack access to and experience with professional teaching artists and real-world experiences in the arts	There is no system of support in IB schools to facilitate artist residencies that contribute to student achievement and teacher growth.	Make artist residencies possible through the allocation of budget and personnel and through accessing the expertise of the teaching artists.
CAPE has developed a model for mentoring and coaching teachers and teaching artists in	Teachers and artists lack guidance in developing effective integrated instruction in their classrooms to	Schools lack structures to support the mentoring and coaching activities needed to understand	Create relationships to support less experienced teachers in their ability to develop, implement

Current Status:	Weaknesses:	Gaps:	Opportunities:
developing, implementing and assessing inquiry-based arts integration.	better understand what works and how to improve student outcomes.	the connection between learning in the arts and other areas.	and assess arts integrated teaching and learning.

The IB-TAP planners have developed a comprehensive project design that addresses student needs, builds on the educator’s strengths, addresses the school system’s weaknesses and gaps, and capitalizes on the opportunities offered by partnerships as illustrated in the following graphic.



SIGNIFICANCE

(1)The importance/magnitude of the results or outcomes likely to be attained by the proposed project, especially improvements in teaching and student achievement.

The IB-TAP model is designed specifically to strengthen standards-based arts and academic instruction within the IB framework, increase school capacity, form effective partnerships among schools and teaching artists, and establish structures to bring about systemic improvement in teaching and student achievement. In addition, the project leverages the capacities of arts partnerships and collaborative teacher networks to catalyze school improvement over time.

Based on this solid foundation, IB-TAP will make significant contributions to the field of arts integrated education and school reform by developing: (1) high-quality, collaboratively developed, arts integrated curricula that directly impact student achievement and learning, (2) structures that effectively support collaborations to improve school culture and teaching practices and (3) teacher and artist-developed assessment tools for evaluating student learning, which other educators can adapt to their needs. Especially significant will be the refinement of assessment tools for measuring student learning in the arts based on established IB frameworks.

To increase teachers' capacities and the likelihood of achieving desired results, the IB-TAP infrastructure will establish: (a) An ***Implementation Management Committee*** to oversee site-based implementation and collaborative planning activities, assess training needs of participants, and monitor evaluation activities. Members of the CPS and CAPE management team sit on this committee. (b) A ***Collaborative Planning Team*** at each of the six project schools to design and implement arts integrated curriculum, documenting and assessing teacher growth and student learning. Members of the team will include IB-trained classroom teachers, 6th through 8th grade, IB program coordinators at each school, arts teachers, teaching artists, and curriculum specialists (such as literacy specialists). CPS and CAPE will provide critical and ongoing support to

facilitate the work of the collaborative planning teams, working closely with IB coordinators. (c) *A Dissemination Network*, including the other 14 IB-MYP schools in CPS, and the 250 magnet cluster schools (also managed by the CPS Office of Academic Enhancement), to share information on project implementation, best practices, exemplary student projects, and curriculum innovations. The project will also share its results with the international network of IB schools via online documentation, publications, and presentations at conferences. (d) *Evaluation Using a Quasi-Experimental Design* to assess progress, provide feedback for program modification, and explore the impact of an arts integrated curriculum on the growth of students, teachers, and teaching artists.

Improvements in Teaching. The IB-TAP project will result in several significant areas of teacher growth made possible through on-going professional development, collaborative planning and teaching with teaching artists, reflection and peer-critique, and coaching and mentoring activities. These activities will strengthen teachers' knowledge in: (1) designing and implementing an inquiry-based curriculum that emphasizes the arts as an essential part of pedagogy, (2) enabling teachers to become more skilled in providing creative and rigorous instruction in the arts as well as in other subjects, and (3) strategically planning daily instruction to help students make deep connections between the arts and other subjects. As students improve through these arts teaching approaches, teachers will gain new perspectives on their practices. Increased student growth will stimulate teachers to respond with greater buy-in and commitment to arts integration as an effective strategy for improving instruction.

Improvements in Student Achievement. This project will demonstrate that integrated arts education has the capacity to leverage student development and learning across the curriculum. As a result of their experiences in this project, students will develop complex and

multi-modal thinking. Their development as learners will be documented through the ***IB Learner Profile***. The ***IB Learner Profile*** has been developed by the IB Organization and adopted by the CPS IB schools to establish a set of learning outcomes for students that tracks their growth in becoming: Inquirers, Knowledgeable, Thinkers, Communicators, Principled, Open-minded, Caring, Risk-takers, Balanced, and Reflective. For the IB-TAP project, these outcomes will be enacted through an arts integrated curriculum that enhances student achievement in the arts and other academic areas.

(2) The likely utility of products (information, materials, process, or techniques) that will result from the project, including the potential for their effective use in a variety of settings.

Through their long-term partnership, CPS and CAPE have developed extensive experience and competencies in creating documents and products resulting from their model projects. All products and information developed under IB-TAP will be designed for application to other sites. Products and information will be written and designed in user-friendly formats, and will focus on practical applications for schools and classrooms. Examples of products and information follow:

- CAPE and the evaluation team will expand the current repertoire of field-tested assessment instruments that measure the quality of arts integrated teaching and evaluate student achievement. New tools will be developed to measure the growth of teachers' and teaching artists' proficiency in applying the IB-TAP curriculum development framework. In addition, tools will be developed and field-tested to measure correlations between student learning in the arts and other content areas. For example, the "Snapshot of Arts Learning," already field tested in grades one through five, will be adapted to measure student learning in grades six through eight. Complementary instruments will be created to assess student learning in specific academic content areas. These new assessments will provide teachers and teaching artists at other sites a framework for measuring the impact of an arts integrated program.

- CPS and CAPE project management staff will: (1) publish the framework and guidelines for the IB-TAP model, (2) provide up-dates on project implementation, (3) provide resources and content for professional development activities, (4) document best practices and teaching strategies, and (5) maintain an online directory of all project products for ongoing reference by participants, external partners, and other educators. These items will assist other schools and districts in understanding the IB-TAP model and applying it to their sites.
- Project schools will document the implementation of their arts integrated curriculum through products such as: (1) curriculum maps and assessment tools, (2) multi-media documentation of curriculum units, lesson plans and resources, (3) a portfolio of students' artwork, in the format of the *IB Developmental Workbook*. This information, to be compiled in an online format similar to CAPE's current on-line documentation system, will help interested planners replicate the model at their sites.

(3) The potential replicability of the proposed project or strategies, including, as appropriate, the potential for implementation in a variety of settings.

The IB-TAP project planning team intentionally selected, developed, and adapted program components and strategies that are based on ease of use and probability of success – two key factors critical to replicability. There are three distinguishing features that make IB-TAP particularly suitable for replication: (1) flexibility in the curriculum and instructional design; (2) a practical and teacher-tested framework for curriculum development that integrates the arts with other core academic areas; and (3) an emphasis on teacher professional development as a major component for building capacity. In addition, features such as assessment tools, curriculum maps, and reflections from teachers and teaching artists will provide field-tested products and information to guide replication. The project will produce online resource that describe the IB-

TAP framework, implementation guidelines, and best practice strategies identified through the project.

(4) The extent to which the results of the proposed project are to be disseminated in ways that will enable others to use the information or strategies.

IB-TAP will disseminate products through a project website linked to CPS' website, www.cps.k12.il.us, and CAPE's website, www.capeweb.org. It will be a means of documentation and dissemination, and a resource that links students, teachers, and teaching artists across schools, communities, and districts.

Central to IB-TAP's dissemination plan is CAPE's commitment to systematic documentation of teacher and teaching artist practice. This process of data collection tells a story of growth through the documentation of teacher and teaching artist lesson plans, instructional practices, assessment of student achievement, student work products, and teacher reflection. This documentation motivates other individuals to engage in a similar process. This work will be shared across the IB-TAP schools, throughout the CPS IB network, and included on the web site for a larger audience of educators, artists, and researchers.

Another important avenue of dissemination will include publications in recognized journals such as *Educational Leadership*, *Arts Education Policy Review*, the *Teaching Artists Journal*, and presentations at conferences such as the American Education Research Association, the National Art Education Association, the Association for Supervision and Curriculum Development, and local No Child Left Behind conferences.

PROJECT DESIGN

(1) Extent that design reflects up-to-date knowledge from research and effective practice.

This project draws upon the research-based findings from 16 years of successful collaborations between CPS and CAPE working with over 100 schools. The following studies are most relevant to project goals, objectives, and components.

a. Research on Professional Development. Teachers are most likely to improve practice when they: plan their own learning activities, have opportunities to engage in on-going dialogue about their work with mentors and colleagues, receive follow-up support, and can observe the teaching of colleagues to deepen their professional knowledge (Danielson, 2000; Odell & Huling, 2001). Oreck (2004) reports that teachers practicing arts integration require professional development that strengthens their self-efficacy relative to the arts, develops their understanding of the arts, and improves their art-making capacities. The development of teachers in the use of the arts, collaborative curriculum development, and the partnering of community resources are all inter-related processes that grow over time (Horowitz, 2004).

b. Research on Enhancing School Capacity through Collaborative Teams. CPS statistics indicate a teacher attrition rate of 32 percent over the first five years. This factor negatively impacts the continuity of instruction within schools and creates a need for support systems and incentives to motivate teachers to stay in the profession. Recent studies indicate that teachers who integrate the arts into their teaching practices undergo positive changes in their attitudes towards the profession (Deasy 2002). These teachers found that integrating the arts increased their enjoyment of teaching and enthusiasm and commitment to the profession. The ideal environment would enable teachers to collaborate with each other, with teachers from other disciplines, with artists, and other arts providers (Burton, Horowitz, & Abeles, 1999).

c. Research on Leveraging Capacities of External Partnerships. Studies have shown that arts education partnerships play valuable roles in sustaining whole school reform

(Horowitz, 2004). As a result, teachers became more sophisticated at working with visiting artists and coordinating their curriculum with artists and other partners (Horowitz, 2005).

Partnerships also significantly impact art partners. A study by Lynn Waldorf, Ed.D. (2000) examined the teaching artists’ perspectives on participation in CAPE partnerships. The artists reported that they are most effective when they have close relationships with teachers and clear understandings of academic goals.

d. Research on the Impact of Coaching and Mentoring.

Mentoring relationships establish reciprocal learning communities that serve as professional development for teachers and teaching artists (Weiss and Lichtenstein 2008). IB-TAP offers a “new vision for mentoring where mentors are focused on educative mentoring and critical perspectives; they are viewed as inquirers and learners; seen as change agents and leaders; and their work is shaped by professional knowledge based on the needs of 21st century new teachers and schools” (Achinstein and Athanesis 2006). Coaching and mentoring allows “teachers to make their work public and assist in the reconstruction of the profession...as guides for new teachers and as agents for re-culturing schools” (Lieberman Miller 2004).

The research-based IB-TAP project is designed to improve student achievement by addressing the following goals and objectives:

Goals:	Objectives:
To improve student achievement in the arts and other academic areas	A) Engage students in high-quality arts integrated instruction B) Regularly measure student achievement in the arts and other core content areas using field-tested instruments and analyzing correlations C) Provide opportunities for students to exhibit, perform and critique their learning
To improve educators’ instructional practices through arts	A) Provide teachers and teaching artists with structures for collaboration and curriculum integration B) Provide intensive professional development in expanding/intensifying IB practice through arts integration methodologies

partnerships	C) Establish professional communities of teachers and teaching artists to reflect on improving educational practice
To create models of high-quality arts integrated curriculum	A) Provide professional development in high-quality arts integrated curriculum design B) Create arts integrated curriculum plans that align with the Illinois Learning Standards C) Train teachers and teaching artists in multi-media documentation of their best practices D) Provide feedback to teachers and teaching artists from the external research team on the quality of their curriculum design
To disseminate effective arts integration practices to other schools	A) Provide professional development to the CPS IB schools not a part of the IB-TAP project B) Create print and electronic documents illustrating the impact, frameworks and best practices of the model C) Present the work of the IB-TAP project at symposia and conferences

The IB-TAP project components are based on CAPE’s successful record of developing and implementing effective practices that increase the capacity of teachers and principals in addressing the needs of their students, especially at-risk students (Catterall, Waldorf, 1999). It also builds on the progress made in the Office of Academic Enhancement (About Learning 2005), by enacting strategies that draw on “untapped competencies” present inside schools (Fullan and Hargreaves 1991).

a. Professional Development Component. The CAPE has a history of providing effective professional development for networks of schools and teachers, including through the “Professional Development for Arts Educators” grant program of the U.S. Department of Education. This approach is thoroughly grounded in the practices and methods identified by the most up-to-date research, including facilitating on-going teacher and teaching artist discussion, extensive modeling of innovative practices, peer-led professional development, teacher and artist inquiry and reflection, and collective investigation of student work products (Burnaford, 2006). For the IB-TAP project, CPS and CAPE will organize a series of professional development

sessions for 6th through 8th grade classroom teachers, arts teachers, teaching artists, and IB program coordinators to cover the following topics: arts integration theory and practice, artist-teacher planning processes, collaborative teaching, whole school arts planning and curriculum mapping, and innovative approaches to instruction. The IB-TAP approach to professional development includes extensive opportunities for (1) professional development exchanges with significant time for teachers to share curriculum plans and their students' work with each other; (2) arts focused professional development (usually reserved for arts specialists) for 6th through 8th grade classroom teachers; and (3) a combination of content knowledge (in the arts and in other core academic areas) and collaborative teaching methodologies presented as a unified strategy for instructional improvement rather than as isolated information.

The professional development plan is organized as a sequence that builds the capacity of participants over time. CAPE will draw upon its network of veteran arts integration practitioners, who will serve as professional development providers. In addition, CAPE will also include such university-based professor/practitioners as Catherine Main, University of Illinois at Chicago, Jerry Stefl, School of the Art Institute of Chicago, and Mary Ridley, veteran CPS art teacher. CAPE has developed many source materials for these workshops, including those published in *Renaissance in the Classroom: Arts Integration and Meaningful Learning* (Burnaford, Aprill, Weiss, 2001) and those available on www.capeweb.org. The IB-TAP project has planned 10 hours of professional development to take place after-school at participating school sites each year. The evaluation team will give regular feedback to the project coordinators, using instruments based on professional development standards set by the National Staff Development Council.

In the planning year and in year one of implementation, professional development will focus on providing teachers and teaching artists working across schools with the IB-TAP framework for designing high-quality, standards-based arts integrated curriculum and engaging the arts and academics equally. Teachers and teaching artists will also be trained in collaborative teaching strategies, inquiry and reflection methodologies, and applying the *IB Learner Profile*. In year two, the focus will be on teachers collecting and critiquing student work products, in order to adjust instruction and refine curriculum and assessment. In year three, teachers and teaching artists will further their classroom practice and receive training in becoming professional development providers to their school faculties as well as to other networks of schools.

b. Collaboration Component. Each participating school will create a planning team consisting of: the principal; 6th, 7th, and 8th grade teaching staff; fine arts teachers; IB program coordinators and partner teaching artists. The project manager (a full-time position hired specifically to support the project) will facilitate the teams' work by coordinating meetings and maintaining communications. The IB-TAP model of collaboration provides an average of 10 hours of planning per year, to be scheduled by each team in consultation with project staff, and held after-school.

The strengths of the IB-TAP model of collaboration are: (1) each school's varied knowledge of and experience in using the IB curriculum frameworks and instruments; (2) accomplished IB coordinators who provide leadership at individual schools; (3) experienced, skilled teaching artists who catalyze collaborative planning; and (4) high-expectations for student growth and achievement as established by the IB-MYP. The resulting arts integrated curriculum and instruction will meet the quality teaching standards identified in the research study *How Arts*

Integration Supports Student Learning (DeMoss 2002), and will also address the frameworks and priorities of the IB-MYP.

c. Arts Integrated Instruction through Arts Partnerships. Beginning in the 6th grade and continuing through the 8th grade, teachers and students will work with two teaching artists from different disciplines, enabling teachers to use different arts strategies to improve interdisciplinary instruction -- a priority of the IB-MYP. This residency model is based on CAPE's approach to connecting teaching artists to schools as documented in *Putting Arts in the Picture: Reframing Education in the 21st Century* (Rabkin & Redmond 2005). The strengths of this approach are as follows: (1) ample planning time for the school-based teams to develop, implement, and refine arts integrated curricula; (2) structured collaboration for teaching artists and teachers supported by site-based facilitation; and (3) arts integrated curriculum models that align with the Illinois Learning Standards and address IB MYP priorities.

The teaching artists will spend between 16 and 20 hours working in each classroom over the course of a school year. CPS and CAPE will select the artists from CAPE's pool of experienced teaching artists. Rather than a "service delivery model" of arts education, IB-TAP teaching artists and teachers will co-design and co-teach arts integrated curriculum—modeling collaboration for their students.

d. Mentoring & Coaching: The IB-TAP project teams will be coached in critiquing their practice by CAPE staff, veteran teachers, and experienced consultants. "Professionals learn by actually doing the work and reflecting on it" (Lieberman, Miller 2004). By including mentorships as a project component, the IB-TAP participants will be guided in integrating instruction, assessment and reflection, informing teachers and teaching artists about each other's work. In addition, the external research team will evaluate the IB-TAP project mentorship

component and will provide regular feedback to practitioners about their findings. Through ongoing dialogue about actual practice with mentors, project participants will continually refine the IB-TAP model of integrated curriculum, instruction strategies, and assessment of student learning. The strengths of teachers' and artists' involvement in guided reflection on their own work is well documented: (1) "It is not enough that teachers' work should be studied; they need to study it themselves." (Stenhouse 1975). (2) "Promoting collegial exchanges, affirming the sharing of research results, providing avenues for publishing, and presenting research in faculty circles contribute to a climate of inquiry and collaboration in a school building" (Burnaford 2001). (3) "Effective teaching is informed by personal knowledge, trial and error, reflection on practice, and conversations with colleagues." (Burnaford 2001).

During the planning year, each school team will be coached on implementing inquiry-based teaching methodologies, based on CAPE's work with its network of veteran arts integration practitioners. During year one of implementation, coaches will work with each school team to identify inquiry questions about their work, engage in documentation, develop common instruments that assess student learning in the arts and the other subjects, share and reflect on their work at IB network meetings, and formalize their findings in a digital portfolio to be posted on the project website. In year two of implementation, coaches will work with each school team to revise their inquiry-based teaching methodologies and assessment instruments, and post their new findings on the project website. Also in year two, the teams will share their methodologies across the 6th and 7th grades. In year three, facilitated by the project staff and coaches, the school teams (including 6th, 7th, and 8th grades) will identify trends in improved teaching methods and meaningful student assessment across project schools.

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

By focusing on IB schools, the IB-TAP project will make a significant contribution to comprehensive, ongoing school reform within CPS. The CPS IB Middle Years Programme is an effort to improve teaching and learning within the context of academic standards and a rigorous educational focus. Developed and launched in 1997 by the current Chief Executive Officer Arne Duncan, and a continuing priority of CPS leadership, the IB MYP provides innovative and rigorous programming accessible to students from challenged neighborhoods. CPS has been recognized by the IB Organization as a leader in implementing this innovative and intellectually challenging educational model, usually reserved for privileged private schools, in a large, public urban school system.

The IB-TAP project rests upon a CAPE-developed model that will strengthen the IB framework, moving schools forward in the full realization of the IB frameworks and priorities. CAPE brings to IB-TAP a tested approach that emphasizes collaboration in developing integrated curriculum based on arts and academic learning standards. The collaborative planning approach (classroom teachers, arts specialists, and visiting artists) develops leadership and instructional effectiveness. Through collaboration, participants move beyond “arts activities” into arts integrated instruction that incorporates disciplined reflection on teacher practice and student achievement. The results of this approach have been demonstrated to have measurable positive impacts on both student achievement and teaching practice, as documented in the study of CAPE in *Champions Of Change: The Impact Of The Arts On Learning* (Catterall and Waldorf, 1999) and in *How Arts Integration Supports Student Learning: Students Shed Light On The Connections* (DeMoss and Morris, 2002).

The IB-TAP initiative will deepen CPS’s commitment to systemic improvement in two major ways: 1) Long term co-planning between experienced teaching artists and IB classroom teachers

and coordinators will generate new curricular work demonstrating academic rigor in exemplary arts integrated instruction. 2) The extensive documentation approaches built into the program will allow the CPS and CAPE to thoroughly articulate the impacts of quality arts integration on student academic achievement for dissemination to other schools.

(3) The extent to which the design for implementing and evaluating the proposed project will result in information to guide possible replication of activities or strategies, including information about the effectiveness of the approach or strategies employed by the project.

As reported by Richard Deasy, Director of the Washington, DC based Arts Education Partnership, there is a strong need in the field for models of rigorous arts integration development and arts learning assessment tools. The IB-TAP project has a clearly articulated plan for developing products, tools and publications that will disseminate the results of the program both during the initial development and implementation of the project and after its conclusion (see description on pp. 8-9 in the Significance section). Significant among these is the development of a system of assessment that measures arts and academic learning within the IB frameworks. These measurements can be correlated in ways that will indicate how arts learning supports student academic achievement. At project's end, they will be available to the CPS IB network of schools for customization and replication, as well as to other networks inside CPS and CAPE and the IB Organization.

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

The IB-TAP initiative will deepen the effectiveness of an already-existing collaboration between the IB MYP and CAPE. Through this collaboration, IB-TAP will provide research-based examples of successfully implemented program structures, assessment tools, and school-improvement frameworks that can be replicated throughout a public school system that has

already demonstrated the will and interest in replicating innovative practices. It also has the potential to be disseminated and replicated nationally and internationally through the professional development and publishing systems of the IB International Organization.

This approach will be successful beyond the period of federal support because it is embedded in the existing relationships among schools, district-wide initiatives, and school leadership dedicated to sustaining school improvement and replicating successful practices across communities. Of particular importance is the fact that IB-TAP will build capacity for change and growth through networks of knowledgeable, well-trained colleagues in and between schools—colleagues who are within a broader learning system that provides support, pulls teachers in a positive direction (Annenberg Institute for School Reform, February 2003).

QUALITY OF THE MANAGEMENT PLAN

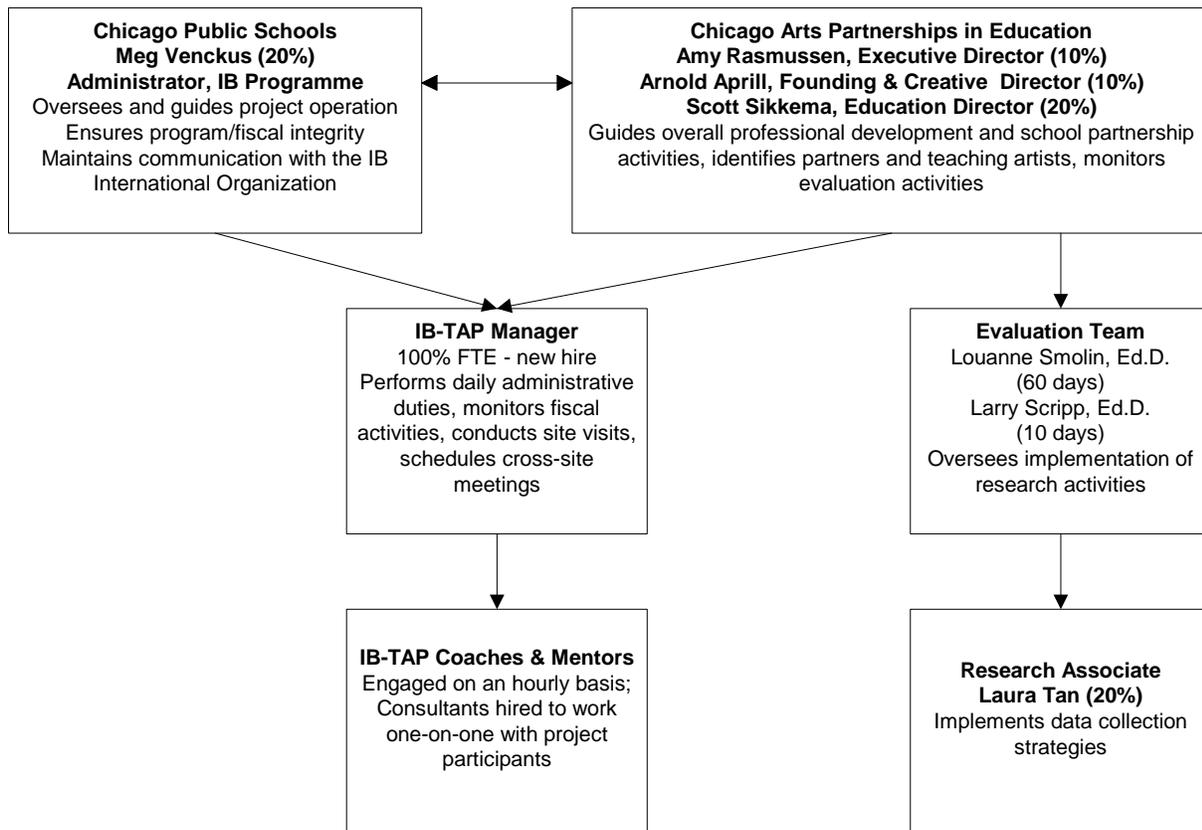
(1) Adequacy of management plan to achieve project objectives on time and within budget, with clearly defined responsibilities, timelines, and milestones for accomplishing tasks.

Major Tasks	Years				Milestones for Accomplishing Tasks	Defined Responsibilities
	1	2	3	4		
1. Professional Development						
Professional development for IB-TAP project teams	X	X	X	X	Evidence of high-quality lesson plans	Project staff, school teams
Professional development to IB-TAP project whole school faculty			X	X	Effective peer-professional development led by project participants	Lead teachers, teaching artists
Professional development for the IB network of schools				X	Effective peer-professional development led by IB-TAP project participants	Lead teachers, teaching artists, and staff
2. Collaboration						
10 hours of arts integrated curriculum planning among 6th grade faculty, teaching artists & academic partners	X	X	X	X	Planning meetings scheduled & conducted and curriculum ideas developed	School teams and project staff
- extended to 7 th grade		X	X	X	Same as above	Same as above
- extended to 8 th grade			X	X	Same as above	Same as above

Cross-school exhibition of student, teacher, and artist work			X	X	Exhibition reflects quality arts integration teaching & learning across schools	School teams, project staff, and students
3. Arts Integration						
Curriculum implementation in the 6th grade classrooms with 2 artists per classroom		X	X	X	Multi-media documentation of implemented curriculum and action research	School teams, teachers and artists
- adding 7 th grade classrooms			X	X	Same as above	Same as above
- adding 8 th grade classrooms				X	Same as above	Same as above
Assessment instruments in the arts and academic content areas refined and adapted	X	X	X	X	Assessment instruments are administered in project classrooms	School teams, project staff, project evaluators
IB program coordinators provide classroom-resources and teaching support		X	X	X	Documentation and critiques of IB coordinator classroom contributions	School teams, project staff
4. Coaching & Mentoring						
6 th grade team works with experienced coaches (10 hours per team each year) and mentors on developing and implementing arts integrated curriculum		X	X	X	Participants maintain records and analyses of their successes for team review	School teams, project staff
-- adding the 7 th grade			X	X	Same as above	
-- adding the 8 th grade				X	Same as above	
5. Evaluation & Dissemination						
External evaluators present their approach and findings to the project schools	X	X	X	X	Timely program modifications are made based on findings	School teams, project staff, project evaluators
Teachers & teaching artists create an online library of curriculum projects		X	X	X	Each Teacher-Teaching Artist team is responsible for 2 units per year	School teams
IB-TAP participants present information about the program to networks of teachers and schools			X	X	Schools outside of the CPS-IB network learn about the IB-TAP project	Project staff, evaluators and participants
Publish the work of the IB-TAP project, including curriculum frameworks, research & assessment tools, and teaching methodologies				X	Information about the project is distributed via the education and arts networks	Project staff, evaluators, and participants

(2) Extent that time commitments of director and principal investigator and other key personnel are appropriate and adequate to meet the objectives of the proposed project.

CPS and CAPE have an existing strong collaborative team that will manage the IB-TAP project. CPS and CAPE will share responsibility for project management to ensure rigorous implementation and coordination of the evaluation team. The following chart illustrates the parallel management functions for CPS and CAPE and time commitments based on established practice and experience of the CPS/CAPE management team.



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

Based on CAPE’s and the CPS-IB program’s capacity for teaching teachers to document, critique and share their practice in a rigorous and collegial manner, one of the management team’s primary responsibilities will be to utilize the feedback of the arts educators and classroom teachers in improving the program design. This information will be obtained from the

management team’s ongoing communication with program participants, in the form of both formal and informal communication and from extensive data collection and formative feedback from the research team. Formal communications will include surveys, interviews, professional development meetings and workshops. Informal communications will include information obtained from frequent site visits by program staff (6 visits per school per quarter) and online data collection (blogs, website development and e-mail discussion).

PROJECT EVALUTATION

(1) The extent to which the methods of evaluation are thorough, feasible, and appropriate to the goals, objectives, and outcomes of the proposed project.

Evaluation Methodology & Design. The guiding evaluation question for the IB-TAP project will be examined through three areas of inquiry:

How do partnerships between IB Middle Year Programme Schools and professional teaching artists increase student academic achievement and teacher performance in grades 6, 7, and 8?

A. How does arts integration, combined with the IB Middle Years Programme enable teachers to better understand, assess and address students’ capacities and challenges?		
Benchmarks	Outcome Measure	Assessment Tool
By year 2, teachers are able to reach out to another project school to share their curriculum integration plans and implementation strategies.	Teachers will show an increase in their proficiency in planning & implementing arts integration within the IB curriculum.	A6, A9, A10
By year 2, teachers will expand their knowledge of and ability to articulate state standards in content areas as well as within the MYP’s approaches to learning and qualities stated in the IB learner profile.	Teachers can articulate standards and learner profile characteristics in their own area of expertise and in the areas of their partners	A1, A2, A6,
By year 3, teachers and teaching artists will articulate which effective teaching strategies	Teachers will show an increase in their ability to share their	A1, A2, A4, A7, A8

they have internalized by providing evidence from their actual practice that shows up on digital portfolios	work with others and to disseminate best practices	
By year 3, teachers demonstrate ability to draw upon a wider base of knowledge in the arts and other content areas provided by external resources and partners	Teachers will have designed, implemented and documented at least four arts integrated curriculum units	A1, A2, A9,
By year 4, teachers can independently create integrated curriculum in their classrooms	Teachers' and schools' curriculum maps increasingly reflect the arts in all areas of instruction	A7, A9, A10,
By year 4, teachers and teaching artists will have the ability to present their work to teachers in other Chicago public schools and have the ability to identify and articulate the principles of teaching strategies within their practice that will be useful to other teachers.	Teachers will show an increase in their ability to provide professional development to other teachers	A1, A3, A6, A10
B. How does arts integration impact student growth as defined by the IB Learner Profile?		
Benchmarks	Outcome Measure	Assessment Tool
By year 2, teachers will be able to use student artifacts to document student growth within the IB learner profile	Teachers will show an increase in their ability to document student growth	B1
By year 2 students will be able to use their developmental workbooks to reflect on and document their growth with respect to qualities defined by the IB learner profile	Students will show an increase in their ability to document and reflect on their growth by formally presenting one developmental workbook to their teachers and classmates.	B1, B2
C. How does arts integration improve student achievement in the arts and other academic areas?		
Benchmarks	Outcome Measure	Assessment Tool
By year 2, students will have the ability to represent their knowledge in multiple media, including writing and arts	Students will produce art and academic work demonstrating increases in content knowledge	C1, C2
By year 3, students will be able to articulate their knowledge of the arts and other academic content areas.	Students will respond, in writing, to a questionnaire provided at the beginning, middle and end of grant implementation	C4, C5, C6

By year 4, students will show the ability to draw upon accumulated knowledge in the arts and other content areas in creating and presenting new work	Students will have demonstrated a more complex and independent understanding of the arts and academic content	C3, C6
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Data Collection and Analysis. Evaluation will be a time-series model, using mixed methods to assess teachers’ and students’ growth in the three inquiry areas over three years. Comparisons will be drawn between the randomly selected six project treatment schools and three matched control-group schools that are not participating in the project. All data collection strategies will be implemented in the treatment schools. The following data collection strategies will be collected with teachers and students in control group schools: A1, A5, A7, B2, C2, and C5. CPS and CAPE are confident in their ability to implement this research plan based on previous experience in conducting research protocols for other projects.

Data Collection Strategy	When	Data Collection Source
<p>A. How do arts integration, combined with the IB Middle Years Programme, enable teachers to better understand, assess and address students’ capacities and challenges?</p> <p>The data collection strategies and timeline listed below are designed to provide a baseline of teachers’ abilities and to document their growth and development with respect to planning and implementing arts integrated IB curriculum that is based upon students’ capacities and needs.</p>		
A1) Self-report survey of teaching strategies	Beginning and end of each intervention year	Based on the five standards for teaching effectiveness from <u>CREDE, the Center for Research on Education, Diversity and Excellence</u> www.crede.org
A2) Timed classroom observations of non-arts content teachers	Conducted by evaluator 3 times per year	Instrument based on CREDE standards www.crede.org and MYP Approaches to Learning
A3) Analysis of teacher’s professional development provided to their peers focused on implementing arts integration within MYP’s Approaches to Learning Framework	3 rd & 4 th year of the project	Instrument based on National Staff Development Council (NSDC) standards

A4) Teacher satisfaction and response survey regarding project professional development and mentoring and coaching activities	End of each intervention year	Instrument based on the <u>IB</u> standards for staff development & <u>CAPE's</u> criteria for effective professional development
A5) Archival data from school district regarding target teachers' course and degree work, IB Programme training, participation in National Board Certification, and non-content professional development as a subset of the district's teaching population	Baseline data will be collected during the planning year	Archival data will be discussed as per the <u>Quality Counts at 10</u> research (www.edweek.org/qc06) across states in order to contextualize the study with respect to teacher quality.
A6) Content analysis of no less than six curriculum unit plans from teachers focused on arts integration and MYP Approaches to Learning	Baseline data collected during the planning year; lesson plans collected during spring of each intervention year	CAPE-developed checklist for assessing high-quality arts integration within MYP Approaches to learning framework
A7) Assessment of teachers and teaching artists on their knowledge of arts content and other academic content	Baseline data collected at the beginning of the project at the conclusion of the project	Instruments to be developed in the arts and in other academic content areas based on the Illinois Learning Standards and MYP Approaches to Learning
A8) Focus groups with teachers and teaching artists assessing their learning in the arts and academic content areas	Baseline data collected at the beginning of the project; focus groups held at the end of each implementation year	Focus group protocol based on ASCD teacher quality standards
A9) Analysis of surveys from project PD to measure increased understanding, application and participation in the arts within all aspects of IB MYP (i.e. not just in the arts content area)	After each PD session	Survey developed by CAPE, following the Illinois State Board of Education CPDU protocols
A10) Analysis of comprehensive curriculum maps, encompassing standards-based arts education and other academic areas	Collected annually	A rubric will be developed by the evaluation team for the project to measure changes in teachers' curriculum maps

A. How does arts integration impact student growth as defined by the IB Learner Profile?

The data collection strategies listed below are based upon the IB Developmental Workbook,

<p>which are student-created written records of the development of their artwork and their development as an artist. Through IB-TAP, this artifact will be extended to include student reported development of qualities included in the IB learner profile, such as knowledge, communication, open-mindedness, and risk taking.</p>		
<p>B1) IB Developmental Workbooks completed by students, documenting the development of their arts integration products</p>	<p>Two projects per class, with 6 case-study students per class, representing a range of achievement levels: high, average, low</p>	<p>Rubric created by teachers, teaching artists and evaluators that analyzes Learner Profile characteristics designated in the curriculum unit.</p>
<p>B2) Interviews of case-study students</p>	<p>Two interviews per unit, at the beginning and end of each unit</p>	<p>Interview protocol developed by the evaluation team</p>
<p>B. How does arts integration improve student achievement in the arts and other academic areas?</p> <p>The data collection strategies listed below provide an overall means to assess the impact that arts integration within the IB MYP Curriculum has on student achievement.</p>		
<p>C1) Content knowledge assessments in the arts and in other academic content areas</p>	<p>Assessment instruments developed during the planning year; implemented at the beginning and end of each project year</p>	<p>Developed by participating teachers and teaching artists</p>
<p>C2) Assessment of student academic achievement in core-academic areas</p>	<p>Baseline data collected during planning year; Information collected at the end of each project year</p>	<p>Standardized test data provided by Chicago Public Schools</p>
<p>C3) Students will be observed performing a task based in the arts and in other academic content areas; observations will be video-taped and scored using rubrics tested for validity and reliability</p>	<p>Observations conducted at the beginning, middle and end of the implementation period</p>	<p>Process based on CAPE's field-tested instrument measuring student achievement developed by CAPE with the Research Center at the New England Conservatory</p>
<p>C4) Students will respond to an interview protocol to elicit their thinking and understanding of concepts and processes in the arts and in other academic content areas, which will be scored using rubrics tested for validity and</p>	<p>Interviews performed at the beginning, middle and end of the implementation period</p>	<p>Process based on CAPE's field-tested instrument measuring student achievement developed by CAPE with the Research Center at the New England Conservatory</p>

reliability		
C5) Students will respond in writing to a series of questions eliciting their observations and analyses of professional and student work products in the arts and in other academic content areas	Responses collected at the beginning, middle and end of the implementation period	Process based on CAPE’s field-tested instrument measuring student achievement developed by CAPE with the Research Center at the New England Conservatory
C6) Analysis of student work in two art forms	Collected from case-study students at the beginning, middle and end of implementation period	Rubric developed by IB content area and arts experts

School Selection. The IB-TAP project has developed a set of criteria (discussed in the *Competitive Preference Priority* section) that will be applied to the IB-MYP network. Schools that meet the criteria will be invited to participate in the project. Of those schools willing to participate, six project schools will be randomly selected to participate in the project and three schools will be identified as a control group.

Availability of Results & Outcomes. The IB-TAP project results will be made available annually each Fall to the public via the project website (accessed through www.capeweb.org). At the conclusion of IB-TAP, the project team will create a printed publication on the results of the project, including ethnographic portraits of the growth of teacher, students, and artists. The project website will also include multi-media documentation of exemplary arts integrated curriculum presented in a similar format to www.capeweb.org/rexamples.html.

Evaluation Team. Louanne I. Smolin, Ed.D., former Professor of Education at the University of Illinois at Chicago and current Adjunct Professor at National Louis University, will serve as the Principal Investigator for this project. She has extensive experience in evaluating multi-year, federally funded education projects through the University of Illinois at Chicago. Dr.

Smolin has published several books and articles on teacher professional development and technology in learning (see vita). Larry Scripp, Ed.D., Chair of Music-in-Education at New England Conservatory, and Founding Director of the new Research Center for Learning Through Music at New England Conservatory, will serve as the Research Advisor for the project, providing support and guidance to Dr. Smolin in executing the IB-TAP research component. Dr. Scripp has worked with CAPE on many evaluation projects, including two AEMDD projects. He has a depth of experience in designing, implementing, and evaluating learning through the arts in a variety of public school settings (see vita).

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

The IB-TAP evaluation plan combines a time-series model with a control group model in order to provide periodic formative feedback to the progress of the initiative, as well as to gauge the effectiveness of the project. An important component of the IB-TAP model is the process of providing on-going feedback to participants on their growth and development through the project. Annual reports will provide periodic data on student progress in the arts and other content areas and on teacher development through arts partnerships.

(3) The extent to which the evaluation will provide guidance about effective strategies suitable for replication or testing in other settings.

The findings of the research plan for the IB-TAP project will provide a deep and rich portrait of the role of arts partnerships and arts integration in improving schools. In addition, it will also provide evidence of the arts' impact on student academic achievement. The format of the findings will be geared towards educators, rather than researchers, and will include vibrant multi-media documentation. In addition, the findings will include relevant quantitative and qualitative evidence. Because these documents will include components prepared by the participants

themselves, they will be especially appealing to teachers and administrators in large urban school districts, as well as in other public schools in Chicago.