

Arts in Education Model Development and Dissemination Grant Program

Milwaukee Public Schools *Imagine ARTS*

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(1) Need for project

Milwaukee Public Schools (MPS) is the largest school district in Wisconsin and the 27th largest school district in the nation, serving 18,652 students with 10,000 educators, administrators and other staff in 200 locations. MPS is an urban decentralized school district with the following ethnic diversity: 57.4% of the students are African-American; 21.8% Hispanic; 12.4% White; 4.4% Asian; 0.9% Native American; and 3.1% other non-White. Over 71% of the students are eligible for free or reduced-price lunch (FRL), 17.7% are students with identified special needs (SPED) and have active Individualized Education Plans, and 8.8% have limited English proficiency (ELL). Based upon 2006-07 Wisconsin Knowledge and Concepts Examination (WKCE) state standardized test performance, test participation, and attendance/ graduation rates, the state identified 32 schools identified for improvement (SIFI) under the provisions of the federal *NCLB Act*. Although there are some highly successful schools, overall student achievement is well below the state. For the third year in a row the district failed to make AYP in reading and math, resulting in a Level 2 district identified for improvement (DIFI) status. As a result, MPS conducted a needs assessment in the fall of 2007 and has identified a comprehensive set of initiatives including emphasis on differentiated and modified curriculum, collaborative teacher planning including SPED and ELL, and professional development addressing research-based strategies.

(a) The proposed project addresses the needs of students at risk of educational failure

MPS grade 4 WKCE results show small gains in most subjects for students enrolled in the full academic year (FAY). Results increased by 1% point in reading, language arts, social studies and science from the prior year and 8 % points in Math. However, scores lag behind state averages by 20 points in reading and 28 % points in math. Achievement gaps are even wider at the four sites selected for this project as compared to state averages. The average score for reading presents a difference of 43 % points (38 sites/ 81 state) and 40% points in math (37 sites/ 77 state). Through a two-tier analysis of WKCE

results, MPS has (1) analyzed annual scores to district averages (value added) and (2) yearly grade level progress (attainment). Schools declining in both areas are identified as low performing schools status.

Of student district sub-groups, African American, Hispanic and Asian performed below the state's annual measurable objective (AMO) of 74% in reading. The lowest performing ethnic group is African Americans at 57% followed by Hispanic students (57%), Asians (64%) and Native Americans (75%), and whites (88%). WKCE 4th and 8th grade subtest scores reveal a strong need in the area of vocabulary (60% and 56%) and comprehension (62% and 60%).

For students with disabilities the gap is 15 to 26 % points across all grades in reading and mathematics representing a 1-3 point increase from the previous year. For ELL, the gap is narrower in math than in reading and lowest at grade 4. The achievement gap between FRL students and those who were not spans 22-28 % points in 2006-07 in reading and mathematics. The gap widens at grades 8 and 10 for both ELL and FRL students. The gap for students living in poverty is pronounced in reading and mathematics with FRL students behind by 21.1 – 20.8 percentage points at 4th and 8th grades.

In math all student sub-groups except Native Americans, Asians and whites performed below the AMO of 58% in 2007. Of all ethnic groups, the lowest performing student group is African Americans at 40%, followed by Hispanic students (56%), Native Americans (62%), Asians (72%) and whites (82%).

In MPS, the achievement gap between white students and African American and Hispanic peers is widest in the content areas of math, science, and reading. The district is addressing these needs with support through a state and a National Science Foundation (NSF) Mathematics and Science partnership projects. The NEA has provided funds to increase support to low performing schools. *Imagine ARTS* will address achievement gaps by infusing arts across the curriculum impacting student achievement.

The Milwaukee Partnership Academy (MPA) is a broad-based PK-16 council formed in 1999 to work collaboratively to improve the quality of teaching and learning in Milwaukee. This community-wide partnership involves major community stakeholders including the public school district, teachers' union,

universities, business, governmental, and community partners. Under the guidance of the MPA, MPS, Milwaukee Teachers' Education Association (MTEA), and Milwaukee Metropolitan Alliance of Black School Educators (MMABSE) work to implement research proven strategies to improve academic achievement. The initiative of the MPA is to assure that every child in MPS is performing at or above grade level in reading, writing, and mathematics through shared responsibility for student success.

(b) Gaps or weaknesses have been identified and will be addressed by the project.

Arts are key to closing the achievement gap of underprivileged students (Catterall, 2001). Students experience success and learn self-evaluation skills to apply to all areas. *Imagine ARTS* will enhance the MPS comprehensive literacy and mathematics framework and improve literacy and numeracy.

Four schools were selected that have a high percentage of students living in poverty and serve greater African American and Hispanic populations. The schools targeted are from the low performing category (low value added, low attainment) and include Browning (K-5), Hopkins (K-8), Kagel (K-5), and Story (K-8). A Harris poll (2005) revealed 93% of respondents agree the arts are vital to a well-rounded education. Despite this finding three of the targeted schools support only one art or music program, with Story having neither. Theater and dance is not available at any of the schools (Appendix B).

The targeted schools lag behind state performance in 4th and 8th grade reading by 34-57 percentage points (Appendix C). In 4th and 8th grade mathematics the gap between the schools and the state ranges from 25-51% points. African American and Hispanic student scores were compared to whites who outperformed them in reading by 2–45 % points (Appendix C). While all schools serve special education populations of at least 12%, the average across MPS is 15.8%. The demographics of participating schools are located in the table on the next page and show eligibility in Appendix D.

The Chicago CAPE program (Catterall, 2001) infused arts into 14 high poverty schools. Achievement in these schools soared as compared to arts-poor schools with greater impact on low-income students. *Imagine ARTS* models this by targeting low-income students with FRL rates of 95.7%.

Schools	Grades	Enrollment	Nat. Amer.	Asian	Af. Amer.	Hispanic	White	Free/Reduced Lunch (FRL)	Special Ed. (SPED)
MPS	K12	18,652	0.9%	4.4%	57.4%	21.8%	12.4%	81.6%	15.8%
Browning	K-5	470	0.4%	0.4%	92.1%	0.9%	6.2%	93.60%	25.5%
Hopkins	K-8	463	0.4%	0.0%	97.2%	0.2%	2.2%	94.96%	15.8%
Kagel	K-5	362	0.8%	1.7%	12.7%	80.4%	4.4%	98.53%	14.6%
Story	K-8	475	1.1%	21.5%	67.2%	5.3%	5.1%	96.50%	12%

Imagine ARTS will provide teachers with techniques to integrate research-based arts activities to strengthen literacy and numeracy. Students will develop phonemic awareness, phonics, and vocabulary through music, rhyme and poetry. Fluency and comprehension will be strengthened through song, drama, and eurhythmics. This method of physical movement and musical rhythms will reinforce content, memory, and fluency. Numeracy goes beyond basic arithmetic to collecting data (counting, measuring) and representing data (graphs, diagrams, charts). The arts will extend observation skills and promote critical thinking and problem solving. Integrated music activities will enhance counting (beats), measurement (rhythms), and symbols (notes). Integrated arts related strategies will embrace multiple modalities to effectively reach and challenge learners. The arts will foster increased rigor and engagement propelling students to higher levels of Bloom’s Taxonomy. Arts partners will provide services to support literacy and numeracy, broaden cultural vision, build self esteem, critical thinking and develop life skills.

(2) Significance

(a) The importance of the outcomes especially in teaching and student achievement.

Imagine ARTS will meet the needs of four different schools and the absolute and invitational priorities (Appendix E, F, and G). It will:

- increase student academic achievement in literacy and mathematics through standards based arts integration experiences
- increase cross-curricular integration of the arts curriculum into core curricular subject matter
- increase and improve teacher collaboration through standards based lesson planning among classroom teachers, special education teachers with arts teachers and artists.
- improve balanced arts/literacy and mathematics instruction at pilot schools.
- increase students' participation in high quality integrated arts education activities and programs.
- increase student access to technology related to the arts.
- increase parent and community involvement.
- increase opportunities for the sequential study of the arts in a K-8 setting.
- increase parent and family learning opportunities.
- increase frequency of community collaboration.
- strengthen existing arts partnerships and create new arts partnerships
- research and evaluate effective standards based arts integration strategies for elementary and middle school students.
- disseminate and expand effective arts integration strategies throughout the district and beyond.

Imagine ARTS builds on the success of Arts@Large a program created in 2001 as a partnership between schools, higher education, community artists and arts groups that received funding from the DOE (Appendix H). The Arts@Large program began as a one year pilot with four middle schools and it has been expanded and replicated in elementary and high schools serving over 12,000 students. Currently it is employed at ten different sites K-12 in the district. It was established to support arts programs and projects at the school level and to provide enhanced learning opportunities for students and teachers in the MPS. This innovative program gives educators the tools to connect the arts to academics.

(b) The likely utility of the products effective in a variety of other settings

Imagine ARTS takes key components that have been proven successful in our district and adds support in the areas of creative, performing and literary arts for schools that currently do not have a fulltime art and music specialist. It affords a two tier approach that provides professional development for the entire faculty of each participating school, providing specific strategies and research based techniques to integrate visual and performing arts into non-arts disciplines, specifically reading and mathematics to increase student academic achievement in these areas. Teachers will be equipped to develop new techniques that integrate structured research-based arts activities into their classroom curricula, so that students can learn across the academic spectrum. This project combines the expertise of higher education institutes, Milwaukee Institute of Art and Design (MIAD) and Cardinal Stritch University, with that of the Milwaukee Art Museum, Haggerty Art Museum, Charles Allis Art Museum, Literacy Specialist Dr. Bob Kann and Integration Specialist Dr Yolanda Watts Johnson (Appendix I). These partners will not only provide valuable resources and technical expertise in the delivery of this project but they will help in disseminating the results to a wide scope of constituents. Professional development partners will teach and model arts integration designed to increase reading and mathematics proficiency for students in the K-8 school setting. The work will continue over the four year period to build capacity within the school to sustain the program beyond the life of this grant. Previous schools in the district that have worked with Arts@Large have received a minimal of three years service and in all of the previous served schools the program continues and in many cases has expanded. One K-8 school has developed a new funding source and numerous community partnerships to financially support the program.

The second tier links each school with arts partners who will provide direct services to students through visual and performing arts activities designed to improve their literacy and mathematics skills, broaden their cultural vision, build self esteem, enhance creativity and critical thinking, develop life skills and provide safe, constructive after school and summer activities.

The strength of the *Imagine ARTS* model is in the individualization of school programs. Each school is unique and this model allows teachers and staff to help shape the arts integration initiatives at each site. It also allows for comparison of various arts areas and their level of effectiveness on increasing student achievement. Although each school participates as a whole in professional development activities provided by higher education partners, leadership teams of academic teachers, each school's literacy coach, math teacher leader, visual and performing arts teachers and administrators will select additional art partners that best meet their individual school's academic needs and student interests. The team works at the school level to implement the program and document progress. They serve as resources and support the total school in integrating the arts. The flexibility and focus on teachers at each site shaping the program make it highly replicable. The diverse participating schools that were selected demonstrate the many types of school programs that will be successful in using this approach including a bilingual school. This will serve as a pilot project and will potentially be replicated in the district with other schools.

According to E.B Feldman (1971), we must be able to translate from one language to another—from or to a visual language, a kinetic language, an aural language, and an oral language. We need to translate what we see into what we do and say. Each of the arts has a unique language with vocabulary, symbols and ways to communicate important ideas. This project will explore the many different ways that we can communicate through images, words, numbers, sounds, movements, mathematical concepts, oral stories, poetry and combinations of these separate forms. The arts convey knowledge and meaning through the study of other subjects. They represent a form of thinking and a way of knowing that is based on imagination and judgment.

The arts motivate students and engage them, but they are each intellectual disciplines. Similar to language and mathematics, the arts involve the complex use of symbols to communicate. To acquire competence in the arts, it is necessary to gain literacy with these symbol systems. Some like music and painting or drawing use non-verbal symbols; others like poetry and song, use language in specific ways.

Arts teachers ask their students each day to engage in learning activities, which require higher level thinking skills like analysis, synthesis and evaluation. Creative activity engages students in using their senses. They learn about the world around them through taste, touch, sight and sound. Karen Hamblen (1993) in *Theories and Research that Support Art Instruction for Instrumental Outcomes* found that “children are powerfully affected by storytelling, music, dance, and the visual arts. They often construct their understanding of the world around musical games, imaginative dramas and drawings.”

Schools that incorporate music, art, theatre, dance and creative writing into the basic curriculum have found that teaching the arts has a significant effect on overall success in school. In New York, students showed improvement in an average of one to two months in the area of reading for each month that they participated in the “Learning to Read Through the Arts” program. Students’ writing also improved and this program has been recognized as a model program by the National Diffusion Network and as a result has been adopted by many schools and districts across the nation with similar results. In Ohio, elementary students that participated in the “Spectra+” arts program showed the most gains in total reading, reading vocabulary and reading comprehension than other students in a control group. Vocabulary and reading comprehension were significantly improved for elementary students in the “Arts Alternatives” program in New Jersey.

Teachers, artists and students will learn and work together as they explore these concepts and one way of communication will not be valued over another. Often in educational settings students focus on acquiring the skills of reading and writing but this is done in isolation. The arts will provide real life opportunities to express real thoughts and ideas in a multitude of ways. These experiences will improve students’ abilities and basic understandings in the art forms and in the areas of reading and writing. Elliot Eisner (1997) considers literacy to be “a way of conveying meaning through and recovering from the form of representation in which it appears. He states that “we ought to be interested in developing multiple

forms of literacy. Why? Because each form of literacy had the capacity to provide unique forms of meaning, and it is in the pursuit of the good life is lived.”

(c) Result of the proposed project disseminated; others to use the information or strategies

All of the strategies will be shared first with the four participating schools. Information will be shared through the Milwaukee Partnership Academy and this reaches the broader Milwaukee community and includes representatives from the business community and higher education constituents. All of the schools work with area universities to serve as placements for field students and student teachers so this project will be carried to a large number of future educators. The Arts@Large website as well as the website being created through the Cultural Alliance will feature individual school progress, lesson plans and program results as well as the Milwaukee Public Schools portal in the Art and Music area of Teaching and Learning will feature information, lesson plans and progress of this project. Arts@Large also has a newsletter that is published three times a year and is distributed throughout the district and to all of the arts partners and higher education partners. Literacy coaches and Math Teacher Leaders at each school attend monthly meetings at the district level and they will also communicate the progress of this project to their counterparts across the district. The Project Director, Coordinator and evaluator as well as the school teams will pursue any opportunities to present at educational or arts conferences such as the state and national art and music conferences as a way of sharing the results of our project. In addition the project directors and coordinator will submit articles to art, music and educational journals to help disseminate this model for integration and the results that the project is achieving in our schools.

(3) Quality of the project design

Imagine four Milwaukee Public schools working to improve student achievement in reading and mathematics, imagine local artists and arts organizations working to support these schools by providing quality arts integration experiences, imagine teachers working together as a team to build a unique arts integration program in their school, imagine the teachers collaborating across their schools and grade

levels to share the success of their unique arts integration programs. Imagine students that regularly receive arts integrated instruction connected to standards in the area of reading, mathematics, visual art and design and music.

The *Imagine ARTS* project targets four geographically and demographically diverse schools with large numbers of low-income students. “Though we must certainly close racial achievement gaps in mathematics and reading, we run the risk of substituting one form of inequity for another, ultimately denying our most vulnerable students the full liberal arts curriculum our most privileged youth receive as a matter of course,” Academic Atrophy, Council for Basic Education (2004).

The four schools selected after considering the needs of the district, selection criteria, and evaluation components are Browning Elementary, Hopkins Street School, Kagel Elementary, and Story School. Detailed school profiles and the selection criteria are included in Appendix B.

(a) Design reflects up-to-date knowledge from research and effective practices

Cooper-Solomon’s (1995) research suggests that if the curriculum of a school would devote more time (25%) in its school day to teaching the arts, students would have superior academic abilities. April (2001) supports this in his research as well and he says, “the arts do indeed increase student achievement when achievement is conceived in rich and complex ways-authentic connections between the arts and the rest of learning”.

All content areas of the curriculum have learning targets that were created to provide grade level alignment to the Wisconsin State Standards. Art and Music not only have learning targets but they also have sequential written curriculum for each area. The art curriculum follows a discipline based art education approach and includes vocabulary for each grade level, specific artists, art styles and cultures and artmaking experiences that are taught. The music curriculum is equally comprehensive. In schools with no art or music teacher, the classroom teachers must deliver the curriculum in these content areas. Many classroom teachers have limited arts background and have difficulty addressing the arts curriculums

effectively. This project will provide intensive staff development and artist in residencies to support classroom teachers and as a result will provide more focus on the arts and help to insure that students at these schools receive integrated standards based quality arts education. Research on the growing role of partnerships for arts education cite at least four common characteristics of successful partnerships: 1) A primary focus on students and their needs for high quality education and high quality arts experiences; 2) a focus on multiple arts disciplines; 3) attempts to take comprehensive approaches to system-wide arts education reform; and 4) involvement of diverse and multiple community sectors. (Teitelbaum, 2004)

Imagine ARTS will provide a variety of arts disciplines and more specific details related to the scope of the program are included under Program Profiles in Appendix J.

LITERACY MOTIVATION

“Students who study the arts score, on average, 40 to 60 points higher on the verbal portion of the SAT”
(Loschert, 2004).

Classroom teachers often have little knowledge or skill in integrating arts into their curriculum. The *Imagine ARTS* project will equip teachers with the tools to use visual art, theatre, dance, music and the literary arts to motivate students and bring a more comprehensive, creative approach to teaching reading and mathematics into their classrooms.

ARTS INTEGRATION

“Teachers have to experience the arts and do art before they can become teachers of the arts.”

Catterall’s research with CAPE found successful lesson plans where teachers planned for an artistic product, explained the academic goals and the connection of the plan to state or district goals, outlined the art objectives, connected their objectives to state art goal’s and detailed plans for assessment. The lesson plan template addresses these areas and will be shared with teachers over the summer so that there is time to understand and feel comfortable with the model

MUSIC

James S. Catterall’s research, as documented in the 2002 essay included in the Compendium sponsored by the Arts Education Partnership, Critical Links: Learning in the Arts and Student Academic and Social Development, indicates that music instruction/experiences have a direct link to cognitive capacities and motivations to learn (Catterall, 2002). In particular, as it applies to this arts integration project, the quality and prolixity of writing is affected by music listening as is reading affected by instrument training. Catterall’s essay: *The Arts and Academic and Social Outcomes*, details the following connections between music education and academic and social competencies:

Early childhood music training	Cognitive development	
Music listening	Spatial reasoning	Quality of writing
	Spatial temporal reasoning	Prolixity of writing
Piano keyboard learning	Mathematics proficiency	Spatial reasoning
Piano and voice	Long-term spatial temporal reasoning	
Music performance	Self-efficacy	Self-concept
Instrument training	Reading	SAT verbal scores
Music with language learning	English skills for ESL learners	

Present Music will help achieve the objectives through their innovative, successful music program, the Creation Project which addresses the seven music education experiences listed above.

THEATRE & FILM

Catterall’s research further indicates that classroom drama and dramatic enactment affects:

<ul style="list-style-type: none"> • Story comprehension (oral and written) • Character identification • Character motivation 	<ul style="list-style-type: none"> • Concentrated thought • Understanding social relationships • Ability to understand complex issues and emotions
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<ul style="list-style-type: none"> • Increased peer interaction • Writing proficiency and prolixity • Conflict resolution skills 	<ul style="list-style-type: none"> • Engagement • Skill with subsequently read, unrelated texts • Problem-solving dispositions/strategies • General self-concept
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Further, the YouthARTS Development Project in Atlanta, Portland, and San Antonio, a partnership between Americans for the Arts, National Endowment for the Arts and the U.S. Department of Justice, noted a dramatic increase in communication skills among participants of art-rich experiences (Catterall, 1998). As well, arts participants’ delinquent behavior was deterred.

Participation in theatre arts and film will positively influence the communication skills and behavior of students. The African American Children’s Theatre will tailor theatrical programming to fit the needs of individual classrooms. The project will work with New Moon Productions on film and documentary program residencies.

Poetry & Creative Writing

In the 1995 report sponsored by the President’s Committee on the Arts and the Humanities, *Eloquent Evidence: Arts at the Core of Learning*, Elizabeth Murfee sites the role of the arts in improving basic skills, the 3 ‘Rs. “Students improved an average of one to two months in reading for each month they participated in the ‘Learning to Read Through the Arts’ program in New York City...’ Humanitas Program’ students in Los Angeles high schools wrote higher quality essays, showed more conceptual understanding of history and made more interdisciplinary references than non-Humanitas students. Low-achieving students made gains equivalent to those made by high-achieving students (Murfee, 1995).

Woodland Pattern Book Center will provide professional development workshops and seminars for teachers and residencies for students bringing language alive through poetry and creative writing, focusing on reading and mathematics. Teachers will participate with peers and seasoned professionals in sessions that include reading published poetry in the classroom, and creating effective writing exercises. Students

will participate in creative writing and movement workshops that help them tap into their creativity generate new original work, while infusing the creation of finished pieces of art.

Dance

Kristen Loschert's 2004 report in NEA Today examined how art education is increasingly given less importance in US classrooms. She reports that more than 35% of principals with large minority populations say their schools have reduced the amount of instructional time for the arts, while 42% expected future decreases (Loschert, 2004). Loschert interviewed first-grade teacher Beverley Andersen of Thomas Pullen Arts Magnet School in Landover, Maryland whose class participated in a dance residency. "In dance, the most important thing is how our bodies move...dance is about history. We can even work science in. It gives kids the chance to be hands-on."

But dance, Loschert reports, along with those other valued partners in self-expression-music, art, and theater-is increasingly getting short shrift in the nation's classrooms. With mounting pressure to improve test scores and demonstrate "adequate yearly progress" under the No Child Left Behind law-all in the face of shrinking school budgets-schools nationwide have cut arts programs to devote more time to the "core" subjects that are getting measured. Loschert states, "The irony? The very students NCLB is most aimed at helping-those who are low-income, minority, and academically vulnerable-are the ones studies consistently show stand the most to gain from regular arts instruction."

The *Imagine ARTS* project gives Milwaukee's students, a vast majority of which are minorities in low-income areas, the opportunity to experience a comprehensive arts education including dance instruction. **DanceCircus** and **Danceworks** will use movement to develop abilities in verbal and non-verbal communications, inspiring students with their Dance Integration Project. The project emphasizes connections between dance, language, symbols, numbers, movement and metaphor, motion and emotion.

(b) Comprehensive effort to improve teaching and support rigorous academic standards

MPS has a Comprehensive Literacy and Mathematics Framework focusing the district on research proven strategies to increase academic proficiency for all students and these frameworks serve as guides for teaching and learning literacy across all subject areas and challenging mathematics. At the center of the Literacy model is the student and the goal of effective communication. This is demonstrated by listening, speaking, researching, reading, writing, deep thinking. The framework includes phonemic awareness, reading comprehension, phonics, reading fluency and vocabulary development. The Mathematics Framework is represented by a cycle revolving around the Wisconsin content standards of numbers, algebra, statistics, probability, geometry, measurement, and their interconnections. Components that drive classroom practice include understanding, computing, reasoning, applying, and engaging. The literacy and mathematics frameworks provide tools to help teachers further shape literacy focused activities with the specific goal of every student performing at or above grade level. The *Imagine ARTS* project takes this framework and makes connections to various art forms. Teachers will receive substantial professional development to gain a better understanding of the art forms and will explore strategies to integrate the arts into their classroom. Professional development will occur throughout the entire project beginning in the summer of 08. At the start of the 08 school year teacher teams from each schools will be created. Each team will select a team project leader or co-leaders to act as the main contact and point person between the school and the project director.

(c) Implementing and evaluating will result in information to guide replication, including information about the effectiveness of the approach of strategies employed by the project

This model of implementation is based on successful school arts integration programs created since 2001 and district-wide focus to create professional learning communities at the school level. Lesson plans and units that teachers create and implement will be shared at the school level, between participating schools at the district level and the strongest lessons will be placed on the web so that they are accessible to any interested party. Teachers at the schools will meet in weekly grade level meetings and after-school to

share strategies on a monthly basis throughout the project. The project coordinator will be present at school team meetings to offer support and collect data related to the program outcomes. Quarterly the teams from all schools, the project director, project coordinator as well as the artist educators and arts integration specialists will meet to share best practices and network. The arts partners will work with schools and teachers to develop meaningful residencies that integrate their art form with the school curriculum as it supports literacy and mathematics. Each component will be monitored and evaluated by the school, project coordinator and director and the evaluators to insure that the program can be revised and refined throughout the project. New and emerging artist educators will be partnered with more experienced artist educators to gain capacity in working with schools and to increase the number of highly qualified artist educators in the community. Each residency will begin with planning meetings to discuss the focus and goals for the residency. Specific goals related to academic achievement in literacy and mathematics will be identified as well as goals to increase student artistic proficiency. These meetings will include classroom teachers, special education teachers, arts teachers, artist educators and in some cases members of the higher education community to guide the projects and maintain the highest level of quality for each area (the arts, literacy and mathematics) as well as to disseminate information through out the entire process. The project coordinator will assist in facilitating these meetings at the schools. Each site will discuss the specific goals of the project for their school and students. Goals will be aligned to the educational goals selected at the school that are documented in each school's Educational Plan. The Educational Plans are posted on the district portal and are accessible to the public. Also the Educational Plan is reviewed by a team of administrators from the district twice a year and this review is done on site and includes classroom observations. Teachers will develop classroom assessments based on standards (CABS) to be shared and replicated at other schools across the district. Each school will have a portion of the total grant budget to select artists/services that they wish to include for their school. This money is considered the school's discretionary fund for the project and is based on the total enrollment of the school

population. This insures that the distribution of funds is equitable for each school. Schools will have the ability to access arts resources in the community based on schools needs and the interests of the students. Schools may schedule artist in residencies, purchase musical instruments, art supplies or provide art experiences in the community (attend plays, concerts, dance performances, art exhibits) all that connect and support learning in the arts and relate to academic areas within the classroom. All expenditures are processed through the MPS Art office and are approved by the school team, Project Director and Coordinator. This insures monies are spent appropriately to support the goals of this project. Dr Yolanda Wattsjohnson will continue to work with schools on site to assist in integrating the arts with academics in a meaningful way and to insure that the arts are not lost or watered down. She has worked with Arts@Large schools in the past and has knowledge and experience in this area. Kim Abler, Art Curriculum Specialist will also provide support in the integration process (Appendix I). Prior to her current position, she created and taught for 10 years at an arts focused school that was designed with a complete art integration model.

(d) 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.

Arts@Large is a nonprofit arts organization that began as a DOE sponsored pilot program in 2001. They have worked with the district and community since this time to provide arts experiences that are related to the academic areas. Their model combines professional development for teachers, quality arts experiences that are standards based and allow the skills that teachers learn through this project to continue beyond the life of the funding. Arts@Large collaborates with a wide range of stakeholders in the community including higher education, business and foundation partners that have provided on-going financial support to the program, local arts organizations in numerous arts disciplines and individual artists.

The Milwaukee Public Schools supported this unique model by allocating \$1 million in 2006-07 to create a new program called MPS Partnership for the Arts. The program supports arts partnerships between schools and local arts partners to expand arts experiences to students and to strengthen existing

partnerships while establishing new community partnerships. In the first year of the program the district funded 41 different projects involving 35 lead arts partners that served over 19,000 students in 147 different schools. This program was modeled after the highly successful Arts@Large model. The school board allocated \$1.2 million in 07-08 to continue and slightly expand the MPS Partnership for the Arts program based on the success of the first year. This school year over 20,000 students will receive arts programming from 41 different community arts partners in 170 different schools. The program requires schools and arts partners to submit a joint proposal and document a dollar for dollar resource match that comes from outside of the MPS district. This approach actually doubles the services that students receive.

Imagine ARTS project will develop the capacity of new artist in the community and these experienced, trained artists will be part of the web based artist directory that is modeled after the arts directory of Los Angeles. The directory is being created under the direction of The Cultural Alliance and the funding for this has been secure through the Helen Bader Foundation, a local foundation. Schools as well as the Milwaukee community will all have free access to the artist directory. The web site will include best practices related to arts education, lesson plans, local events in the arts, an artist directory, research in arts education, tips for arts education advocacy. For all of these factors, *Imagine ARTS* is a program that will live beyond the scope of this four year financial commitment from the Department of Education.

(4) Quality of the management plan

(a) Achieve objectivities defined responsibilities, timelines, and milestones for project tasks

The operational management plan that follows is organized by objectives that include timelines, activities and events directly related to the objectives and outcome indicators. The plan is structured to assure that the goal, its related objectives are achieved, and that data is collected and used for program improvements on an ongoing basis. The advisory team and the evaluator will review results quarterly to provide feedback and recommendations for schools to improve the implementation of the project. Milestones of implementation tasks are in the timeline (Appendix K). A project work plan follows.

Goal: Develop an effective model of quality standards-based arts integration that is replicable with practical application in urban classrooms and sustainable in districts with limited resources.				
Obj. 1: Increase participating students' achievement in reading and math through arts education.				
Activities	Timeline	Responsibility	Milestone	Indicators
Professional development on arts integration focusing on reading and mathematics	Fall 2008- Summer 2112 with a quarterly review at each school	Project Director and Coordinator Arts Integration Specialists IHE	Evaluator analyzes test scores; Teachers analyze classroom assessments based on standards	GPRA Indicator 1.1: By 2012 increase proficiency in reading at the targeted schools by 10% as compared to a control group on a pre- and post-assessment of fluency.
Educational plans align arts integration strategies with goals in reading and mathematics	Fall and spring each year	School Learning Team; Project Coordinator; Members of the School Arts Integration Team	Ed Plans from participating schools posted on the portal reflect arts integration focus	Performance Indicator 1.2: By 2012 increase the acquisition of vocabulary by 10% as measured by the WKCE subtest in reading specifically the scores for the
Teachers develop arts integration lesson plans	Summer Arts Integration	Representative teams from each school; integration specialists; project director and coordinator	Project Director and Art Integration Specialists review lesson plans and post sample plans on the website	determines meaning objective for 3 rd through 8 th grade disaggregated by ELL and non-ELL. GPRA Indicator 1.3: By 2012 increase proficiency in mathematics at the targeted

Coaching, team teaching, modeling and refinement of lesson plans	Spring 2009 - Spring 2112	Project Coordinator; Arts Integration Specialist	Teachers observe best practices in arts integration at other schools	schools by 8% as compared to a control group on a pre and post assessment of math.
Obj. 2: Increase students' participation in high quality arts education activities and programs.				
Create the School Arts Integration team	Fall 2008	Project Director special ed., art, music; teachers	Team chooses a project team lead or co-leaders	Performance Indicator 2.1: By 2012 increase to 85% the targeted school teachers that
School Arts Integration team plan programming to meet their arts integration needs	Fall 2008- Spring 2112 bi-monthly meetings	School project leaders Project Coord. Integration Specialists	Events/activities communicated to larger community and district via newsletters, website	integrate standards-based art into the core curriculum measured by a survey. Performance Indicator 2.2: Increase 4 th – 8 th grades
4 th – 8 th grade students participate in arts integration technology projects	Fall 2009- Spring 2112	Project Coord.; School team; Present Music; MIAD	Public exhibitions and displays showcasing student work	students' skills in using technology related to the arts as measured by proficiency on an arts rubric.
All teachers integrate arts into reading and mathematics	2008 - 2012	School team leaders, School team	Classroom observations by learning teams reflect higher levels of student engagement	Performance Indicator 2.3: Increase by 5% per year the frequency of student participation in standards based arts activities measured through schools' logs.

Obj. 3: Increase frequency of collaboration among stakeholders to foster a sustainable arts model.				
Orientation meeting with schools and arts providers in order to share arts integration strategies, focus on goals and objectives of the project, and develop programming	Fall 2008 Fall 2009 Fall 2010 Fall 2011	Project Director and Coordinator	Annual networking session that kicks-off each school year and focuses all stakeholders on the arts integration goals and academic goals of the school year.	Performance Indicator 3.1: By 2012 increase the number of collaborative research-based lesson plans by 20% among classroom teachers with art teachers as measured through a tally of lesson plans that meet 4 out of 5 on a quality rubric and are disseminated.
Teams develop the schools integrated arts plan for the year	Each fall 2008 - 2011	Project Coordinator, School Teams	Teams attend orientation; Teams meet; Plans developed	Performance Indicator 3.2: By 2012 increase by 20% the frequency of community collaboration as measured by logs of school integrated arts events that include active involvement of
Provide trainings to artists to increase capacity for working in the schools and for integration	Fall 2008 Fall 2009 Fall 2010 Fall 2011	Arts@Large; Cultural Alliance; Higher Education Partners	Training program is institutionalized and offers tri-annual sessions for local artists and arts organizations	Performance Indicator 3.2: By 2012 increase by 20% the frequency of community collaboration as measured by logs of school integrated arts events that include active involvement of
Artists apply to be part of the directory;	Spring 2009	Executive Director of Cultural Alliance	Committee of arts ed. and arts organizations review applications	Performance Indicator 3.2: By 2012 increase by 20% the frequency of community collaboration as measured by logs of school integrated arts events that include active involvement of
Web-site developed	Summer '09 annual updates	Executive Director Of Cultural Alliance	Gather and enter information of the artists; launch site;	Performance Indicator 3.2: By 2012 increase by 20% the frequency of community collaboration as measured by logs of school integrated arts events that include active involvement of

Teachers collect arts integration lesson plans to submit for the website	Fall 2009	School Team Project Director	School visits by coordinator; Reviewed for quality; Posted on website	the community. Performance Indicator 3.3: By 2012 develop a web-site
Teachers showcase their work	Spring 2010 & 11	Project Coord.; School Teams	Annual Networking showcases best practices	directory with at minimum 80 quality art education providers as
School visits as a way to model best practices	Fall 2010- Spring 2112	Project Director and Coordinator; School Teams	Non-participating schools visit to learn arts integration strategies	well as standards based arts integration lesson plans accessible to Milwaukee schools and beyond.

MPS has forged a variety of community arts partnerships through the Partnership of the Arts to provide after-school art activities in MPS schools and through Arts@Large to provide during and after school arts integration. Ongoing planning meetings between MPS and a group of diverse community partners over the years has laid the groundwork for *Imagine ARTS* by discussing ways to integrate and coordinate the sharing of resources. These partnerships have strengthened the resolve among critical stakeholders to work collaboratively to promote arts integration to increase student achievement. With that in mind, MPS will rely upon longstanding and new promising community partnerships to meet the goals of the *Imagine ARTS*.

(b) Time commitments of key project personnel are adequate to meet the objectives

The time commitments of the key project management personnel are appropriate and adequate to meet the goals and objectives of *Imagine ARTS* (See Time Commitment table page 24). The project director, Kim Abler, MPS Curriculum Specialist for Art, will spend 0.4 FTE of her time directing

activities; overseeing the grant process; communicating with the project coordinator and partners; facilitating meetings with the advisory team and management team; monitoring the timeline, evaluation and the budget expenditures; attending the required USDE national meeting and providing evaluations for the USDE and the district (Appendix I, bio).

The project coordinator (Appendix I, bio) will spend 1.00 of his/her time managing the day-to-day operations of the project. Specific areas of responsibility as the *Imagine ARTS* coordinator include: serving as liaison to the initiative's partners; providing the administrative leadership to accomplish the goals and objectives of the project in coordination with the partners and schools; reporting to the project director and the Advisory Board on a regular basis regarding the status of project activities; meeting regularly with the management team and the individual schools arts integration teams; providing supervision and technical assistance to the targeted schools; collecting data, preparing progress reports and support the completion of the annual evaluation report for the district and the USDE with the assistance of MPS Research and Assessment and the external evaluator.

The role of the MPS *Imagine ARTS* management team will be to oversee and provide leadership for the planning, implementation and dissemination of resources, curricula, staff development and training for the *Imagine ARTS* initiative. The members of the management team will include the project director, the project coordinator and the school arts integration team leaders/co-leaders from each of the schools. To ensure implementation the management team will meet bi-monthly. Each school in turn will have a school arts integration team to plan programming to meet their standards-based arts integration needs. Each school's needs will be represented on the management team through the arts integration team leaders.

The advisory committee will be established to assist the project coordinator in monitoring the progress of project activities. This committee will be comprised of representatives from a broad spectrum of constituents: arts organizations, colleges and universities, businesses, parents, the project director, the project coordinator, the site coordinators and evaluator. They will meet quarterly to provide additional

feedback and suggest support activities that directly or indirectly impact the project. This committee will also work to help communicate the progress of the project to the larger Milwaukee community.

The following table demonstrates the time commitments of the key project management personnel to meet the goals and objectives of *Imagine ARTS*.

Key Personnel	Roles and Activities	Time Commitments	
		Grant Funded	Other Sources
Project Director	Oversee project implementation, coordinate the summative evaluation, and lead the advisory and management team.		0.40 FTE
Project Coordinator	Provide the day-to-day coordination, management, implementation and formative evaluation of the project; provide the administrative leadership to accomplish the goals and objectives of the project; perform all duties directly related to grant compliance.	1.0 FTE	
Project Evaluator	Provide formative and summative data analysis and reports. The evaluator will work closely with the project management and advisory team to discuss ways to improve services.	0.20 FTE	
Teacher teams at each school	Act as a steering committee at the school site, review goals, select arts partners, collect evaluation data		0.05 FTE
Artist partners	Develop meaningful residencies that integrate their art form with the school curriculum as it supports literacy and mathematics. Higher education partners will guide the projects to maintain the highest level of quality.	0.50 FTE at each school	

(c) Feedback and continuous improvement in the operation of the proposed project.

The external evaluator will design a specific evaluation plan upon award. The evaluation plan will be reviewed and approved by the MPS Division of Research and Assessment. Specific plans will be made for collecting project data. The project coordinator will be responsible for data collection. The evaluator will provide data analysis and reporting to the project director and the advisory committee. The project director will facilitate the advisory committee meetings which will meet quarterly to provide project oversight. The project director will report project progress to the advisory committee. The report will include what is working and gaps/concerns in implementation and suggestions for improvement. The advisory committee will discuss and make decisions regarding program improvement based on the data.

The *Imagine ARTS* management team will be in charge of ensuring implementation. The advisory committee will review data and make adjustments in programming to ensure continuous program improvement. The management team will ensure the improvements occur. They will meet bi-monthly. Then the process will repeat, resulting in a continuous feedback loop that includes decisions based on data and a diversity of perspectives.

The MPS *Imagine ARTS* will use the existing data system models employed by MPS. This model uses the MPS District Portal as the mechanism to communicate with all stakeholders allowing them to access up to date project information, announcements, take pre- and post-test surveys, participate in distribution lists, and engage in discussion boards. The MPS *Imagine ARTS* initiative will use the districts online workshop and course registration system (ENROLL) to accurately enroll and record in-service and workshop participation. The Division of Research and Assessment in collaboration with the evaluator will develop online staff and student pre- and post-test Likert Scale surveys on attitude, knowledge, and program evaluation. This data systems model will provide the evaluator, the advisory and management team valuable data that will help determine the level of participation and program follow through.

Information related to project progress will be regularly shared between the project evaluator, director and coordinator to allow for programming adjustments to achieve the best results. School teams will be actively involved in the implementation and evaluation process so individual school needs will be addressed. Weekly communication will occur between the coordinator and the school leaders via email, phone, site meetings and project meetings to allow adjustments as needed and to ensure success at each site as well as the project as a whole.

(5) Quality of the project evaluation

(a) Performance measures related to outcomes and will produce quantitative and qualitative data

Learning Point Associates will conduct an independent evaluation of the ongoing effectiveness of the Milwaukee Arts in Education program in four schools serving K-8 populations. The primary purpose of the evaluation is to monitor the extent to which desired program outcomes, as measured by the GPRA indicators, are being achieved. Specifically, the evaluation will answer five research questions related to objective 1 of the program: 1) Does the program increase participating students' achievement in reading? 2) Does the program increase participating students' achievement in fluency as measured by the WKCE subscores? 3) Does the program increase participating students' achievement in vocabulary as measured by the WKCE subscores? 4) Does the program increase participating ELL students' achievement in vocabulary as measured by the WKCE subscores? 5) Does the program increase participating students' achievement in math?

To answer these questions, Learning Point Associates will implement a quasi-experimental design (Appendix L), an interrupted time series analysis (ITS), which will rely on a rigorous analysis of students' performance on the Wisconsin Knowledge and Concepts Exam (WKCE). In addition to the ITS analysis, a longitudinal multilevel individual growth model will be fit in order to more closely examine the extent of program impact on individual students and NCLB subpopulations. To gather information on program implementation, Learning Point Associates will assist MPS with development of a pre-post teacher

survey. Relying on its considerable expertise with survey development, administration, and analysis, the evaluation team will provide initial advice and guidelines for construct development. In addition, the evaluation team will assist MPS with analysis of the survey responses including modeling and validation of any construct level scores with the Rasch rating scale model (Andrich, 1978). The teacher survey will be psychometrically evaluated using the Rasch model in order to examine the validity and reliability of the construct scores obtained from the response data. The Rasch rating scale model (Andrich, 1978; Wright & Masters, 1982) as implemented with WINSTEPS (Linacre, 2005) will be the primary method used for the survey item analyses. Rasch models are mathematical models that allow one to calculate measures for each construct of interest as summaries of data obtained from a set of items that define that construct.

The rating scale model (RSM) can be written in the following format (Linacre, 2004):

$$\pi_{nix} = \frac{\exp \sum_{j=0}^x (\beta_n - (\delta_i + \tau_j))}{\sum_{k=0}^m \exp \sum_{j=0}^k (\beta_n - (\delta_i + \tau_j))}$$

The above equation describes the probability that a respondent n , with ability (or level of satisfaction) β_n on the underlying construct, responds with a rating of x to item i of difficulty δ_i (where the response scale is ordered from 0 to m). The τ_j represent the rating scale thresholds, or transition points, between categories. These Rasch measures allow for the aggregation of responses from many items into an overall categorization relative to the specific content of the construct. This process greatly simplifies the reporting of results as a single classification can be used to interpret data rather than classifications from myriad items. Finally, Learning Point Associates will provide consultation on the design of, and analysis of the data collected by, MPS school logs.

Interrupted Time Series Model: The ITS model will measure the extent to which students' WKCE scores (after program implementation) deviate from the prior trend in achievement. The model for the ITS analysis is as follows:

$Y_{it} = \alpha + \beta_0 t + \beta_1 P_i + e_{it}$ Where:	
Y_{it} is the student score	α is the intercept of the baseline trend
β_0 is the slope for the baseline years	t is the time variable
β_1 is the deviation from the baseline trend after implementation	P_i is number of years since implementation, 0 otherwise e_{it} is the random error

The estimate of β_1 in the model listed above is the deviation from the prior trend in achievement, and the associated t test for this coefficient can be used to assess the statistical significance of any potential program effect. This coefficient can be transformed into an effect size by accounting for the standard deviation of the original metric – a step which creates a measure of the practical significance of any statistically notable effect.

Hierarchical Linear Modeling of Individual Student Growth: Based on the availability of WKCE reading and mathematics achievement scores converted to normal curve equivalent (NCE) units – which represent a normative comparison of the student score to all students in Wisconsin for each grade and subject area – the evaluation team will fit a individual growth model to measure student growth. This model will allow for examination of changes in growth pattern based on student grade, exposure to the program, and changes in program implementation over time, while controlling for student demographics and differences in initial academic performance. The model is as follows:

$$\text{Level 1: } Y_{it} = \pi_{0i} + \pi_{1i} \text{GRADE}_{it} + \pi_{2i} \text{EXPOSURE}_{it} + e_{it}$$

$$\text{Level 2: } \pi_{pi} = \beta_{p0} + \beta_{p1} \text{INITIAL_GRADE}_i + \sum \beta_{pq} X_{qi} + r_{pi}$$

Where in the level 1 model:	Y_{it} is the WKCE NCE score for student i at time (grade) t
π_{0i} is the initial academic achievement at year 3	π_{1i} is the linear growth rate for student i
π_{2i} is the impact of years of program exposure for student i	e_{it} is the within student random effect

While the level 1 model coefficients account for grade and years of exposure to the program (a time-varying covariate at level 1), the level two model examines the impact of any student characteristics (including starting grade and NCLB demographic group such as ELL) on initial status and the coefficients of time and exposures (where π_{pi} is a generic level 1 coefficient, β_{pq} are the level 2 coefficients, X_{qi} are the student level predictor variables, and r_{pi} is the between-student random effect). This model will be fit as each additional year of WKCE data becomes available and will examine the longitudinal impact of the program on students.

(b) Evaluation will provide performance feedback toward achieving intend outcomes.

Learning Point Associates believes strongly in the importance of open and frequently used channels of communication. For more than 20 years, we have emphasized the importance of keeping our clients formally informed of progress and developments as well as the value of developing more informal routines that foster a healthy exchange of ideas. Learning Point Associates will bring this same attention to communication with MPS. Learning Point Associates will plan monthly meetings and will make use of communication strategies, such as organizing periodic telephone contact, sending e-mails, and ensuring that all parties are informed fully of all aspects of the project.

In addition to monthly communication with MPS regarding emergent findings, Learning Points will produce an annual report for each of the first three years of the project, a final evaluation report at the end of the fourth year of implementation, as well as yearly interim oral reports. These reports will document our analyses, provide synthesized findings across data sources to fully address each of the evaluation questions, and make recommendations for project improvement. The yearly reporting schedule will be directly connected to the planning needs of the project, the schools, and the district with the report delivered and discussed in October. The evaluation lead and another team member will present and discuss the reports with the district. We also will assist the district in reporting annually on the extent to which each school achieves its performance objectives during the preceding school year as required.

The timeline for the evaluation starts May 18, 2008, and runs through June 30, 2012. This enables the following cycle of evaluation activities to be completed four times:

Task	Timeframe
Consultation on and review of Milwaukee survey	June 2008
Request and receipt of student test score data	July 2008
Baseline analysis	August 2008
Request and receipt of student test score data	July 2009
Analysis of 2008-09 survey data	July 2009
Analysis of test score data	August 2009
Year 1 Report	October 2009

Andrew Swanlund will be the project manager and principal investigator. He will be assisted by Dr. Brenna O'Brien, who will lead data collection efforts. Dr. Trisha Hinojosa will provide additional statistical expertise in designing and analyzing the performance models. Dr. Shazia R. Miller, head of the external evaluation group, will serve as the evaluation's institutional advocate and monitor (Appendix I).

Appendix L Competitive Priority provides a sample of evaluation, technical assistance, and related communications efforts illustrating that Learning Points has the capacity to deliver the evaluation, such as:

- Chicago Arts Partnership in Education.** The four-year, mixed methods evaluation examined program implementation at the classroom, school, arts organization, and partnership levels and program impact on student academic achievement. The evaluation included an in-depth look at key components of successful partnerships: communication, coordination, and collaboration between artists and classroom teachers and between schools and arts organizations.
- Traverse City Arts in Education.** Formative and summative evaluation of program including comparative case studies and analysis of covariance (ANCOVA) of test scores of treatment and non-treatment schools.