

Table of Contents

- TABLE OF CONTENTS**.....0

- A. NEED FOR PROJECT**.....1
- B. SIGNIFICANCE**.....6
- C. PROJECT DESIGN**.....9
- D. MANAGEMENT PLAN**.....16
 - **TABLE 1: Service Numbers by Year, Class Level, and Type**.....17
- E. EVALUATION PLAN**.....24
 - **TABLE 2: Logic Model**.....24

NEED FOR PROJECT

The Relationship Between Academic Achievement & Arts Instruction

Research has repeatedly established that student educational achievement in the U.S. is below expectation. Nationwide test scores in 2007 for elementary students show that 68% of fourth grade readers are below the proficient level.¹ Compared with national test scores, the results are even worse in California: 77% of fourth graders in L.A. read below the proficient level. Nationally and statewide, poor educational achievement is more significant among minority students than white students. The National Center for Education Statistics reported in 2007 that while 40% of White children in fourth grade in California read at-or-above the proficient level, only 13% of Black readers and a mere 11% of Hispanic students in California are proficient-or-better at reading. For math the difference was particularly notable for Hispanic and Black students in California: both Black and Hispanic students had an average score 29 points lower than White students in the state.² Student academic performance is similarly related to familial risk factors, and students in families with one or more risk factors like poverty, non-English primary language, mother's education less than a diploma/GED, and single-parent home lagged behind their peers in most academic areas.³ Research has repeatedly demonstrated that arts instruction effectively mediates poor academic achievement. The Arts Education Partnership (AEP) research compendium *Critical Links* identified six major benefits associated with student achievement and study of the arts: reading and language skills, mathematics skills, thinking

¹U.S. Dept. of Ed., Institute of Education Sciences, National Center for Education Statistics, National Assessment of Educational Progress, various years, 1992–2007 Reading Assessments.

² U.S. Dept. of Ed., Institute of Education Sciences, National Center for Education Statistics, National Assessment of Educational Progress, 1992–2007 Mathematics Assessments.

³ U.S. Dept. of Ed., National Center for Education Statistics. (2004). *The Condition of Education 2004*. Office of Educational Research and Improvement. Washington, DC.

skills, social skills, motivation to learn, and positive school environment.⁴ Exposure to arts learning opportunities like visual arts, music, drama, and dance correlated to specific cognitive capacity improvements in writing organization, sophisticated reading skills, reasoning, mathematics proficiency, creative thinking, and overall cognitive development. In addition, arts education is the strongest predictor of future arts participation.⁵

The Relationship Between Arts Instruction & At-Risk Students

Many students in the United States are considered at-risk of educational failure, defined as one who “because of limited English proficiency, poverty, race, geographic location, or economic disadvantage faces a greater risk of low educational achievement or reduced academic expectations.”(*National Institute on the Education of At-Risk Students, archived*). Research has consistently demonstrated that arts instruction benefits at-risk youth even more significantly than students not at-risk. The National Educational Longitudinal Study database shows that arts participation correlates to higher academic performance, better grades, and lower drop-out rates among students.⁶ These benefits are more significant for students from low-income families than for students from high-income families. The President’s Commission on Arts and Humanities has stated that positive correlations between cognitive development, motivation to learn, resiliency, self-perception, and test scores are highest for those at-risk of educational failure.

Demographics of the Target Population and Geographic Area

Students in the state of California exemplify the definition of students at-risk of educational failure. The number of English Language Learners (ELL), poor, and minority students in California schools are extremely high. The continuing trend in California schools is an increase

⁴ Arts Education Partnership (2002). *Critical Links: Learning in the Arts and Student Academic and Social Development*. Deasy, Richard J., ed. Washington, DC.

⁵ Bergonzi and Smith (1996). *Effects of Arts Education on Participation in the Arts*. Santa Ana, CA: Seven Locks Press, 1996.

⁶ Caterall and Chapleau (1999). *Involvement in the Arts and Human Development: General Involvement and Intensive Involvement in Music and Theatre Arts*. AEP, Los Angeles, CA.

in students who need to learn English, in part because of increasing enrollment of Hispanic students who are expected to form the state majority by 2009-2010.⁷ Additionally, California has the greatest number of schools with migrant students in the United States, the majority of whom are ELL.⁸ Statewide, currently 25% of students are classified as ELL.⁹ Within California, the La Habra City School District (LHCSD) has even higher numbers of at-risk students:

- English Language Learners: While 8% of U.S. students are ELL and 25% of California's students are ELL, **42% of students in the La Habra City School District are ELL.**^{10, 11}
- Poverty: While 50% of California students live in poverty (defined by the number of public students receiving free and reduced lunch), **67% of LHCSD students receive free and reduced lunch.** This 67% poverty rate is much higher than the AEMDD requirement to serve schools in which at least 35% are students are from low-income families.
- Race: Forty-eight percent (48%) of California students are Hispanic, whereas **76% of students in the LHCSD are Hispanic.**¹²

Obstacles to Arts Instruction. A lack of funding for the arts is cited as an obstacle to arts education.¹³ In California, despite statewide adoption of art standards for elementary students

⁷ California Dept. of Education, Educational Demographics Office (CBEDS, sifb0607 5/14/07).

⁸ U.S. Dept. of Ed., Office of the Under Secretary, Policy and Program Studies Service, *Title I Migrant Education Program, National Trends Report: 1998-2001* (2004), Washington, D.C.

⁹ Educational Demographics Office, Language Census (elsch07 10/19/07); School Fiscal Services Division (frpm2006 8/29/07); School Improvement Division (T1swp 10/16/07); School & District Accountability Division (T1y0607 10/10/07).

¹⁰ Anneka L. Kindler. *Survey of the States' Limited English Proficient Students and Available Educational Programs and Services: 2000-2001 Summary Report*. 2002 (Washington, DC: U.S. Department of Education, Office of English Language Acquisition, 2002).

¹¹ Educational Demographics Office, Language Census (elsch07 10/19/07); School Fiscal Services Division (frpm2006 8/29/07); School Improvement Division (T1swp 10/16/07); School & District Accountability Division (T1y0607 10/10/07).

¹² California Dept. of Education, Educational Demographics Office (CBEDS, sifb0607 5/14/07).

and implementation of arts requirements for high school graduation, state funding to support the arts has been eliminated or curtailed since 2003.¹⁴ **A lack of effective partnerships** to provide students with arts education opportunities is cited as a major obstacle. Research has demonstrated that collaborations among schools, districts, art specialists, established artists, and community arts providers benefit students.¹⁵ Innovative student-based collaborations that meet the needs of diverse learning levels are needed.¹⁶ **A lack of programming that reaches the diverse and at-risk students** most in-need of arts instruction is cited as an obstacle. Students who attend wealthy schools frequently have more opportunities to study arts than schools that serve low-income students.^{17 18} Existing programs in impoverished schools often fail to address the needs of poor, multi-cultural, ELL, migrant, and/or geographically disadvantaged students, and their parents are unable to provide the 40% of parental funding support for school arts that is the national average.¹⁵ **A lack of standards-based arts education** to facilitate the transfer of arts learning to academic success is cited as an obstacle. While states emphasize accountability in some academic subjects, ensuring arts instruction is standards-based is often overlooked.¹⁶ **A lack of professional arts training for teachers** is cited as an obstacle.¹⁹ Teachers lack training

¹³ National Assoc. of State Boards of Ed. (2003). *The Complete Curriculum: Ensuring a Place for the Arts and Foreign Languages in America's Schools*. October, 2003: Alexandria, VA.

¹⁴ California Department of Education (2003). *Funding Profile: ArtsWork Visual and Performing Arts Education Program*. 2003: Sacramento, CA.

¹⁵ Heavey and Goodney (2001). *The Results of the ArtsWork Survey of California Public Schools*. California Department of Education 2001: Sacramento, CA.

¹⁶ U.S. Dept. of Ed., National Center for Education Statistics. (2000). *The Condition of Education 2000*. Office of Educational Research and Improvement. Washington, DC.

¹⁷ Nancy Carey et al., *Arts Education in Public Elementary and Secondary Schools: 1999-2000* (Washington, DC: U.S. Dept. of Ed., Office of Educational Research and Improvement, 2002).

¹⁸ National Association of State Boards of Ed. (2003). *The Complete Curriculum: Ensuring a Place for the Arts and Foreign Languages in America's Schools*. 2003: Alexandria, VA.

¹⁹ Heavey and Goodney (2001). *The Results of the ArtsWork Survey of California Public Schools*. California Department of Education 2001: Sacramento, CA.

in standards-based arts instruction and districts are often unable to provide quality professional training to teachers due to funding limitations. Professional teacher development is needed.

Solutions To Be Implemented by the Project. **Effective collaborations among key partners to provide quality, integrated arts instruction.** The Center for Research on the Education of Students Placed At Risk recommends scaling up effective programs to help at-risk students.²⁰ The Children’s Museum at La Habra will scale up its effective Young at Art program to serve K-2 class levels in the La Habra District; effective relationships are in place between the Museum, the district, and artists. **Student-based focus in the art partnership.** The AEP found that student-based projects bring about more far-reaching change; Young at Art provides student-centered, high quality arts experiences.²¹ **Programming that addresses diverse and at-risk students.** The Department of Education’s *Condition of Education* (2002) report shows that existing programs often do not meet the needs of diverse students.²² The project will use a bilingual, bi-cultural approach for all activities, serving school classes with high numbers of ELL students, and serving classes with a high ratio of students who are impoverished, migrant, and minorities. **Standards-based arts education.** For arts instruction to be effective it must incorporate educational standards. The proposed program will incorporate recommendations from the National Standards for Arts Education and California state standards, which are represented in each project activity point. **Professional development in the arts for teachers.** Teachers who participate in professional development report that training improves their

²⁰ The Center for Research on the Education of Students Placed At Risk. [See <http://www.csos.jhu.edu/crespar/> accessed March 1, 2008].

²¹ Arts Education Partnership (2002). *Teaching Partnerships: Report of a National Forum on Partnerships Improving Teaching of the Arts*. Arts Education Partnership: Washington, DC.

²² U.S. Dept. of Ed., National Center for Education Statistics. (2000). *The Condition of Education 2000*. Office of Educational Research and Improvement. Washington, DC.

teaching, yet few states require training in the arts for teachers.^{23 24} Young at Art will improve teaching by providing professional arts development to teachers. **Incorporation of multiple arts disciplines in the project.** Partnerships that focus on multiple art disciplines are more likely to bring about far-reaching change.²⁵ Young at Art incorporates three art disciplines, which results in a greater likelihood of benefits that reach past the period of federal funding (“far-reaching”).

SIGNIFICANCE

Existing Services

The Children’s Museum at La Habra currently reaches 13,875 students in 20 school districts through grant-funded educational programs that offer free school-based visits by Museum educators and free field trips to the Museum for participating classes. In a region where many children enter school without knowing English, lacking social skills and already behind by Federal and State educational standards, the Museum’s arts education programs are a child’s lifeline for their future success. Programs focus on English literacy for K-1st graders, a science education program for K-2nd graders, and a comprehensive arts education program called Young at Art. All three programs have successfully met evaluation standards on time and on target. Museum programs utilize a multi-agency, integrated approach that draws on the coordinated use of services among educational and community-based organizations involved in student learning. The majority of current Museum participants are Hispanic and come from low-income families; the Museum specializes in providing bi-lingual and bi-cultural services. The Museum serves nearly 100,000 people a year from four-counties: L.A., Riverside, San Bernardino, and Orange.

²³ U.S. Department of Education, National Center for Education Statistics. (2002). *The Condition of Education 2002*. Indicator 33: Participation in Professional Development. U.S. Department of Education, NCES, 2002: Office of Educational Research and Improvement. Washington, DC.

²⁴ National Association of State Boards of Ed. (2003). *The Complete Curriculum: Ensuring a Place for the Arts and Foreign Languages in America’s Schools*. 2003: Alexandria, VA.

²⁵ Arts Education Partnership (2002). *Teaching Partnerships: Report of a National Forum on Partnerships Improving Teaching of the Arts*. Arts Education Partnership: Washington, DC.

Project Summary

Young at Art was implemented in 2004 and has successfully served 555 students and 35 teachers/teacher's aides since that time. The Young at Art project will be expanded under the project proposed here to serve 100% of the Kindergarten, 1st grade and 2nd grade classes at all four K-2 elementary schools in the La Habra City School District (LHCSD). A limited, small-scale version of Young at Art began in K-2nd schools in La Habra in fall of 2007. Funding through AEMDD will expand the existing Young at Art program by increasing the number of classrooms served, increasing the grade levels served at particular schools, greatly increasing the program's service numbers, and implementation of an added experimental research design. The proposed project will only serve elementary students in grades K-2, the majority of whom are at-risk of educational failure because they are English Language Learners, of minority race, and/or impoverished. Although an arts specialist offers limited arts education programs to grades 3-8 in the LHCSD, the District currently provides **no formal arts education** to the K-2nd classes. Young at Art features standards-based education instruction integrated into the school curriculum, direct student experience with the three arts modalities onsite at the Museum, follow-up standards-based education instruction at the school, and professional arts development workshops for the teachers, delivered through a Museum / La Habra District LEA partnership. All of the K-2 teachers in the district will participate in quarterly professional development and curriculum development workshops that connect educators to the program in meaningful ways and incorporate standards-based arts instruction into their curriculums. Multiple formal arts learning opportunities (18 distinct arts learning opportunities per year) coupled with educators' integration of the arts in their regular curriculums helps ensure the academic benefits of Young at Art. Professional artists and educators will lead all classroom presentations and hands on workshops. Young at Art will serve 48 classrooms, 5,967 students and 162 teachers over 4 years.

Project Goals and Objectives

Goal #1: Increase language arts skills, math readiness skills, and cognitive process capabilities in K-2 elementary students of the La Habra City School District.

Objectives 1.1 – 1.3: Arts Learning Opportunities

Provide culturally appropriate opportunities for doing, looking at, thinking and talking about *music, performing arts, and visual arts* to 5,967 elementary students over 4 years.

Objective 1.4 – 1.6: Language Arts

Provide age-appropriate *vocabulary terms, age-appropriate features or elements, and age-appropriate critical thinking skills to draw conclusions about the features of elements* related to music, performing arts, and visual arts aligned with specific language arts standards to 5,967 elementary students over 4 years.

Objective 1.7 Mathematical Statistics Literal Patterns

Train students to *identify, describe and extend their recognition* of literal and implied patterns in visual arts, music, performing arts to 5,967 elementary students over 4 years.

Goal #2: Increase teachers' ability to lead K-2 elementary students of the La Habra City School District in integrated arts and core curriculum learning experiences that help students to develop language arts and mathematical readiness skills.

Objective 2.1: The Value of Arts Instruction on Learning

Provide professional development training to 162 K-2nd teachers over 4 years.

Objective 2.2: Integration of Art into Language Arts and Mathematics Lessons

Provide standards-based curriculum training to 162 K-2nd teachers over 4 years.

Products & Dissemination of Young at Art

Young at Art will yield multiple **PRODUCTS** to be disseminated for use in other settings.

Teaching curriculums and curricular frameworks (Teacher's Curriculum Manual) that incorporate federal and state arts education standards, the professional development **workshop**

model, and **training materials** will be expanded and enacted for project participants. These will be disseminated locally to the La Habra City School District teachers, administrators, and Board members twice each year at the regular district teacher development workshop days. These **products**, as well as the **program design** (including research design and evaluation methods), **lessons learned**, **process adjustments**, and **project results** will be disseminated locally to school districts and educators; regionally to nonprofits, museums, libraries, boys and girls club groups, local collaborators at the quarterly La Habra Consortium meeting held in October of each year, as well as to other Orange County arts organizations at two Arts Orange County monthly meetings in 2009 and 2011; and nationally at the Annual National Conference Association of Children’s Museums in April 2013. **Program summary brochures** that further aid in project dissemination and replication will include a detailed overview of Young at Art’s development, process, feedback, educator survey results, artists’ program observation, and student academic achievement/evaluation plan results will be provided to all of the local, regional, and national organizations cited here. Annually updated program information and educator tools will be available on the **Museum website** throughout the project. The program will engage local community members by creating **showcases of student art** at the Museum.

PROJECT DESIGN

Research-Based Model for Young at Art

Young at Art is research-based and uses the Enrichment Cluster model in its design; project evaluation for the four years that Young at Art has been in operation demonstrates its effectiveness in improving students’ Language Arts performance, particularly ELL students. This model has been found to be effective in ethnically diverse, low-socioeconomic, urban schools.²⁶

²⁶ Renzulli, J. S., & Reis, S. M. Research related to the Schoolwide Enrichment Triad model. *Gifted Child Quarterly*, 38(1), 7-20. 1994.

The Enrichment Cluster model has the following key features, which Young at Art incorporates. Student participants will have nine **distinct study blocks each school year** – supported by regular supplemental class activities – to study the visual arts, theater/performing arts and music. **All teachers will participate in organizing the activities** and receive professional training designed to prepare their curriculums and improve their skills to provide standards-based arts instruction. **Community members are involved** in organizing the clusters; the Museum is a community based organization, thus project staff members and artists are members of the local community. **Students are interested** in the topic being studied: the initial planning phase included student surveys to ensure students are interested in the art forms being studied. **All adult participants are interested** in the study topic: the initial planning phase included LEA teacher survey to ensure LEA educators were interested in the study topic. The proposed project will allow students to **directly experience and produce** visual arts, performing arts, and music, which is a primary feature of the model. In addition, Young at Art includes 3 types of enrichment activities that the Enrichment Cluster model has shown supports learning: it exposes students to a variety of topics not ordinarily covered in the curriculum; it provides training in thinking and feeling processes, how-to-learn skills, written skills, oral skills and visual communication skills; and it allows students firsthand investigation of real problems.

Component 1: Professional Teacher Development Workshops

Professional development workshops for K-2nd teachers will take place at Arbolita, El Cerrito, Ladera Palmer, and Las Lomas elementary schools in the LHCS D. The Museum will coordinate the LEA to provide quarterly, 4-hour long professional arts instruction development workshops each year, for a total of 16 hours of training per year. In the initial planning phase of Young at Art, teachers were surveyed to determine interest; ensuring educator interests is an important

aspect of the Enrichment Cluster model. The first trainings always precede direct student activities to ensure teachers understand the project, have the skills to help facilitate project activities, and to provide teaching skills and curriculum development activities. The Art Specialist for the District helps deliver Young at Art; this specialist is credentialed to teach the arts, has received additional training in the Planning Phase, and has participated in Young at Art since 2007. Educator workshops provide teachers with new ways of thinking about arts instruction, teaching the arts in line with federal and state educational standards, and incorporating the arts into their everyday curriculums. Trainings also lead teachers to think about their classroom practice and how to support engagement with arts learning for their students. Trainings will improve educators' teaching skills and will build on the development of a Teacher's Curriculum Manual that teachers can begin using right away. The Manual incorporates Young at Art's standards-based learning objectives, and it will be completed at the end of the Implementation year and updated in years three and four. Professional training and the Teacher's Curriculum Manual will help educators identify the benefits of the arts in improving achievement, will teach educators how to integrate opportunities for students to do, look at, think about, and talk about the arts in their regular classes; will give teachers skills and ideas for incorporating arts vocabulary, elements, and student critical thinking skills that train teachers how to improve students' Language Arts achievement. This component will also show teachers how to lead students in identifying, describing and extending their recognition of literal and implied patterns in the art forms, which will train teachers how to improve students' Mathematical learning. These skills, combined with the materials and support provided in Component 4 below will also teach educators how to slowly increase the regular use of the arts in their classes. Professional development will build on district capacity because the improved

skills and teaching curriculums can be used with future classes after the period of federal funding has ended. Teachers engaged in facilitating enrichment cluster activities such as those in Young at Art have a more positive view of their students, which may effect change past the period of funding by encouraging teachers to continue teaching.²⁷ This component can be replicated and will be disseminated, is another way the project will effect change past the period of funding.

Program Delivery. K-2nd Teachers will attend professional development trainings at their respective schools. The Project Director will oversee all aspects of the project, including co-developing and co-facilitating trainings and curriculum development in line with educational standards. The Museum Art Education Coordinator will arrange, coordinate and attend all professional development workshops. Professional Artists will aid in curriculum development and will attend trainings. The District Art Resource Specialist will help facilitate teacher trainings and promote the arts as an intrinsic part of the core curriculum. The LEA administration, including District Superintendent Dr. Richard Hermann and Elementary School Principals will provide support and access for Young at Art.

Component 2: Classroom Arts Learning Outreach

The Children’s Museum at La Habra will bring a three-part series into K-2nd classrooms in the La Habra School District twice each school year. A survey of K-2nd students in the Planning Phase indicated interest in music, performing arts, and visual arts. Each in-class series consists of an arts education induction visit related to an art form, an experiential learning program at The Children’s Museum at La Habra (see Component 3 below), and an in-class follow-up visit on the same art form. There will be one three-part series for each art form and the total series will be conducted twice during the school year, for a total of 18 formal arts learning opportunities per year. Each arts series (music for 3 visits, performing arts for 3 visits, visual arts for 3 visits) will

²⁷ Ibid.

comprise a **study block** under the Enrichment Model, thus there will be 6 blocks per year. Each in-class visit consists of a 40-minute instructional program where professional artists lead students in presentations and hands-on experiences with each art form. Artists demonstrate the art form, help students identify the features, elements, and vocabulary associated with the art form, and help students use critical thinking skills to describe the art in line with precise academic standards. Sample curricular content for Music includes **Play the Recorder**, which improves Math skills as students master rhythm skills and use counting and fractions, and **Songwriting**, which improves Language Arts as students create original lyrics through writing exercises and rhyming games. A Theater curriculum example is **Improve Through Improve**, which develops Language Arts as students improvise and role-play using expanding vocabulary, communication and critical thinking skills. A Visual Arts example is **Bookmaking**, which improves Language Arts, Math, and Social Studies as students create pop-up, accordion-fold or fabric bound books to reinforce reading, writing and comprehension skills, as well as match concepts such as fractions and proportions. Stories, games, demonstrations, and participation exercises round out the art visit. In accordance with the target population being served, all activities are conducted in English and Spanish. Both the induction and follow-up visits occur within two weeks of the hands on experience at the Museum to facilitate student retention of the instruction. Visual art forms created by students will be displayed at the Museum. Since participation in study block clusters correlate with increased student attendance,²⁸ this feature of the program design may effect change beyond the period of federal funding by encouraging students who participated to attend school more often in the future. This component can be replicated and will be disseminated locally, regionally, and nationally, which is another way that

²⁸ Ibid.

the project will effect change past the period of funding. **Program Delivery.** The Project Director will oversee the outreach component. The Museum Art Educator Coordinator will supervise program staff and coordinate student art exhibitions. The Museum Community Outreach Coordinator will coordinate, schedule, and conduct all outreach presentations in the schools. Professional Artists will provide art instruction and will lead all classroom arts workshops. The District Art Resource Specialist will help lead classroom art instruction and will liaison between the Museum and LEA. The K-2 Teachers will support classroom art instruction using their Curriculum Manual and developing teaching skills.

Component 3: Hands On Arts Experience

The Children’s Museum at La Habra will bring K-2nd students to the Museum so they can participate in hands on experiences with music, theater/performing arts, and visual arts. The hands on experience will consist of a series of three 45-minute visits (one for each discipline) twice each year, for a total of 6 Museum visits per school year to provide positive reinforcement for learning. Each grade will come on separate days in groups of 20-30 students. Professional artists conduct the same workshop throughout the day to accommodate all students in the same grade level, and all activities will be conducted in English and Spanish. Museum tours and workshops help students develop their literacy, arts, and critical thinking skills through inquiry-based exhibits that engage learning curiosity with the three art forms being studied. Simple cause-and-effect play with art, fine motor skills, informational and procedural learning, and conceptual cause and effect all support the learning objectives of Young at Art. Students explore Music by playing with dozens of musical instruments and exploring music exhibits in concert with professional artists and Museum staff. Students will explore the elements of Performing Arts by playing with on-stage performances, supported by a professional artist. Students will create Visual Art forms at the Museum under the guidance of professional artists and Museum

staff; these art pieces will be displayed at the Museum. Since arts instruction correlates with improved academic achievement and this improvement has an impact throughout a child's schooling, this component of the proposed project will produce effects that extend beyond the period of federal funding. In addition, arts exposure correlates to a greater lifetime love of art that will extend past the funding period.²⁹ The project design can be replicated and will be disseminated locally, regionally, and nationally, which is another way that the project will effect change past the period of federal funding. **Program Delivery.** The Project Director will oversee the hands on experience. The Museum Community Outreach Coordinator will coordinate the Museum experience and liaison with the LEA. The Museum Art Educator Coordinator will supervise Museum staff and will coordinate student art exhibitions. Professional Artists will lead all workshops and hands-on experiences. The K-2 Teachers will attend and support the hands-on experience using their expanding curriculums and skills.

Component 4: Retention Support Learning Activities

Young at Art's design includes a component to help integrate the arts into regular classroom activities. Although Young at Art includes extensive professional education for teachers (16 hours/year), and formal arts delivery to students (18 distinct sessions/year), integration of the arts into regular class activities enacts lasting change. The Children's Museum at La Habra will provide Art Trunks packed with arts materials, handouts, stories, activities, and musical instruments to each participating classroom for use throughout the year. Teachers will use these materials between Museum-directed activities to reinforce student arts learning. Art Trunks and Museum support activities incorporate educational standards, and the activities relate to the extensive ideas for incorporating the arts provided in the Teachers Curriculum Manual. As

²⁹ Bergonzi and Smith (1996). *Effects of Arts Education on Participation in the Arts*. Santa Ana, CA: Seven Locks Press, 1996.

educators move through that year's professional training, their ability to integrate the arts into their regular classroom instruction should increase. The Museum will support ongoing arts activities by conducting "drop-in" support visits twice each year. The District Arts Specialist visits student classrooms monthly; she will help identify the ways that the arts are being incorporated and will provide instructional support. Evaluator observations twice a year will help determine incorporation of the arts into classes, which provides valuable feedback to guide program adjustments. Improved teaching skills and curriculums will positively impact future classes, thus this component will increase the LEA's capacity and yield results beyond the period of funding. The Museum also provides classrooms with free Museum re-entry passes that can be used at a later date; this is another effect that will extend past the period of funding. This component of the project design can be replicated and will be disseminated, which is another way that the project will effect change past the period of federal funding. **Program Delivery.** The K-2 Teachers will provide ongoing arts instruction using their expanded curriculums and improved teaching skills. The District Art Resource Specialist will promote classroom arts integration. Museum staff will provide arts resources and ongoing support for teachers.

MANAGEMENT PLAN

Service Numbers, Timeline, Milestones, and Completion Dates

The expanded Young at Art project proposed here will begin September 2008 and will conclude August 2012. The project will serve 5,967 students over 4 years and 162 teachers (102 teachers the first year, plus 20 additional teachers each subsequent year due to attrition and new hires) over 4 years (Table 1, p.17). Based on the ethnic and racial composition of the La Habra City School District, service numbers will reflect that approximately 5,012 of the students served (84%) will be of minority race; approximately 2,506 of the participants (42%) will be English Language Learners, and approximately 3,998 of the participants (67%) will be impoverished.

- Ensure program is fully accessible for participants with special needs, by June 2009;
- Conduct comprehensive evaluation planning with project Evaluator by July 2009;

Year 2: Implementation Year August 2009 to July 2010

- Community Outreach Coordinator promotes the program in schools, by August 2009;
- 1st quarter Professional Teacher Workshop training, August 2009;
- Music Series study block, classroom induction outreach, September 2009;
- Music Series study block, hands-on Museum experience, September 2009;
- Music series study block, classroom follow-up outreach, September 2009;
- Provide art trunks, materials, and supplies to participating classrooms, September 2009;
- 2nd quarter Professional Teacher Workshop training, October 2009;
- Disseminate products & information through La Habra Consortium, October 2009;
- 3-part Performing Arts Series study block: classroom induction, hands on Museum experience, classroom follow-up, October 2009;
- 3-part Visual Arts Series study block: classroom induction, hands on Museum experience, classroom follow-up, November 2009;
- Visual Arts created by participating students put up for Museum display, Dec. 2009;
- Disseminate to arts organizations at Arts Orange County meeting, by Dec 2009;
- Disseminate Young at Art to-date design, products, models, lessons learned, and results at La Habra City School District workshop, by January 2010;
- Museum drop-in observation and support visit #1 to classrooms, by January 2010;
- Evaluation visit #1 to classrooms, by January 2010;
- 3rd quarter Professional Teacher Workshop training, February 2010;
- Music Series study block *repeats*, February 2010;
- Performing Arts Series study block repeats, March 2010;

- Visual Arts Series study block *repeats*, April 2010;
- Museum drop-in observation and support visit #2 to classrooms, by May 2010;
- 4th quarter Professional Teacher Workshop training, May 2010;
- Year 2 Teacher's Curriculum Manual completed, by May 2010;
- Evaluation visit #2 to classrooms, by June 2010;
- Museum reentry passes given to participants, by June 2010;
- Staff, Evaluator, and LEA identify process & program adjustments, by June 2010;
- Collect Year 2 data, by June 2010;
- Conduct evaluation of Year 2 data, by July 2010;
- Post Year 2 tools for educators on The Children's Museum website, by July 2010;
- Disseminate to-date data to La Habra City School District workshop, by July 2010.

Year 3: Fully Operational Program August 2010 to July 2011

- Museum staff and Evaluator incorporate process feedback and program adjustments from Year 2 evaluation activities, by August 2010;
- 1st quarter Professional Teacher Workshop training, August 2010;
- 3-part Music Series study block: classroom induction, hands on Museum experience, classroom follow-up, September 2010;
- Provide art trunks, materials, and supplies to participating classrooms, September 2010;
- 2nd quarter Professional Teacher Workshop training, October 2010;
- Disseminate program products & information through La Habra Consortium, Oct. 2010;
- 3-part Performing Arts Series study block: classroom induction, hands on Museum experience, classroom follow-up, October 2010;
- 3-part Visual Arts Series study block: classroom induction, hands on Museum experience, classroom follow-up, November 2010;

- Visual Arts created by participating students put up for Museum display, Dec. 2010;
- Disseminate to-date data to La Habra School District workshop, by January 2011;
- Museum drop-in observation and support visit #1 to classrooms, by January 2011;
- Evaluation visit #1 to classrooms, by January 2011;
- 3rd quarter Professional Teacher Workshop training, February 2011;
- Music Series study block *repeats*: classroom induction, hands on Museum experience, classroom follow-up, February 2011;
- Performing Arts Series study block *repeats*: classroom induction, hands on Museum experience, classroom follow-up, March 2011;
- Visual Arts Series study block *repeats*: classroom induction, hands-on Museum experience, classroom follow-up, April 2011;
- Museum drop-in observation and support visit #2 to classrooms, by May 2011;
- 4th quarter Professional Teacher Workshop training, May 2011;
- Teacher's Curriculum Manual with year 3 updates completed, by May 2011;
- Evaluation visit #2 to classrooms, by June 2011;
- Museum reentry passes given to participants, by June 2011;
- Staff, Evaluator, and LEA identify process & program adjustments, by June 2011;
- Collect Year 3 data, by June 2011;
- Conduct evaluation of Year 3 data, by July 2011;
- Disseminate to-date data to La Habra City School District workshop, by July 2011;
- Post Year 2 & 3 tools for educators on The Children's Museum website, by July 2011.

Year 4: Fully Operational Program August 2011 to July 2012

- Museum staff and Evaluator incorporate process feedback and program adjustments from Year 3 evaluation activities, by August 2011;

- 1st quarter Professional Teacher Workshop training, August 2011;
- 3-part Music Series study block: classroom induction, hands on Museum experience, classroom follow-up, September 2011;
- Provide art trunks, materials, and supplies to participating classrooms, September 2011;
- 2nd quarter Professional Teacher Workshop training, October 2011;
- 3-part Performing Arts Series study block: classroom induction, hands on Museum experience, classroom follow-up, October 2011;
- Disseminate products & information through La Habra Consortium, October 2011;
- 3-part Visual Arts Series study block: classroom induction, hands on Museum experience, classroom follow-up, November 2011;
- Visual Arts created by participating students put up for Museum display, Dec. 2011;
- Disseminate comprehensive project products, information, and evaluation results to arts organizations at Arts Orange County meeting, by Dec 2011;
- Disseminate data to La Habra School District workshop, by January 2012;
- Museum drop-in observation and support visit #1 to classrooms, by January 2012;
- Evaluation visit #1 to classrooms, by January 2012;
- 3rd quarter Professional Teacher Workshop training, February 2012;
- Music Series study block *repeats*: classroom induction, hands on Museum experience, classroom follow-up, February 2012;
- Performing Arts Series study block *repeats*: classroom induction, hands on Museum experience, classroom follow-up, March 2012;
- Visual Arts Series study block *repeats*: classroom induction, hands on Museum experience, classroom follow-up, April 2012;

- Final Visual Arts created by students showcased at Museum, May 2012;
- Museum drop-in observation and support visit #2 to classrooms, by May 2012;
- 4th quarter Professional Teacher Workshop training, May 2012;
- Teacher's Curriculum Manual with year 4 updates completed, by May 2012;
- Evaluation visit #2 to classrooms, by June 2012;
- Museum reentry passes given to participants, by June 2012;
- Collect Year 4 and final data, by June 2012;
- Conduct evaluation of Year 4 and final data, by July 2012;
- Disseminate data to La Habra City School District workshop, by July 2012;
- Post Year 2, 3 & 4 tools for educators on The Children's Museum website, by July 2012;
- Disseminate comprehensive final products and data through the Annual National Conference Association of Children's Museums in April 2013.

Organizational Capability & Staffing Plan

Museum programs operate under carefully implemented **standards, policies, and procedures** that are used in providing standards-based arts instruction services and will be adapted as needed during implementation. The Museum is aware of and will comply with GPRA requirements. The Children's Museum will execute the proposed project through a well-established multi-agency systems partnership. Partners who have agreed to participate in Young at Art include District Superintendent Dr. Richard Hermann; Principals at the 4 elementary schools; District Arts Specialist Mary Schultz; and professional artists. The Museum has successfully implemented multiple projects similar to Young at Art and has over 20 years of experience adapting educational curriculums, educating teachers, developing programs that integrate academic standards, and providing learning experiences that translate into improved student achievement. The **Museum Executive Director** will oversee the Project Director with program oversight,

implementation, and management, and will act as a liaison with the LEA, at .25 FTE effort provided as an in-kind donation. The **Project Director** will have ultimate responsibility for project oversight and staffing at .25 FTE effort; the Director is currently the Museum Program Development Manager who develops and implements Museum educational programs. **Professional Artists** are experienced, credentialed professionals who will consult to provide art instruction, and lead workshops and performances. The **District Art Resource Specialist** is the District's art educator. She will participate in professional training and outreach, will promote the arts as an intrinsic part of the core curriculum, will help act as liaison with the district, as an in-kind donation. The **Museum Arts Education Coordinator** (To Be Hired) will ensure the program is in line with educational standards; coordinate professional development; supervise program staff; coordinate student art showcases; develop classroom Art Trunks; and assist with evaluation, at 1.0 FTE effort. The **Community Outreach Program Coordinator** (To Be Hired) will coordinate, schedule and conduct all educational and cultural outreach presentations, museum tours, professional workshops, and data analysis, at 1.0 FTE effort. Bi-lingual **Museum Tour Leader Staff** assist with classroom activities and lead Museum tours; these positions will be .10 FTE level each. **All Museum and Education Staff** have had intensive training on standards-based education and methods of effective arts instruction for K-2nd students. The Museum is proudly diverse; the bi-lingual and multi-cultural composition of Museum staff (54% Hispanic, 23% Asian, 8% African American) strengthens the Museum's capacity to provide effective multi-cultural services to extremely diverse student and teacher populations.

EVALUATION PLAN

TABLE 2: Logic Model

FORMATIVE EVALUATION OF PARTNERSHIP AND IMPLEMENTATION

What factors influence the museum’s ability to implement the project?

Indicator	Applied to:	Data Source	Data Interval	Goal
School partners and artists report feeling connected to the project and are able to contribute to the project in meaningful ways	All participating principals & other administrators; classroom teachers; visiting artists	Focus groups - 1 per school, 1 with district administrators, 1 with visiting artists	End of each school year of the project (4 years)	School partners and artists indicate increased feelings of connectedness and contribution each year they participate; Museum staff receive feedback about strengths & weaknesses of the partnership to inform in-process revisions to the project

SUMMATIVE EVALUATION OF LEARNING OUTCOMES

Goal 1 (Student Learning): Through opportunities for doing, looking at, thinking and talking about music, theater/performing arts, and visual arts, students will practice language arts and math readiness skills and processes.

Learning Indicator	Applied To	Data Source	Data Interval	Goal
Outcome 1.1: Students understand appropriate vocabulary to describe and express opinions (Language Arts)				
Students correctly <u>identify</u> a set of age-appropriate vocabulary terms related to instruction in the three art forms and aligned with specific language arts ^a	Random sample of TREATMENT and CONTROL students	Verbal (for non-readers in K/1 st) and written (for readers in 1 st /2 nd) performance assessment (N= 100; 50 treatment; 50 control) 2 nd grade standardized test scores in language arts items	Beginning and end of each school year for 4 years	Treatment students out-perform control students at a statistically significant level at or below p<.05
Students correctly <u>use</u> a set of age-appropriate vocabulary terms	Random sample of treatment and control	Verbal (for non-readers in K/1 st) and written (for readers in 1 st /2 nd) performance assessment (N= 100; 50	Beginning and end of each school	Treatment students out-perform control students at a

^a specific vocabulary to be compiled by partnership participants that are related to learning in the classroom language arts curriculum.

related to instruction in the three art forms and aligned with specific language arts standards ^a	students	treatment; 50 control) 2 nd grade standardized test scores in language arts items	year for 4 years	statistically significant level at or below p<.05
Outcome 1.2: Students identify features or elements of a visual, musical, performed, and written text (Language Arts)				
Students correctly <u>identify</u> a set of age-appropriate features or elements related to instruction in the three art forms and aligned with specific language arts standards ^b	Random sample of treatment and control students	Verbal (for non-readers in K/1 st) and written (for readers in 1 st /2 nd) performance assessment (N= 100; 50 treatment; 50 control) 2 nd gr. standardized test scores in language arts items	Beginning and end of each school year for 4 years	Treatment students out-perform control students at a statistically significant level at or below p<.05
Outcome 1.3: Students analyze features of an art form (Language Arts)				
Students <u>use</u> age-appropriate critical thinking skills to draw conclusions about the features or elements they identify in the three art forms and aligned with specific language arts standards ^c	Random sample of treatment and control students	Verbal (for non-readers in K/1 st) and written (for readers in 1 st /2 nd) performance assessment (N= 100; 50 treatment; 50 control) 2 nd grade standardized test scores in language arts items	Beginning and end of each school year for 4 years	Treatment students out-perform control students at a statistically significant level at or below p<.05
Outcome 1.4: Students identify, describe, and extend literal and implied patterns in visual arts, music, and theater/performing arts (Mathematical statistics)				
Students <u>identify</u> literal patterns that occur within and across the three art forms	Random sample of treatment and control students	Verbal (for non-readers in K/1 st) and written (for readers in 1 st /2 nd) performance assessment (N= 100; 50 treatment; 50 control) 2 nd gr. standardized test scores in math-related statistics items	Beginning and end of each school year for 4 years	Treatment students out-perform control students at a statistically significant level at or below p<.05

^b specific features or elements to be compiled by partnership participants that are related to learning in the classroom language arts curriculum.

^c specific critical thinking skills to be compiled by partnership participants that are related to learning in the classroom language arts curriculum.

Students <u>describe</u> literal patterns they have identified that occur within and across the three art forms	Random sample of treatment and control students	Verbal (for non-readers in K/1 st) and written (for readers in 1 st /2 nd) performance assessment (N= 100; 50 treatment; 50 control) 2 nd grade standardized test scores in math-related statistics items	Beginning and end of each school year for 4 years	Treatment students out-perform control students at a statistically significant level at or below p<.05
Students <u>extend</u> their recognition of literal patterns that occur within and across the three art forms to implied patterns	Random sample of treatment and control students	Verbal (for non-readers in K/1 st) and written (for readers in 1 st /2 nd) performance assessment (N= 100; 50 treatment; 50 control) 2 nd grade standardized test scores in math-related statistics items	Beginning and end of each school year for 4 years	Treatment students out-perform control students at a statistically significant level at or below p<.05

Goal 2 (Teacher Learning): Through opportunities for doing, looking at, thinking and talking about music, theater/performing arts, and visual arts with their students and in professional development, teachers will lead students in integrated arts and core curriculum learning experiences that help students develop language arts and mathematics readiness skills.

Learning Indicator	Applied to	Data Source	Data Interval	Goal
Outcome 2.1: Teachers increase their understanding of how the arts help students learn				
Teachers <u>identify</u> and <u>describe</u> research-based value of the arts in learning	Random sample of treatment and control K-2 nd teachers	Written pre- and post- survey (N= 100; 50 TREATMENT; 50 CONTROL). Focus groups (1 per school per year)	Beginning and end of each school year of the project (4 years)	Treatment teachers out-perform control teachers by the end of the project at or below p<.05 Teachers report growing understanding of role of arts in general education each year
Outcome 2.2: Teachers integrate various art forms into language arts and mathematics lessons				
Teachers <u>increase</u> <u>their use</u> of the art forms in their general curriculum in meaningful ways; project staff and advisors to	Random sample of treatment and control K-2 nd teachers	Written pre- and post- survey (N= 100; 50 TREATMENT; 50 CONTROL). Focus groups (1 per year)	Beginning and end of each school year of the project (4 years) Two times	Treatment teachers out-perform control teachers at or below p<.05

determine rubric for “meaningful”		Classroom observation (twice per year)	each year of the project (4 years)	
-----------------------------------	--	--	------------------------------------	--

Evaluation Narrative

Three levels of evaluation will be conducted for this project by Dr. Marianna Adams, President and Principal Researcher for Audience Focus, Inc.: 1) formative assessment on implementation; 2) summative assessment on yearly progress for students; and 3) summative assessment on yearly progress for teachers. These are briefly described below; specific information on indicators, sample size, data source, data intervals and program target goals are indicated in the Logic Model (Table 2).

1) Formative assessment on implementation

In-depth qualitative data from stakeholders and partners in the Young At Art program will be collected at the end of each program year via focus groups interviews. Specifically evaluators will look for ways that partners talk about their sense of commitment to the program and the degree to which they feel invested and able to influence the direction and implementation. As the project moves from year to year evaluators will track the ways in which their comments suggest an increase in commitment and contribution over time. Focus group interviews will be transcribed and subjected to inductive analysis, looking for patterns and trends in the data. Museum staff will use the data to identify the areas of strength and weakness within the implementation informing their decisions to make meaningful changes to the project. In addition the data will identify characteristics of successful partnerships. These characteristics will then be compared to other research on school partnerships and shared with the larger museum/school community to add to the body of literature about school/museum partnerships.

2) Summative assessment on yearly progress for students

Four learning outcomes for students are closely aligned with California State learning standards for grades K-2 and become the academic focus of the Young At Art project. The study design is a quasi-experimental pre-post study with comparable randomly assigned TREATMENT and CONTROL groups for all three grade-levels in the program. Data will be collected from two sources: standardized test scores and performance assessments. Standardized Test Scores. Students in K-1st grade are not required to take the California state standards-aligned large-scale assessment; 2nd grade students are. The standardized assessments used by the La Habra City School District for grades K-1 address learning progress commensurate with the California state standards-aligned large-scale assessment. These K-1 assessments are identical within the District, thus the information they provide is standardized among the K-1 treatment and control groups. These scores as well as the state assessment scores for grade 2 students will be subjected to parametric and non-parametric statistical tests as appropriate for the type of data and size and distribution of the CONTROL and TREATMENT groups. Pre-implementation review of the K-1 standardized testing used by the District by project Evaluators will ensure effective assessment tools are in place before the project becomes operational. If additional assessment measures for the K-1 age groups beyond the District K-1 testing are necessary to assess progress for these age groups, those assessment tools will be developed during the Implementation Year. Performance Assessments. Students in all class levels will complete imbedded performance assessments developed by the researchers in collaboration with museum staff. These will be in the form of what children say (audio recording transcribed for coding) and what children write in response to prompts aligned with the outcomes. The transcribed and written data will be coded according to a rubric that emerges from the data. Scores will be tabulated and subjected to parametric and

non-parametric statistical tests as appropriate for the type of data and size and distribution of the control (N=50) and treatment groups (N=50). Each year, results from the performance and test score data analysis will help museum staff make informed decisions about curriculum adjustments that will assure eventual achievement of outcomes by the end of the project.

3) Summative assessment on yearly progress for teachers

Teachers are also an important target audience for this program. Extensive formal professional development as well as informal support and resources seek to achieve two learning outcomes for teachers. The teacher study is a quasi-experimental pre-post study with comparable randomly assigned TREATMENT and CONTROL groups for teachers of all three grade-levels in the program. Data will be collected from pre- and post- written surveys; a written survey will be developed and thoroughly tested during the first two years of the project. The written data will be coded according to a rubric that emerges from the data. Scores will be tabulated and subjected to parametric and non-parametric statistical tests as appropriate for the type of data and size and distribution of the control (N=50) and treatment groups (N=50). Participating teachers will also be part of school-based focus groups to capture in-depth data to further illuminate the findings. In addition, researchers will make classroom observations in each classroom two times a year for each year of the project to provide concrete examples of what teachers mean by “integrating” the arts into the general curriculum. Each year, results from the survey data analysis will help museum staff make informed decisions about the effectiveness of the professional development component of the project as well as suggestions for how to improve implementation. In addition, when looked at over the course of the four years of the project, the data will reveal insights about the ways teachers grow in awareness and make changes in their teaching practice. The written survey will be made available to other school/museum partnerships around the country.

Reporting Schedule & Experience of Researchers. On-going informal reports of findings will occur frequently during the course of each year. Formal written reports of results will be submitted to Museum staff at the end of each project year. The final report at the end of the fourth year will summarize and synthesize findings across the years of the project. Evaluation will be led by **Marianna Adams**, President and Principal Researcher for Audience Focus, Inc., an organization that supports museums and other informal learning environments to achieve excellence in creating effective experiences for diverse audiences by integrating evaluation and research enriching learning. Dr. Adams has extensive experience assessing the effect of school/museum arts partnerships. Dr. Adams recently concluded her third and final year as head of the research team for a U.S. Department of Education Arts Education Model Demonstration and Dissemination project with The Isabella Stewart Gardner Museum looking at the effect of their School Partnership Program on student development of critical thinking skills. Dr. Adams also recently completed evaluation for another AEMDD project for MHZ Network's Education Arts Technology school media program. Dr. Adams has conducted other school/museum partnership studies with the Los Angeles Opera, Los Angeles Philharmonic, Kidspace - a school partnership program in collaboration with the Clark Art Institute, Williams College Museum of Art, Massachusetts Museum of Contemporary Art, the Walters Art Museum, and the National Gallery of Art. Dr. Adams served on the National Arts Education Assessment Consensus Project from 1992-1994, also working with the Educational Testing Service in the development of arts assessment tasks and scoring rubrics. Dr. Adams is well versed in issues related to designing and implementing rigorous quantitative and qualitative evaluations of arts education projects, including strict adherence to the current requirements for protection of human subjects in such studies. Dr. Adams has a master's degree in art education and a doctorate in education policy.