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## ***Need for the Project***

***Art in Action:*** we imagine a difference, and now that difference can become a reality.

Imagine a building – a school. Imagine a student body struggling and disengaged, living in poverty, and isolated geographically from a world where theater, music and dance are commonplace. Imagine students and teachers fatigued from the test routine. Where is the fun in learning?

Now imagine that same building as a place where sounds and movements happen, and a natural curiosity of the world is encouraged. Imagine a school where students, teachers and artists learn through teamwork to express themselves, and discover who they are and what they can become. Imagine students eager to come to school and achieve their greatest potential. Imagine teachers who are re-engaged and ready to connect with their students. Now you are imagining an ***Art in Action*** school.

***Art in Action*** is a partnership between ArtsErie and three schools in three separate school districts of Northwestern Pennsylvania: Second District Elementary School of the Crawford Central School District, Cambridge Springs Elementary School of the Penncrest School District and Union City Elementary School of the Union City Area School District. These schools have chosen to participate in this program because they see a need to 1.) enhance and improve academic programs, 2.) provide opportunities for students to experience and understand cultural diversity through the arts and 3.) increase the overall level of student engagement within their schools and communities.

Each of these schools provides education to a significant number of students from low-income families. Of the students enrolled in Union City Elementary School, 50% are eligible for the free or reduced-price lunch program. Forty-two percent of the students at Cambridge Springs

Elementary School are eligible for the free or reduced-price lunch program, and 89% of Second District Elementary School's are as well. Statistically, students from low-income homes are more likely to be among the lowest achievement groups.<sup>1</sup> Evidence of this can be seen by analyzing the standardized test scores for Second District Elementary School.

Of the three participating schools, Second District Elementary School has both the highest number of students from low-income families, and the lowest Pennsylvania System of School Assessment (PSSA)<sup>2</sup> scores. PSSA scores from 2009 show that the total number of students in grades 3<sup>rd</sup> through 6<sup>th</sup> who tested 'proficient' or higher in Math and Reading is significantly lower than the state average. While the state average for third graders scoring proficiency or higher in Math was 82%, only 45.5% of Second District's third graders achieved this level. As the following table shows, test scores for Second District students are significantly below state average for all four grades in the areas of Math and Reading.

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<sup>1</sup> Bridgman, Anne and Deborah Phillips, *New Findings on Poverty and Child Health and Nutrition: Summary of a Research Briefing*, 1998. p. 4.

<sup>2</sup> The annual Pennsylvania System of School Assessment (PSSA) is a standards-based, criterion-referenced assessment used to measure a student's attainment of the academic standards while also determining the degree to which school programs enable students to attain proficiency of the standards. Every Pennsylvania student in grades 3 through 8 and grade 11 is assessed in reading and math. Every Pennsylvania student in grades 5, 8 and 11 is assessed in writing. Every Pennsylvania student in grades 4, 8 and 11 is assessed in science. ([www.pde.state.pa.us](http://www.pde.state.pa.us))

<b>3<sup>rd</sup> Grade – Second District Elementary School</b>			
<b>Math</b>		<b>Reading</b>	
% Proficient or Higher	State Average	% Proficient or Higher	State Average
45.5%	82%	42.5%	77%
<b>4<sup>th</sup> Grade – Second District Elementary School</b>			
<b>Math</b>		<b>Reading</b>	
% Proficient or Higher	State Average	% Proficient or Higher	State Average
46.1%	82%	48.1%	73%
<b>5<sup>th</sup> Grade – Second District Elementary School</b>			
<b>Math</b>		<b>Reading</b>	
% Proficient or Higher	State Average	% Proficient or Higher	State Average
38.7%	74%	32.2%	65%
<b>6<sup>th</sup> Grade – Second District Elementary School</b>			
<b>Math</b>		<b>Reading</b>	
% Proficient or Higher	State Average	% Proficient or Higher	State Average
45.5%	76%	30.3%	68%

Research in the area of arts in education has indicated that students who are engaged in arts-infused instruction exhibit signs of improved cognition and self-discipline, which has translated into success in various academic areas, including mathematics and language arts. Studies conducted by James Catterall and his contemporaries for the *Champions of Change* report have identified correlations between the study of the arts and academic achievement. In a study of the Department of Education’s NELS:88 database of 25,000 students, Catterall found “that high arts participation makes a more significant difference to students from low-income backgrounds than for high-income students.”<sup>3</sup> He also determined that “sustained involvement in particular art forms – music and theater – are highly correlated with success in mathematics and reading.”<sup>4</sup> Catterall’s work speaks to the capacity of the arts to encourage active learning in students who are disadvantaged and otherwise not reached by the school system.

This project proposes to involve low-income students in the elementary grades in integrated arts instruction. *Art in Action* will examine the extent to which an infusion of the arts

<sup>3</sup> Fiske, Edward B., *Champions of Change*, 2000. p. viii.

<sup>4</sup> Fiske, Edward B., *Champions of Change*, 2000. p. viii.

into core curricula and strengthening arts instruction in the early grades causes students to achieve at higher levels. According to the National Assembly of State Arts Agencies, a growing body of studies “presents compelling evidence connecting student learning in the arts to a wide spectrum of academic and social benefits. Additionally, research has shown that what students learn in the arts may help them to master other subjects, such as reading, math or social studies.”<sup>5</sup>

Students participating in the *Art in Action* project attend schools defined as rural by the National Center for Education Statistics, which also makes them at-risk for educational failure. Cambridge Springs Elementary School serves students living in the Borough of Cambridge Springs and Cambridge Township in Crawford County. The school is located within the borough which is .87 square miles in size and has a population of 2,363 people. The surrounding township maintains a population density of 69.1 people per square mile. Second District Elementary School is located within the city of Meadville, Crawford County which is 4.35 square miles in size and has a population of 13,685 people. Union City Elementary serves students living in the Borough of Union City and Union Township in Erie County. The school building is located within the borough which is 1.87 square miles in size and has a population of 3,463 people. The surrounding township maintains a population density of 45.6 people per square mile.<sup>6</sup> According to Union City School District administrators, this isolation results in a high incidence of substance abuse, low commitment to learning, and a sense of pessimism by students regarding their future.

In compiling research findings for the *Champion of Change* report, Edward Fiske observed that all of the participating researchers independently concluded that the arts reach students who are not otherwise being reached. Students who are disengaged from the learning

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<sup>5</sup> *Critical Evidence: How the Arts Benefit Student Achievement* ([www.nasaa-arts.org/publications/critical-evidence.pdf](http://www.nasaa-arts.org/publications/critical-evidence.pdf).)

<sup>6</sup> <http://factfinder.census.gov>.

environment are at high risk of failure. Fiske reports “researchers found that the arts provided reason, and sometimes the only reason, for being engaged with school or other organizations.”<sup>7</sup> He goes on to say that the evidence strongly supports that the arts strongly connect students to themselves and to the people around them, helping to transform the learning environment into places of discovery and achievement.<sup>8</sup> We believe *Art in Action* will demonstrate that infusing arts into core content areas and strengthening instruction in the arts will result in young students developing more creativity and a more positive attitude. These qualities are essential for achieving success in school, work and life.

Teaching the value of racial and cultural diversity is another challenge faced by participating *Art in Action* schools. Second District Elementary School maintains the most ethnically diverse student body of the test schools. Sixty-seven percent of students are White, while 27% are Black, 4% are American Indian and 2% are Hispanic. Union City Elementary School has the following ethnicity breakdown: 97% White, 2% Black, and <1% Hispanic, Asian/Pacific Islander and American Indian. Cambridge Springs Elementary School maintains the least ethnically diverse student body, with 100% of their students labeled as White. With the growing diversity of the world, it is important to teach racial and cultural diversity, and the classroom has become a critical launching pad for understanding cultural differences.<sup>9</sup> At the primary level, students begin to form opinions about themselves and the people around them. It is important for educators to take advantage of this natural curiosity and teach their students about differences in appearance and cultural heritage, and positively shape their attitudes about race and cultural diversity.

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<sup>7</sup> Fiske, Edward B., *Champions of Change*, 2000. p. ix.

<sup>8</sup> Fiske, Edward B., *Champions of Change*, 2000. p. ix.

<sup>9</sup> [www.teachersofcolor.com](http://www.teachersofcolor.com).

With respect to current efforts to teach the arts in the three participating primary schools, each are fortunate to have art specialists providing separate instruction time in art and music during school hours, although instruction is limited and is provided as a “special” subject. For example, Cambridge Springs Elementary employs full-time music and art teachers, and a part-time instrumental music teacher. Students are exposed to the arts 1.5 hours per week – 45 minutes for Art class, and 45 minutes for Music class. While each school does have formal curriculum in music and visual art, resources are scarce and the art specialists feel ineffective with the limited time available for instruction.

The *Art in Action* project captures approximately 900 disadvantaged students, with the potential to reach 1,470. It is the expectation of the *Art in Action* partners that the project will strengthen the quality and dosage of arts-infused instruction and improve levels of student achievement and engagement, and ultimately change the overall learning environment of each school. Evidence from the project supporting the idea that when the arts are connected in meaningful ways with other subject areas, students comprehend and retain more about the subjects involved will be useful and accessible to a national audience.

## ***Significance***

*Art in Action* partners believe their work will be significant for the following reasons.

- 1.) The *Art in Action* model is research-based. The partners will be field-testing and evaluating emerging arts in education strategies, and will be consulting with outside experts in the implementation and development of the project model.
- 2.) *Art in Action* will increase knowledge and understanding of effective strategies for strengthening the use of high-quality arts in the course of other academic instruction and strengthen the place of arts as a core academic subject in the regular school curricula. The use of multiple forms of data collection will reveal the process of change, the school and classroom climates, the levels of collaboration and the attitudes, feelings and perceptions of all stake holders in the program. By merging qualitative analysis with quantitative assessment, the model developed in this program can be richly described.
- 3.) *Art in Action* will be field testing and evaluating a model for professional development and training. The partners plan to work closely with the Department of Education at Edinboro University of Pennsylvania and each of our four art specialists to develop and field test a model for professional development which will include Dr. Omniewski's graduate course *Language, Movement and Music*, biennial three-hour artist/teacher retreats, and biennial "In-Art" training sessions.
- 4.) *Art in Action* will be creating a model that is cost-effective, replicable and sustainable. Developing and implementing the arts-infused instruction in the three pilot schools will be costly, but much of the cost will be in development and evaluation. *Art in Action* partners will design and test a model of arts education, so that other schools may implement the plan with minimal, if any, development costs.

5.) *Art in Action* will produce information, materials, processes and techniques which may be accessed and effectively used by others. Project participants will use appropriate technologies to document and disseminate professional development activities including those involving arts educators, teaching artists and appropriate project-related activities. Specifically, photographic, video and all other static, media and contextual resources will be incorporated in the documentation shared through the existing ArtsErie website and the creation of various Web 2.0 tools, including a public project wiki site.

By the end of the second year of the project, mid-project reports will be prepared, art specialists and teaching artists will have tested instructional materials in written form, and we will have experienced teachers on-board who will be able to use their expertise to share the units they have developed with others within their districts, and beyond that into publishing and wider dissemination at conferences.

## ***Quality of the Project Design***

Developmental psychologists, neuroscientists, anthropologists, education policymakers, sociologists, linguists and artists all understand that there is learning in and through the arts. A growing body of studies, including The Dana Foundation's report *Learning, Arts, and the Brain*, presents evidence connecting student learning in the arts to academic and social achievement. Research is forever changing the status of the arts within the academic structure by confirming through scientific inquiry that arts training works through the training of attention to improve cognition for children with interests and abilities in the arts. In 2004, The Dana Foundation initiated a series of studies to answer the question of why arts training is associated with higher academic performance. They found, among other things, that an interest in the arts is linked to motivation which sustains attention leading to improved cognition.<sup>10</sup> This and other studies document the mental discipline, social competencies, personal dispositions, and mastery of academic subjects inherent to arts learning, which forms the basis for the *Art in Action* project model design.

*Art in Action* is a demonstration project which uses professional development activities, artist residencies and arts immersion to strengthen the quality and dosage of arts-infused instruction in three elementary schools of northwestern Pennsylvania, which we believe will translate into improvements in student engagement and enthusiasm in learning. The following elementary schools have agreed to partner with ArtsErie, for the duration of the project. Union City Elementary School (Union City Area School District) is located in Erie County and serves a student population of 640 (PK – 5), and 48 teachers, support staff and administrators.

Cambridge Springs Elementary School (Penncrest School District) is located in Crawford

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<sup>10</sup> Posner, Michael, *et. al.* "How Arts Training Influences Cognition," *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, 2008. p. 5-6.

County and serves 575 (K – 6) students, and 36 teachers, support staff and administrators. Second District Elementary School (Crawford Central School District) is also located in Crawford County and serves 255 (K – 6) students, and 28 teachers, support staff and administrators. Preliminary surveys indicate 50% of teachers in each school are choosing to participate in the *Art in Action* project.

To form the basis for this project, *Art in Action* partners have developed the logic model shown below. The explanation of the project design that follows is based upon this logic model, which succinctly describes the activities, outputs, outcomes and measures proposed by *Art in Action*.

**Arts in Action Logic Model:**

<i>Activities</i>	<i>Outputs</i>	<i>Outcomes</i>	<i>Measures</i>
<u>Professional Development:</u> <ul style="list-style-type: none"> <li>• <i>Language, Movement and Music</i> 3-Credit Course</li> <li>• Teacher/Artist Retreats</li> <li>• “In-Art” Training</li> </ul>	1.) Train approx. (60) teachers annually to generate and use arts-infused lesson plans and activities. 2.) Build and strengthen relationships between classroom teachers and teaching artists.	1.) Building quality relationships between classroom teachers and teaching artists improves lesson planning and leads to more active and engaging styles of teaching.	1.) Artist/Teacher self report 2.) Teacher self report 3.) Interview 4.) Classroom observation
<u>Artist Residencies:</u> Four 9-week residencies per school per year. <ul style="list-style-type: none"> <li>• Drama</li> <li>• Dance</li> <li>• Music</li> <li>• Visual Art</li> </ul>	1.) Engage (900) students annually in arts-infused classroom-based learning.	1.) Improve academic measures – standardized tests. 2.) Improve student engagement in learning. 3.) Improve student learning habits, cognition and attributes.	1.) Terra Nova, PSSA, etc. for participating and non-participating classrooms. 2.) Classroom observation of engagement behaviors* 3.) Learning habit reports of teachers on program-created surveys.
<u>Arts Immersion:</u> Student trips to regional arts organizations to see fully realized art forms. <ul style="list-style-type: none"> <li>• Erie Philharmonic Orchestra</li> <li>• Erie Art Museum</li> <li>• D’Angelo Center for Performing Arts</li> <li>• Erie Playhouse</li> </ul>	1.) Enrich student learning through field experiences with cultural organizations.	N/A	N/A

\* Engagement behaviors: participation in discussion, hand-raising, eye contact, voice inflection, etc.

As shown above, the *Art in Action* plan includes three outputs, two of which involve teacher-centered activities, 1.) to annually train 60 teachers to generate and use arts-infused lesson plans and activities, and 2.) to build and strengthen relationships between classroom teachers and teaching artists. A three-year research study conducted by Richard Deasy and Lauren Stevenson that examines the impact of arts-centered curriculum on school improvement found that, “to unleash the potential of the arts to create a strong environment for learning in the classroom, teachers need to have a deep understanding of the nature of work in the arts.”<sup>11</sup> *Art in Action* will use arts learning experiences in the form of professional development and instruction in arts integration techniques to strengthen teachers’ understanding of the arts and the role of arts in education.

*Language, Movement and Music in the Elementary Classroom* is a 3-credit graduate course taught by Dr. Rosemary Omniewski through Edinboro University of Pennsylvania. The course focuses on creative combinations of language, movement and music in the primary classroom, and provides teachers with a variety of opportunities for active involvement in poetry writing, creative movement and dance, sound exploration, improvisation and melody writing. Dr. Omniewski will create total integration of curriculum by employing pedagogical methods extend into all other subject areas. *Language, Movement and Music* will be conducted on-site in each of the first three years of the project, and involve a maximum number of 20 teachers per class. (See *Schedule of Teacher and Artist/Teacher Trainings* for a detailed course schedule.) Dr. Omniewski’s course will build teacher capacities to maximize the quality of arts-infused teaching and ensure better, more engaging schooling for their students.

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<sup>11</sup> Stevenson, Lauren M. and Richard J. Deasy, *Third Space: When Learning Matters*, 2005. p. 66.

In addition to Dr. Omniewski, three other Art Specialists (one specialist for each of the four major art forms, music, dance, drama and visual arts) will be contracted through *Art in Action* to facilitate two 3-hour artist/teacher training retreats per year. These retreats will provide teaching artists and classroom teachers the opportunity to interact and develop a shared understanding of the project. ArtsConnection, New York City’s most comprehensive arts in education organization, has found that using a third party to facilitate encounters between teachers and artists increases the likelihood that they will connect in a meaningful way.<sup>12</sup> Teachers have an understanding of institutional culture, and an awareness of the social and developmental issues that challenge their students. Artists have a vast knowledge of and expertise in their chosen art form. Differences in understanding, expectations, training and instructional style can all lead to ineffective partnerships between artists and teachers. *Art in Action* retreats, scheduled for the beginning and ending of each school year, will encourage artist/teacher cooperation, improve the effectiveness of artist residencies, and strengthen the quality of arts-infused instruction beyond the duration of the project.

The third professional development component to the *Art in Action* project model are the in-depth training sessions in the four major arts disciplines (music, dance, drama and visual arts) scheduled to occur twice in each of the first three project years. *Art in Action* Art Specialists, who are recognized as experts in their chosen art form, will use these 3-hour training sessions to share an appreciation and basic understanding of their art form, further enhancing the artist/teacher relationship and strengthening teachers’ commitment to the arts. As affirmed by ArtsConnection and The Dana Foundation, this engine of improvement “is built on the notion that the more teachers approach their teaching as researchers and learners, in collaboration with

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<sup>12</sup> Watts, Rachel, “Facilitating Partnership, Building Community: Meetings in the Residency Framework,” *Partnering Arts Education: A Working Model from ArtsConnection*, 2005. p. 15.

others and with plenty of support, the more they will improve their curriculum and instruction for students' benefit."<sup>13</sup>

*Art in Action* partners assert that as the artist/teacher relationship deepens, lesson planning improves leading to more active and engaging styles of teaching, and that as the arts become a natural part of the classroom, students and teachers benefit from the impact. Recent studies have identified a number of connections between learning through the arts and student growth in academics, intellectual skills and social development. But what is the impact of integrating the arts in classroom instruction on teachers? *Third Space* authors Stevenson and Deasy conclude that as educators improved their capacity to integrate the arts, they began to feel higher levels of satisfaction in the classroom.<sup>14</sup> As teachers and artists work together to foster a supportive and warm learning environment, positive changes in student behavior and academic achievement validate their efforts to broaden and strengthen their teaching styles leading to a greater sense of accomplishment.<sup>15</sup>

Because we believe the artist/teacher relationship is an important component of the *Art in Action* project, participating teachers will be encouraged to attend training exercises by offering them the ability to earn continuing education credit. Pennsylvania's Act 48 requires certified teachers to complete continuing education requirements every five years in order to maintain active certificates. Teachers must earn six collegiate or Pennsylvania Department of Education-approved credits or 180 hours of continuing education hours every five years.<sup>16</sup> At the completion of *Art in Action*, teachers who have participated in the project in full will receive 4 credits applicable to the Act 48 requirement.

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<sup>13</sup> *Partnering Arts Education: A Working Model from ArtsConnection*, 2005. p. 2.

<sup>14</sup> Stevenson, Lauren M. and Richard J. Deasy, *Third Space: When Learning Matters*, 2005. p. 74.

<sup>15</sup> *Partnering Arts Education: A Working Model from ArtsConnection*, 2005, p. 37.

<sup>16</sup> Act 48, Pennsylvania Department of Education, [www.pde.state.pa.us](http://www.pde.state.pa.us).

The third output of the *Art in Action* logic model is to engage 900 students annually in arts-infused classroom-based learning through the implementation of an Artist in Residence program in each of the partnering schools. Eric Booth, one of America’s leading teaching artists and trainer, defines a teaching artist as “a practicing professional artist with complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts.”<sup>17</sup> Approximately 24 teaching artists – six artists from each of the four major art disciplines - have been pre-selected from the Pennsylvania Council on the Arts Teaching Artist Roster to participate in the project. To broaden student exposure to diversity, the *Art in Action* artist roster features both men and women of various ethnicities, ages and backgrounds.

*Art in Action* has chosen to use teaching artists from all four major arts disciplines - music, drama, dance and visual arts - because contemporary research concludes that the study of each art form leads to different behavioral and cognitive advancements. *Learning, Arts, and the Brain* reports the following.

- An interest in performing arts leads to a high state of motivation that produces the sustained attention necessary to improve performance and the training of attention that leads to improvement in other domains of cognition.
- Specific links exist between high levels of music training and the ability to manipulate information in both working and long-term memory; these links extend beyond the domain of music training.
- Training in acting appears to lead to memory improvement through the learning of general skills for manipulating semantic information.
- Learning to dance by effective observation is closely related to learning by physical practice, both in the level of achievement and also the neural substrates

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<sup>17</sup> “What is a Teaching Artist,” <http://www.azarts.gov/artists/teachingartists.htm>.

that support the organization of complex actions. Effective observational learning may transfer to other cognitive skills.<sup>18</sup>

Due to the apparent relationships between the various art forms and cognition, *Art in Action* teaching artists will offer expertise in each of the four disciplines. (See Appendix for sample lesson plans.)

Teaching artists will be randomly-assigned to up to thirty-six classrooms of students in grades PK-6 per project year. Each residency will span nine weeks, or 45 days. Teaching artists are required to be in the school for thirty days, five hours per day, allowing them to work with up to three classrooms per residency. Residencies will be designed to infuse arts-based instruction into the broad curriculum in ways that boost student achievement and student engagement in the learning process.

Artist residencies involve a team teaching dynamic. The *Pilot Evaluation Report*, an assessment of the impact of residency artists on instruction content and instruction style, was prepared by ArtsErie's Arts in Education program in 2008. Data collected through telephone interviews, online surveys and classroom observations from 21 teaching artists and 21 classroom teachers, indicates that this team teaching dynamic is at the heart of an effective residency.<sup>19</sup> Because many teaching artists have a limited understanding of academic standards, it is important for teachers and artists to work together to integrate the arts into the curriculum. In return, the classroom teacher offers assistance in tailoring instruction to the students' learning level, and with keeping students on-task. Artists and teachers are encouraged to maintain a

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<sup>18</sup> Gazzaniga, Michael S., "Arts and Cognition: Findings Hint at Relationships," *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, 2008. p. v-vi.

<sup>19</sup> Omniewski, Rosemary, and M. Holly Nowak, *Pilot Evaluation Report: September 1, 2006 – August 31, 2008*, 2008.

constant dialogue of reflection throughout the residency, allowing for adjustments in instruction and for integration of the arts.

How will the artist residencies benefit the classroom? Dr. Howard Gardner's theory of "multiple intelligence," which has become entrenched in the philosophies of many educators, explains that children (and adults) may be stronger in one kind of intelligence than another. His theory argues that teachers can improve the effectiveness of their instruction when they use multiple methodologies, exercises and activities.<sup>20</sup> The Artist in Residence program does just that. Residency artists provide multiple ways for students to exercise intellect. Teachers surveyed for the *Pilot Evaluation Report* reported witnessing first-hand how artist employed right-brain thinking strategies, used movement and rhythm in instruction, and made learning more meaningful for students.<sup>21</sup> For example,

*Creative Dance is a form of serious play with the potential to guide the curious child's appetite for imaginative expression and physical movement toward generating ideas, accessing feelings, appreciating individual uniqueness, establishing community, and deepening personal capacity for aesthetic experience, wonder, and joy. And while all this is going on, guess what? Neural connections are being made that govern gross and fine motor development, basic learning skills, and higher order thinking—both 'critical' and 'intuitive'.*<sup>22</sup>

In addition, teaching artists help teachers create arts-infused instruction by making connections between every school subject by encouraging students to actively examine relationships between different academic areas. Researchers for the *Gaining the Arts Advantage*

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<sup>20</sup> Gardner, Howard, *Frame of Mind: The Theory of Multiple Intelligences*, 1983.

<sup>21</sup> Omniewski, Rosemary, and M. Holly Nowak, *Pilot Evaluation Report: September 1, 2006 – August 31, 2008*, 2008.

<sup>22</sup> Hyatt, Janyce J., "The Serious Play of Finding Dance: An Approach to Creative Dance Education."

study found that by providing large projects, themes or problems, educators and their teaching artists are encouraging their students to apply complex pieces of knowledge, skills, and inquiry processes from several school subjects simultaneously.<sup>23</sup> As a result, students engaged in arts-infused instruction have experienced improvements in standardized test scores. This is further supported by the *Learning, Arts, and the Brain* report which concludes that an interest in and training in the arts leads to improved general cognition. When students are engaged in learning in the arts, their interest translates into motivation which sustains attention leading to improved cognition.<sup>24</sup>

Connections made to the arts during an artist's residency can be maintained long after the residency is completed. The *Pilot Evaluation Report* found that teachers continue to integrate the arts by using art terminology, keeping student artwork on the walls, applying artistic principles to everyday life, and by implementing the artist's teaching strategies in their classroom. This is a great stride to institutionalizing arts and arts education in the three pilot schools.

The immersion in the arts will include culminating capstone field trips to performances to see fully realized art forms at cultural venues in the region. Each participating classroom will have the opportunity to select a field trip destination, which may be the Erie Art Museum, Erie Philharmonic Orchestra, Erie Playhouse or the Mercyhurst College D'Angelo Center for Performing Arts. Because the majority of students from the pilot schools are of low-income families, these arts immersion experiences are not readily available to them.

Evaluation of the project is based on a logic model that recognizes the power of arts-infused instructional methods and artist-teacher teams to boost both the quality of teaching in the

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<sup>23</sup> *Gaining the Arts Advantage: Lessons from School Districts that Value Arts Education*, 1999.

<sup>24</sup> Gazzaniga, Michael, *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*, 2008. p. 4.

classroom as well as student academic achievement and engagement in the learning process. As designed, this evaluation plan will examine outcomes that are intended to measure the quality of teaching as well as the impact of instruction on student achievement and student engagement.

Throughout the life of the project, *Art in Action* will produce information, materials, processes and techniques which may be accessed as open educational resources. This includes, but is not limited to, documentation of art integration techniques, classroom-tested unit plans, collaborative work between teaching artists and classroom teachers, and student generated art projects. *Art in Action* will use appropriate technologies to document and disseminate activities involving arts educators, teaching artists and appropriate project-related activities.

Specifically, photographic, video and all other static, media and contextual resources will be incorporated in the documentation shared through the existing ArtsErie website and through the creation of various Web 2.0 tools, including a public project wiki site. Digital audio/visual equipment will be distributed among the three pilot schools, and Technology Consultant J. Camille Dempsey-Nischal will train teachers and residency artists how to use the equipment and how to upload work products to the public project wiki site.

The *Art in Action* project plan uses year four to disseminate findings and resources through presentations at regional and national professional conferences and seminars.

***Schedule of Teacher and Artist/Teacher Trainings***

<b>Project Year #1</b> September 2010 – July 2011	<b>August</b>	<b>September</b>	<b>October</b>	<b>November</b>	<b>December</b>	<b>January</b>	<b>February</b>	<b>March</b>	<b>April</b>	<b>May</b>	<b>June</b>	<b>July</b>
<b>Artist/Teacher Retreat</b>			x							x		
<b>“In-Art” Trainings (With Art Specialists)</b>						x	x					

<b>Graduate Course (At and open to School A)</b>						X	X	X	X			
<b>Artist in Residence (At School A, B and C)</b>						X	X	X	X	X		
<b>Project Year #2 August 2011 – July 2012</b>	<b>August</b>	<b>September</b>	<b>October</b>	<b>November</b>	<b>December</b>	<b>January</b>	<b>February</b>	<b>March</b>	<b>April</b>	<b>May</b>	<b>June</b>	<b>July</b>
<b>Artist/Teacher Retreat</b>	X									X		
<b>“In-Art” Trainings (With Art Specialists)</b>			X			X						
<b>Graduate Course (At and open to School B)</b>		X	X	X	X							
<b>Artist in Residence (At School A, B and C)</b>		X	X	X	X	X	X	X	X	X		
<b>Project Year #3 August 2012 – July 2013</b>	<b>August</b>	<b>September</b>	<b>October</b>	<b>November</b>	<b>December</b>	<b>January</b>	<b>February</b>	<b>March</b>	<b>April</b>	<b>May</b>	<b>June</b>	<b>July</b>
<b>Artist/Teacher Retreat</b>	X									X		
<b>“In-Art” Trainings (With Art Specialists)</b>			X			X						
<b>Graduate Course (At and open to School C)</b>		X	X	X	X							
<b>Artist in Residence (At School A, B and C)</b>		X	X	X	X	X	X	X	X	X		
<b>Project Year #4 August 2013 – July 2014</b>	<b>August</b>	<b>September</b>	<b>October</b>	<b>November</b>	<b>December</b>	<b>January</b>	<b>February</b>	<b>March</b>	<b>April</b>	<b>May</b>	<b>June</b>	<b>July</b>
<b>Artist/Teacher Retreat</b>	X											X
<b>“In-Art” Trainings (With Art Specialists)</b>												
<b>Graduate Course (At and open to School B)</b>												
<b>Artist in Residence (At School A, B and C)</b>		X	X	X	X							

*Sample Residency Schedule*

<b>Project Year #1</b> September 2010 – July 2011	<b>School A</b>				<b>School B</b>				<b>School C</b>			
	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>
<b>Drama Residency</b>			Grade K-1					Grade 2-3				
<b>Dance Residency</b>							Grade K-1					Grade 2-3
<b>Music Residency</b>											Grade K-1	
<b>Visual Art Residency</b>				Grade 2-3								
<b>Project Year #2</b> August 2011 – July 2012	<b>School A</b>				<b>School B</b>				<b>School C</b>			
	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>
<b>Drama Residency</b>				Grade 2-3					Grade 4-5			

<b>Dance Residency</b>		Grade 6									Grade K-1	
<b>Music Residency</b>	Grade 4-5					Grade PK	Grade K-1					Grade 2-3
<b>Visual Art Residency</b>			Grade K-1		Grade 4-5			Grade 2-3		Grade 6		
<b>Project Year #3</b> August 2012 – July 2013	<b>School A</b>				<b>School B</b>				<b>School C</b>			
	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>	<b>1<sup>st</sup> Quarter</b>	<b>2<sup>nd</sup> Quarter</b>	<b>3<sup>rd</sup> Quarter</b>	<b>4<sup>th</sup> Quarter</b>
			Grade K-1		Grade 4-5			Grade 2-3		Grade 6		
	Grade 4-5					Grade PK	Grade K-1					Grade 2-3
		Grade 6									Grade K-1	
<b>Visual Art Residency</b>			Grade 2-3					Grade 4-5				
<b>Project Year #4</b>	<b>School A</b>				<b>School B</b>				<b>School C</b>			

	1 <sup>st</sup> Quarter	2 <sup>nd</sup> Quarter	3 <sup>rd</sup> Quarter	4 <sup>th</sup> Quarter	1 <sup>st</sup> Quarter	2 <sup>nd</sup> Quarter	3 <sup>rd</sup> Quarter	4 <sup>th</sup> Quarter	1 <sup>st</sup> Quarter	2 <sup>nd</sup> Quarter	3 <sup>rd</sup> Quarter	4 <sup>th</sup> Quarter
<b>Drama Residency</b>	Grade 2-3											
<b>Dance Residency</b>		Grade 4-5							Grade 2-3			
<b>Music Residency</b>					Grade 2-3					Grade 4-5		
<b>Visual Art Residency</b>						Grade 4-5						

## ***Quality of Project Personnel***

Ms. Holly Nowak, the Arts in Education Program Manager for ArtsErie, will serve as Project Coordinator for the ***Art in Action*** project. Ms. Nowak was named Program Manager by ArtsErie in June of 2004. Prior to being named to her current position, she was the Re-grant Coordinator for ArtsErie and served as a Directory Artist with the Arts in Education Partnership. She has both her Bachelor of Fine Art and Master of Art degrees from Edinboro University of Pennsylvania. A copy of her resume is included in the Appendix.

In addition to the list of accomplishments in the *Quality of the Management Plan*, Ms. Nowak was also responsible for co-coordinating the Pilot Evaluation Project (PEP). PEP was a two-year study in which Ms. Nowak and Dr. Rosemary Omniewski interviewed, surveyed and observed 21 teaching artists and 21 classroom teachers to evaluate the efficacy of artist in residencies. PEP findings provided the framework for the ***Art in Action*** project plan.

Four Art Specialists (one specialist for each of the four major art forms, music, dance, drama and visual arts) will be contracted through ***Art in Action*** to facilitate 3-hour artist/teacher retreats and 3-hour “In-Art” training sessions.

Dr. Rosemary Omniewski will serve as the Music Specialist, and instructor for the graduate course *Language, Movement and Music*. Dr. Omniewski has been a member of the faculty of the Department of Education at Edinboro University of Pennsylvania since 1993. She received her Ph.D. in Music Education from Kent State University in 1999. Her doctoral thesis addressed the effectiveness of integrating the arts into the elementary math curriculum through music, movement, drama and art. Dr. Omniewski has over twenty years of successful music teaching experience grades K – University. Over the past ten years, she has provided over forty presentations in arts education at seminars, workshops and conferences both within Pennsylvania

and throughout the country. She has published many articles regarding arts education, including *Project Art Smart: An Arts-in-Education Model Development and Dissemination Grant Project*, Impressions ASCD Arts in Education Network (October 2007). She served as co-chair, planner and presenter for the GE Arts Infusion Grant to integrate the arts into core curriculum in our region, and is a member of many state and national arts organizations, including MENC: The National Association for Music Education and The National Association for the Education of Young Children. See Appendix for a copy of her curriculum vitae.

Dr. Janyce Hyatt, has been retained as the Dance Specialist. She holds an MFA in Theater/Dance from Case Western Reserve University, and an Ed. D. in Arts Education from Teachers College, Columbia University. Her Masters thesis, *Finding a Balance: A Creative Dance Curriculum*, was published by the Fine Arts Council of Trumbull County with support from the Ohio Arts Council, and the fourth edition of the book is currently at press. In 1984 Dr. Hyatt received the Ohio Governor's Award for Arts Education and in 2004 the Julian Ross Prize for Excellence in Teaching from Allegheny College. She has attended and presented her work at seminars, workshops and conferences regionally and nationally, including giving the keynote address at the National Dance Educators Organization regional meeting in Brockport, NY in 2006. A copy of her resume is included in the Appendix.

Camille Demsey-Nischal, the Art Education Program Director for Mercyhurst College and doctoral candidate in Leadership & Instructional Technology at Duquesne University, has agreed to serve as the Visual Art Specialist and Technology Consultant. As Art Education Program Director, she has taught courses in Aesthetic Education based on the Lincoln Center Institute's model, Elementary Art Education Methods of Teaching, Printmaking and 2-D Design; coordinated community arts and education service opportunities for students and alumni; and co-

organized a summer teacher institute for arts-based learning. She has presented at numerous seminars, workshops and conferences, including the 2010 Pennsylvania Educational Technology Expo and Conference in Hershey, PA, and the 2009, 2008 and 2007 Pennsylvania Art Education Association Conferences. Ms. Dempsey-Nischal received a Bachelor of Fine Arts from the University of Pennsylvania, and a Master of Arts and Art Education from Columbia University Teachers College. A copy of her resume is included in the Appendix.

The Drama Specialist is Cory Wilkerson, who earned her Bachelor of Elementary Education/Theatre from the State University of New York at Oneonta, and a Master in Theatre from Villanova University. She has trained with Doug Paterson and Chris Vine at the Theatre of the Oppressed/Forum Theatre Training at New York University, and Augusto Boal at the Theatre of the Oppressed/Cop in the Head. Her directing work has included *Peter Pan* with the Curtain Call Youth Players in Marietta, GA, *Oliver!* and *Annie* with the Hershey Area Playhouse in Hershey, PA, *The Emperor's New Clothes* with The Suitcase Storytellers in Hershey, PA, and *The Magical Land of Dah* with the WOW Theatre in Palmyra, PA. She has been a Pennsylvania Council on the Arts Roster Artist and has completed classroom residencies in Warren and Pittsburgh, Pennsylvania. A copy of her resume is included in the Appendix.

Evaluation of the project will be conducted by KeyStone Research Corporation (KSRC). Dr. Joyce Ann Miller is CEO and President of KSRC. Dr. Miller is a sociologist specializing in evaluation research and social policy, who served as a professor of sociology at Villa Maria College and Gannon University and held the position of Associate Provost at Gannon University, she focused on the development of a student learning outcome assessment system. In 1981 she established a private, woman-owned research and consulting organization, KeyStone Research Corporation (KSRC). As the founder and President of KSRC, she has extensive experience in

developing, implementing, and evaluating social service programs in the areas of education, aging, health, and juvenile justice. As it relates to professional development (PD) for educators and its impact on student learning, Dr. Miller served as the program director for PA Pathways, a Pennsylvania state-funded early care and education professional development system, which evolved over its years of operation between 1988-2005. Under this program she conducted several evaluation studies to determine the effectiveness of the PD system on the quality of early care and education. As well, over the years, she was instrumental in developing the following: 1) a statewide system for observing early care and education classroom environments using a standardized observational tool; 2) a method for training and assessing the reliability of observers; and 3) scoring rubrics to assess the quality of training modules developed by the providers of PD throughout the state. See Appendix for her curriculum vitae.

Dr. Miller will be supported by Tania Bogatova, Assistant Researcher for KSRC. Ms. Bogatova, MBA, associate researcher at KeyStone Research Corporation, has nearly 10 years experience in research, data analysis, and evaluation studies. Ms. Bogatova's educational background is in quantitative and qualitative analysis. She graduated with honors from Gannon University with a Master in Business Administration, and holds an equivalent of a Master in Economics and Management from Sochi State University in Russia. Currently, Ms. Bogatova is enrolled in a doctoral program in Organizational Learning and Leadership at Gannon University. She has been a member of the organizational consulting and research team at KeyStone Research Corporation since 2003. A copy of her resume is included in the Appendix.

The 24 residency artists selected from the PA Council on the Arts Teaching Roster are essential for the overall quality of the *Art in Action* project. See Appendix for the complete listing of artists and their qualifications.

## ***Quality of Management Plan***

A four-year project period is a relatively short time for developing a model, implementing it, and demonstrating significant improvements in student and teacher achievements. *Art in Action* is very ambitious, and will require considerable commitment on the part of ArtsErie, the faculty and staff of the three pilot schools, and the consultants.

The management plan for this project is strong because 1.) the Project Committee consists of well-qualified individuals with a high level of decision-making capacities (See *Quality of Project Personnel*), and 2.) the project is well-structured and allows for the evolution of subsequent iterations of the project as the integrity of the intervention is evaluated.

### **Arts in Action Project Committee Members:**

#### **ArtsErie**

Holly Nowak, Program Manager AIE

#### **Cambridge Springs Elementary School:**

Constance Youngblood, Superintendent  
Patti Fiely, Principal  
Brenda Kantz, Assistant Principal

#### **Union City Elementary School:**

Sandra Myers, Superintendent  
Gwyn Horner, Principal  
Joyce Lansberry, Assistant Principal

#### **Second District Elementary School:**

Charles Heller, Superintendent  
Tamara Clark, Principal

#### **Consultants:**

Dr. Rosemary Omniewski (Music)  
Cory Wilkerson (Drama)  
Dr. Janyce Johnson Hyatt (Dance)  
J. Camille Dempsey-Nischal (Visual Art)

#### **Evaluators:**

Dr. Joyce Ann Miller (ex-officio)  
Tania Bogatova (ex-officio)

ArtsErie will be responsible for the development and implantation of the *Art in Action* project plan. ArtsErie was founded in 1960 as the Arts Council of Erie, Inc. by the nonprofit arts organizations to be a collective voice for the arts. Since that time, many programs have been

added which has expanded the reach of the organization. In October 2008, the name of the organization was changed to ArtsErie to give the organization a strong, clear identity.

Making the arts accessible to all who wish to participate is the vision of ArtsErie. As an arts service organization, ArtsErie strives to accomplish that lofty vision through its mission which is to nurture the arts and enrich the lives of everyone in Northwest PA through leadership, financial support, education and advocacy. ArtsErie provides financial support through the ArtsErie United Fund, the Erie Arts Endowment and the PA Partners in the Arts. It is currently administering a capacity-building regrant program from funds received from The Kresge Foundation. Member Services offers workshops and networking, as well as advocacy and leadership. ArtsErie now offers accounting services to its members on a fee for service basis and is in the midst of a countywide cultural planning process known as CultureSpark.

The Arts in Education program, a partnership with the PA Council on the Arts, was added in the early 1990s. As of 2009, 24 professional area artists are affiliated with the program that annually hosts about 40 artist residencies in ArtsErie's eleven-county service area.

The Arts in Education program is overseen by Program Manager Holly Nowak, who will serve as the Project Coordinator for *Art in Action*. Ms. Nowak's success in managing the following activities demonstrates her capacity to administer *Art in Action*. In 2009 Ms. Nowak:

- Coordinated forty-three artist residencies throughout ArtsErie's eleven county service region; providing over 700 residency days to 843 students and 4000 community members.
- Rostered three new artists into the Pennsylvania Council on the Arts Artist Directory, for a total of 24 artists in the northwestern PA service region.

- Successfully completed a pilot Teaching Artist Partnership (TAP) with Edison Elementary School in Erie, PA with artist, Shelly Walker, a project made possible by a [REDACTED] grant from the PA Council on the Arts (PCA). ArtsErie received one of the three TAP grants available through the PCA.
- Awarded two additional Teacher Artist Partnership grants from the PA Council on the Arts which totaled \$64,525. These TAP programs took place at Harding Elementary School, Erie PA with artist Mike Bocianowski and at Port Allegany Elementary, Port Allegany PA with artist Kathe Umlauf.
- Conducted the fifth National Endowment for the Arts Program, Poetry Out Loud Recitation Competition in the eleven county service region.
- Developed and coordinated a new initiative in Union City, known as the Union City Community Arts Network. This community art program is based on the common ground that through art experiences, students and adults build new relationships, explore a variety of art processes while developing new skills, and are able to contribute in healthy ways to community life. ArtsErie received \$18,375 to place three artists in residence in the school and community while developing the Union City Community Arts Network.
- Worked closely with the Midwestern Arts & Humanities Foundation of Intermediate Unit 4 to bring the arts into Mercer, Lawrence and Butler Counties.
- Developed a partnership with the Erie County Public Library and the City of Erie School District, which resulted in a second \$15,470 grant from Arts Midwest for *The Big Read*. *The Big Read* is an initiative of the National Endowment for the Arts, designed to restore reading to the center of American culture. The NEA presents *The Big Read* in

partnership with the Institute of Museum and Library Services and in cooperation with Arts Midwest.

Through its extensive programming and broad reach into the community, ArtsErie has demonstrated both its capacity and abilities to manage projects.

In relation to *Art in Action*, Ms. Nowak will oversee the development and implementation of the project, schedule and coordinate project activities for the three arts-integration sites, create written materials documenting professional development and trainings, attend *Language, Movement and Music* classes when necessary, and participate in all artist/teacher retreats and “In-Art” trainings. She will be responsible for working with all contracted personnel, including art specialists, evaluators and residency artists, and will also work with the web developer at ArtsErie and the *Art in Action* Technology Consultant to document and disseminate project information. Throughout the project, Ms. Nowak will provide on-site consultation, and observe artist residencies. She will assist with the ordering of supplies, researching and scheduling field trips to the fine arts, and other project activities in collaboration with principals, teachers, administrators, arts organizations and artists.

## ***Quality of the Project Evaluation***

The program evaluation plan is based on a logic model that recognizes the power of arts-infused instructional methods and artist-teacher teams to boost both the quality of teaching in the classroom as well as student academic achievement and engagement in the learning process. In strengthening the quality of teaching, participating teachers and artists will participate in Edinboro University's graduate course *Language, Movement, and Music in the Classroom*, program-wide planning retreats, and individual artist-teacher lesson planning, the combined effect of which will be to strengthen the quality of the relationship between artist and teacher and facilitate high-quality collaborative planning which results in high quality lesson plans and a partnership in teaching activity that boosts both student achievement and student engagement. The program will be delivered to participating students through nine week artist residencies in randomly-assigned classrooms of students in grades PK-6. Residencies are designed to infuse arts-based instruction into the broad curriculum in ways that boost student achievement and student engagement in the learning process.

As designed, this evaluation plan will examine outcomes that are intended to measure the quality of teaching as well as the impact of instruction on student achievement and student engagement. Because the data collected will be specific to each residency in each classroom and will include both participating and non-participating classrooms based on the random-assignment methodology, the methods of evaluation to be used will be able to provide periodic assessment by academic quarter on the progress the program is making toward achieving intended outcomes. Overall objectives of the *Art in Action* program on an annual basis are as follows:

- 1) To improve the quality of teaching in all participating elementary classrooms through strategies and lesson plans that:

- a) Offer instruction in a variety of different methods that engage different learning styles and modalities,
  - b) Coordinate partnerships between teaching artists and teachers in classroom instruction in a way that brings out the best of what each teaching partner has to offer, and
  - c) Are the product of an effective team planning approach to teaching and learning.
- 2) To improve the academic achievement of participating students as compared to non-participating students as measured by:
- a) Performance on quarterly student academic reports (report cards), and
  - b) Performance on standardized student academic assessments (Terra Nova and Pennsylvania System of School Assessment).<sup>25</sup>
- 3) To improve the quality of engagement in the learning process for participating students as compared to non-participating students as measured by periodic observation and recording of student engagement behaviors.
- 4) To improve key learning habits associated with the arts for at least 70% of participating students based on pre- and post-residency assessment by artists and classroom teachers on a program-specific rating rubric that assesses students learning qualities, disciplines, and attributes.

Progress toward these annual goals can be tracked and assessed on a quarterly basis as data specific to each nine week residency is collected and analyzed, facilitating useful periodic assessment of progress being made toward intended program outcomes.

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<sup>25</sup> The annual Pennsylvania System of School Assessment (PSSA) is a standards-based, criterion-referenced assessment used to measure a student's attainment of the academic standards while also determining the degree to which school programs enable students to attain proficiency of the standards. Every Pennsylvania student in grades 3 through 8 and grade 11 is assessed in reading and math. Every Pennsylvania student in grades 5, 8 and 11 is assessed in writing. (<http://www.pde.state.pa.us/>)

The evaluation will be designed, implemented, and managed by KeyStone Research Corporation of Erie, PA. Joyce Ann Miller, Ph.D. will serve as principal investigator for the project and will be assisted by Tania Bogatova and a team of retired classroom teachers who will be recruited and trained as objective observer/data collectors in the participating and control classrooms. (See *Quality of Project Personnel* for Dr. Miller's and Ms. Bogatova's credentials.)

The evaluation design for the *Art in Action* program involves both a random assignment experimental design and a carefully matched comparison group design. Random assignment is assured across the three school districts in that a schedule of participating classrooms will be developed annually based on a random selection of classrooms to participate out of the universe of teachers who indicate a willingness to participate. For instance, each participating school has up to four classrooms per grade level (two schools have grades K-6, one school has grades PK-5), and of these 28 possible participating classrooms, only 12 will be able to participate each year based on the program model. These twelve classrooms, or 36 across the three districts, will be chosen randomly out of the total number of classrooms whose teachers indicate a willingness to participate in the program.

Two of the participating districts, Central Crawford and Penncrest, have multiple elementary schools which can offer carefully matched comparison groups that can serve as non-participating control groups in the research design. For instance, in the Penncrest District, a randomly assigned second grade classroom in Cambridge Springs Elementary School may host a drama residency for a nine-week term in the 2010-2011 academic year. A comparable classroom from a non-participating school that is matched on the basis of race, gender, family income, and test scores, will be chosen as the control group classroom for this period. Accordingly, data will be collected on student achievement and engagement in both classrooms during that project

period. One of the participating districts, Union City, has only one elementary school. For this district, the matched comparison classroom will be selected from the two classrooms in the same grade level who were not chosen to participate in the residency program.

For participating classrooms, data will be collected by the KSRC research team as follows:

- To address the question of the extent to which the professional development and planning activities shared by the artist and teacher have improved the quality of teaching, the team will undertake the following:
  - a) Both the participating artist and the host classroom teachers will complete a self-report at the conclusion of each nine week residency that will be devised by the KSRC research team which will assess the degree to which the professional development activities undertaken contributed to the development of lesson plans and teaching strategies as well as the degree to which the joint planning time was seen as mutually beneficial and contributed to the development of high quality plans and a synergy and teamwork in the classroom that resulted in high quality, multi-modal instruction.
  - b) The artist and teacher will participate in an interview conducted by the classroom observer research assistants at the conclusion of each nine week residency to further elaborate on the survey data and introduce qualitative elements that assess the impact of the professional development activities and artist residency on the quality of the classroom teaching.
  - c) The KSRC research team will conduct a content analysis of the teacher lesson plans to determine the degree of infusion of the arts throughout the curriculum.

- d) An element of the observation in participating classrooms (not control group classrooms) will also relate to artist-teacher teamwork and quality and can be used as independent corroboration of the self-report data generated by the artist and teacher for the previous research question.

The KSRC research team will develop the self-report instrument and the interview protocol at the beginning of the project period so that the instruments can be introduced to the program participants at the initial program planning retreat prior to the commencement of services. Data will be collected on a quarterly basis and aggregated and analyzed in the month following the conclusion of each academic quarter, then shared with ArtsErie and participating school personnel no later than six weeks following the conclusion of each residency quarter for program monitoring and accountability purposes. Cumulative academic year data that combines the results of all nine week residencies will be aggregated and analyzed during the summer months and will be available for sharing and analysis at the August planning retreat for project participants and leaders prior to the commencement of services in September of each academic year. Control group classroom teachers will not participate in this aspect of the study.

- To address the question of the extent to which the program boosted academic achievement and student engagement, the team will undertake the following:
  - a) Student academic reports (report cards) without identifying information will be accessed from the districts on a quarterly basis by the research team for both participating classroom students and control group classroom students.
  - b) The results of standardized academic assessments such as the Terra Nova, the PSSA, or another district-wide skills assessment, again without identifying

information, will be accessed from the districts at the time the results are publicly available, no less than annually.

- c) Research assistants who are hired as data gatherers and observers in the program will be trained in observation techniques, data collection methods, and rater reliability in the beginning of the project so that observation protocol can begin with the first scheduled nine week residencies. They will observe student engagement behaviors such as participation in discussion, hand-raising, eye contact, voice inflection, and the like and record them on an observation for developed at the beginning of the project by the KSRC team and then used in the classroom by the same observer at the beginning, middle, and end of each nine week residency.
- d) KSRC will also design and make available at the initial training retreat and then for use starting with the first program residency a Learning Habit Inventory which will be completed by the artist and classroom teacher for each student at the beginning and end of each residency. The use of the inventory on a pre- and post-intervention basis will document the degree to which the program helped to boost key learning attributes that research traditionally associates with the arts: willingness to take risks, willingness to revise and move toward perfection, ability to work effectively in teams or groups, ability to project voice and persona, etc. The inventory will be utilized in participating classrooms, as well as non-participating classrooms.

As above, other than the standardized academic assessment data which is only available annually, the data described here will be gathered during the nine week residencies with the

prescribed frequency and will be aggregated and analyzed in the month following the close of each academic quarter, then shared with ArtsErie and school personnel to help monitor program progress, accountability, and to monitor benchmarks toward established program objectives.

In the final year of the program, the KSRC team and ArtsErie will compile the cumulative data available and move toward a summary assessment of the program and its impact which will be rolled into the project dissemination work plan and timetable. In examining this broad set of data over the full project period, it is anticipated that a rich picture will emerge that offers convincing evidence that the professional development activities and artist residencies that together infuse a comprehensive arts-learning orientation in the elementary curriculum will demonstrate that:

- 1) Artists and teachers working together to infuse the curriculum with arts-oriented learning activities enhances the quality of teaching in the elementary school classroom,
- 2) Participating students demonstrate higher levels of academic achievement and academic engagement than non-participating students.
- 3) At least 70% of participating students will demonstrate more proficiency and frequency with respect to key learning attributes and personal qualities associated with the arts.

A summary table of evaluation tools to be used in the program is as follows:

<i>Measure</i>	<i>Frequency</i>	<i>Methods</i>	<i>Instrument</i>	<i>Source</i>	<i>Developed by</i>	<i>Analysis &amp; Report by</i>
Quality of Teaching	Quarterly with each residency	Content analysis of teacher lesson plans	Lesson Plan Assessment Tool	Lesson Plan: 1 lesson plan per teacher, per residency, randomly selected	KSRC at the beginning of the program KSRC	4-6 weeks following the end of each residency
	Pre-residency and at end of residency	Observation of teacher behavior during residency	Teacher Observation Tool	Teachers in participating classrooms via observation by research assistant	KSRC at the beginning of the program KSRC	4-6 weeks following the end of each residency
	Pre-residency and at end of residency	Interview of teacher	Teacher Interview Schedule	Teachers in participating classrooms via interview by research assistant	KSRC at the beginning of the program KSRC	4-6 weeks following the end of each residency
	At end of residency	Self-report	Teacher Survey Tool	Teachers in participating classrooms	KSRC at the beginning of the program KSRC	4-6 weeks following the end of each residency
	Quarterly with each residency	Observation of teacher behavior in control classroom	Teacher Observation Tool	Randomly selected control group classroom teachers—one for each residency via observation by research assistant	KSRC at the beginning of the program KSRC	4-6 weeks following the end of each residency

<i>Measure</i>	<i>Frequency</i>	<i>Methods</i>	<i>Instrument</i>	<i>Source</i>	<i>Developed by</i>	<i>Analysis &amp; Report by</i>
Quality of Artist Residency	Pre-residency and at end of residency	Observation of artist behavior during residency	Artist Observation Tool	Artists in participating classrooms via observation by research assistant	KSRC at the beginning of the program KSRC	4-6 weeks following the end of each residency
	Pre-residency and at end of residency	Interview of artist	Artist Interview Schedule	Artists in participating classrooms via interview by research assistant	KSRC at the beginning of the program KSRC	4-6 weeks following the end of each residency
	At end of residency	Self-report	Artist Survey Tool	Artist in participating classrooms	KSRC at the beginning of the	4-6 weeks following the end

					program KSRC	of each residency
Student Learning	Quarterly with each residency	Analysis of participating and control group student grades	Report cards	Teachers and school administration for students in participating and control group rooms.	School	KSRC 4-6 weeks following the end of each residency
	Annually	Analysis of student standardized test results	Standardized Test Results (Terra Nova, PSSA, etc.)	District for students in participating and control group rooms.	Test authority	Annually at the end of academic year

<i>Measure</i>	<i>Frequency</i>	<i>Methods</i>	<i>Instrument</i>	<i>Source</i>	<i>Developed by</i>	<i>Analysis &amp; Report by</i>
Student Behavioral Outcomes	Pre-residency and at end of residency	Observation of participating and control group student engagement	Student Observation Tool	Students in participating classrooms via observation by research assistant	KSRC at the beginning of the program	KSRC 4-6 weeks following the end of each residency
	Pre-residency and at end of residency	Report of student learning habits	Learning Habits Inventory	Teacher at pre-residency; Teachers and Artists at end of residency	KSRC at the beginning of the program	KSRC 4-6 weeks following the end of each residency
Overall Integrity and Quality of Arts in Education Program	Quarterly with each residency	Qualitative report by program director	Semi-structured, focused questionnaire	Arts in Education Program Director	KSRC at the beginning of the program	KSRC 4-6 weeks following the end of each residency