

**Chicago Arts Partnerships in Education
Portfolio Development Project**

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NEED FOR THE PROJECT

A benefit of using portfolios is that they provide a means for addressing problems of fairness in grading and provide insight into students' performance. For instance, portfolios can indicate (1) the amount of work students have been willing to engage in, (2) the thinking processes they used to transform information over time, (3) their ability to revise their work based on peer and instructor corrections and suggestions, and (4) their development in a discipline. Mostly, portfolios can unmask for students and faculty the processes of learning that are well hidden in traditional assessment methods. In particular, portfolios encourage student participation, foster collaboration, and enhance student self-esteem. (Mullin 1998).

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

Chicago's diverse student body (45% African American, 42% Hispanic, 9% Caucasian, and 4% Asian) faces enormous challenges in a large urban school district (681 elementary and high schools and an enrollment of 409,279 students; 86% of students are low income). Additional variables, such as the large number of schools not achieving adequate yearly progress (AYP), high levels of student mobility, the high level of English language learners and significant teacher turn over rates in high-poverty schools negatively impact the district's capacity to support a sufficiently broad range of programs and services to address the needs and challenges of at-risk students. Specific data follow:

% of Students Not Meeting Standards*	% of Low Income Students	% of English Language Learners	% of Schools Not Making AYP
30.2% elementary 71.5% high school	86.9%	12.5%	69.4%

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

This project will serve students in the Chicago Public Schools Office of Academic Enhancement's Fine and Performing Arts Magnet Cluster Program (FPAMCP). FPAMCP provides additional instructional supports for teachers and additional arts programming for

students beyond what traditional CPS schools provide. However, the FPAMCP schools still struggle to broaden their curriculum to comprehensively provide a sequential, standards-based arts education for every child, every year. In addition, in the most academically challenged FPAMCP schools there is a persistent narrow emphasis on the development of students’ verbal and mathematical skills as a result of an intense focus on high-stakes standardized testing.

Arts programming does not reach every school, classroom, or student across the district. This disparity is particularly apparent in low performing schools (The Chicago Community Trust, 2003, Arts Alliance Illinois 2008). In addition, students are not being provided with the intellectual challenges needed for a high-quality education.

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

The Portfolio Design Project (PDP) has been designed to build on the collaboration between Chicago Arts Partnerships in Education (CAPE) and the Chicago Public Schools Office of Academic Enhancement’s Fine and Performing Arts Magnet Cluster Program. Since 1999, CAPE and FPAMCP have worked together to improve the overall quality of arts education in a network of 58 Chicago Public Schools. Together, CAPE and FPAMCP have addressed the following weaknesses within Chicago Public Schools:

Weaknesses:	Addressed by:
Lack of deep collaboration among external arts partners and schools, and arts organizations and the school district	CAPE founded in 1992 with the specific charge to foster deep partnerships among artists and arts organizations and to contribute to overall school improvement
Limited access to arts programs at non-selective enrollment schools	CPS began the “Magnet Cluster Program” in 1999 to replicate successful magnet programs in schools in every neighborhood in Chicago
Lack of arts educators in schools	FPAMCP provides one or two full-time arts educators (Magnet Cluster Lead Teachers) in 58 schools, exceeding the district’s standard of one half-time arts educator per school
Limited role for arts educators in designing and implementing whole-	CAPE and FPAMCP provide professional development for arts educators on extending their

school approaches to arts education	roles as curriculum leaders in their schools and on collaborating with fellow faculty members
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Chicago Arts Partnerships in Education (CAPE) was founded by a consortium of foundations, corporate funders, government agencies and Chicago Public Schools (CPS) in order to scaffold the role of the arts in overall school improvement efforts. Since then, CAPE has become recognized nationally as a leader in the field of school improvement through the arts by fostering partnerships among schools, arts organizations and community organizations. “CAPE was one of the first – if not the first – organization in the country that put cultural resources system-wide to effect deep change, not just a quick fix in schools” (Pick 2001).

Working in partnership with Chicago Public Schools, CAPE has been a part of the district’s overall educational reform agenda. CAPE has served as the lead professional development partner for the Fine and Performing Arts Magnet Cluster Program, part of the Office of Academic Enhancement’s Magnet Schools and Programs (MSP). This school improvement initiative replicates successful educational models in non-selective enrollment neighborhood schools by providing additional educational supports, including two additional faculty members in the magnet area of focus (other areas of focus include literature & writing, math & science, International Baccalaureate, & world language), professional development and opportunities for cross-school collaboration. All 252 schools served by MSP are organized around a research-based implementation and evaluation framework that positively impacts student learning by systematically addressing dimensions of leadership, curriculum integration, professional development, instructional effectiveness, inter-and intra-school collaboration, parental involvement, community partnerships, and opportunities for accelerated student learning. The Magnet Cluster Lead Teachers (MCLTs) are responsible for implementing this

framework, including serving as instructional and community leaders, planning and implementing arts integrated curriculum with other teachers, and teaching standards-based arts education. The MCLTs also serve as the lead arts educators at their schools – teaching in their arts discipline, either music, drama, dance or visual arts.

While CAPE and FPAMCP have been successful in scaling-up and replicating successful practices in arts education, persistent gaps exist. The PDP is designed to address the following gaps:

Gaps:	Opportunities Created by the PDP:
No system for collecting longitudinal student data on arts learning (and its impact on literacy achievement) is present in CPS	Students will create portfolios of art and literacy work over three years following specific protocols and formats.
Lack of structures to assess and analyze, regularly and reliably, student work in visual arts and music	Professional development for arts educators, classroom teachers and teaching artists will focus on using portfolios to systematically analyze student work
Lack of data on arts learning that can be used by school leaders and district administrators to make improvements in curriculum and planning	Quantitative and qualitative data from portfolios will be used to provide summative data on the impact of the arts integration on students’ arts and literacy learning and on teacher practices.

There is evidence that the arts can significantly impact the achievement of low-income, at-risk students (Catterall 1999, Burnaford 2008). In fact, rate of student achievement in the 58 FPAMCP schools has accelerated. Based on the results of the 2009 Illinois Standards Achievement Test, the FPAMCP schools, as a whole, exceed the district-wide average on measures of reading and math. However, there is no data of the arts’ actual impact on this growth because there is no structure for collecting such information. While aggregated data on student achievement in reading indicates a positive relationship between literacy development and the arts, aggregated student achievement in the arts is not collected, analyzed or used to

contribute to teachers' and administrators' decision making. The PDP will create a structure for data-driven decision making. The project will:

- Enable classroom teachers, MCLTs and teaching artists to understand students' learning needs, interests, and thinking processes;
- Enable classroom teachers, MCLTs and teaching artists to design instruction based on students' learning needs, interests and learning goals; and
- Provide principals and administrators with a method for aggregating student data on arts learning and understanding its potential impact on literacy development across schools.

SIGNIFICANCE

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

The Portfolio Design Project (PDP) focuses specifically on strengthening the capacities of students, teachers, teaching artists, schools, and school systems to implement portfolio processes that develop and clearly demonstrate complex learning in and through the arts, in order to assist **students** in developing as artists, readers and writers over time, assist **teachers** in assessing arts learning, and assist **school administrators** in developing data-driven arts education policies. In an era in which school improvement is increasingly organized around data driven instruction, the status of teaching in and through the arts is seriously hampered by a lack of credible, consistent, reliable and valid assessment of student work. Development of a rigorous portfolio process across a network of schools will not only provide needed data on arts learning, but will also serve as a framework for making meaningful connections between arts learning and literacy development. A portfolio approach to data driven instruction recognizes “the importance of diagnostic, formative, and summative assessments created and analyzed at the classroom level”

(Marshall 2009). PDP will develop and implement a flexible yet rigorous portfolio process, designed for wide dissemination, that will look closely at student work in order to provide educators and students with 1) a useful structure for generating and documenting complex learning in and through the arts over time and 2) a useful structure for both formative and summative assessment of student work. Portfolios have traditionally addressed one or the other of these two functions (Barrett, 2007). The PDP process will advance the field by integrating these two portfolio functions, building on several significant scaffolds:

1) A long standing professional community of arts educators in Chicago Public

Schools, capable of advancing new practice: U.S. Secretary of Education Arne Duncan established the Chicago Public Schools Fine and Performing Arts Magnet Cluster Program in 1999. In the ten years since the network's inception, a strong professional community of committed arts educators (MCLTs) has developed across the district. These MCLTs participate in rigorous, on-going professional development, observe each other's teaching practices, document their classroom work, (Burnaford, 2009) and critique each other's documentation using structured "tuning protocols" (Blythe, Allen, & Powell, 1999).

2) Experience in developing arts integrated curriculum: CAPE's approach to arts

integration, documented in the study *Moving Toward a Culture of Evidence: Documentation and Action Research Inside CAPE Veteran Partnerships* (Burnaford, 2007) demonstrates strong correlations between inquiry-based arts integration and best practice teaching in Chicago Public Schools classrooms. FPAMCP has been partnering with CAPE to provide professional development on effective arts integrated teaching since the Cluster's inception. In addition, as documented in the study *Developing Early*

Literacies Through the Arts (Scripp, 2007), CAPE is experienced at developing arts integrated curriculum focused on literacy development.

- 3) **Collaboration and Leadership:** MCLTs in the Fine and Performing Arts Magnet Cluster Program (FPAMCP) are experienced at collaborating with classroom teachers and at delivering professional development in the arts to their faculties. They are provided time and resources to serve these functions.
- 4) **Experience at developing teacher portfolios:** FPAMCP MCLTs, using an on-line documentation portfolio process developed by CAPE, are experienced at creating on-line portfolios of arts integrated, collaborative teaching practice. (www.bccla.net/units.html)
- 5) **Experience at analyzing performance data:** Responding to Chicago Public Schools' Chief Executive Officer Ron Huberman's emphasis on data driven instruction, FPAMCP MCLTs have been working with their principals to analyze data identified learning needs in participating schools, and to develop arts integrated instruction that responds to these needs. PDP will provide clear data on gaps and strengths in arts learning that will make this process more rigorous.

Significant new contributions to the field provided by the Portfolio Design Project:

- 1) **Improvement in MCLTs', classroom teachers', and teaching artists' abilities to collaborate:** On-going shared analysis of student portfolios by MCLTs, classroom teachers, and teaching artists will provide new opportunities for participants to develop collaborative skills. The impact of a three-way collaboration among MCLTs, classroom teachers, and teaching artists will be reflected in the student portfolios themselves.
- 2) **Improvement in MCLTs', classroom teachers', and teaching artists' abilities to design and implement arts integrated projects:** Portfolios tracking complex student

thinking, original student products, and responses to student work by a variety of audiences will serve as opportunities for MCLTs, classroom teachers, and teaching artists to design and implement arts integrated projects that provide sufficient intellectual and aesthetic challenge to stimulate student growth. *“Authentic intellectual work involves original application of knowledge and skills (rather than just routine use of facts and procedures). It also entails disciplined inquiry into the details of a particular problem, and results in a product or presentation that has meaning or value beyond success in School.”* (Newmann, Lopez, & Bryk, 1998)

3) Improvement in MCLTs’, classroom teachers’, and teaching artists’ abilities to design and collect individual students’ portfolios of arts and literacy work: Having already become experienced in collecting and critiquing data in on-line portfolios of teacher and teaching artist work, FPAMCP teachers and CAPE teaching artists are ready to take the leap into documenting and analyzing individual student work processes in on-line portfolios. Similar to this, during “tuning protocols,” at which teachers present student work to be examined, teachers delve into looking at students’ progress in order to understand teaching and speak to ways in which teachers can improve their practice. This experience provides a foundation from which to expand the examination of student-produced artwork and arts leaning.

4) Improvement in MCLTs’, classroom teachers’, and teaching artists’ abilities to analyze and assess student portfolios: “Assessment of portfolios reveals a student’s particular profile of strengths, weaknesses, and chosen challenges” (Winner 1992). Participating teachers and teaching artists will become adept at 1) analyzing portfolios for qualitative data, including recurring themes, critical incidents, repeated images and

phrases, emergent concepts, key questions, and core metaphors, and 2) analyzing portfolios for quantitative data, developing rubrics using appropriate scales for measuring student growth, such as: frequency, consistency, and complexity of student work. Areas of complexity to be quantified include: levels of critique, levels of collaboration, demonstrated capacity to investigate historical contexts, depth of exploration of materials, use of drafts and revisions, and the development of on-going inquiry.

- 5) **Improvement in MCLTs', classroom teachers', and teaching artists' abilities to use data derived from portfolios to improve their instruction:** The Portfolio Design Project will reveal students' strengths and weaknesses in understanding arts and literacy skills, concepts, creativity and critical thinking. This evidence will enable educators to further diversify their instructional approaches while addressing the Illinois Learning Standards in the visual arts, music and literacy.
- 6) **Improvement in principals' abilities to utilize data on arts learning derived from portfolios to inform school improvement planning processes:** PDP will provide principals with a level of data on arts education that they have not had access to before, allowing principals to make data-driven decisions on the role of the arts in whole school improvement.
- 7) **Improvement in principals' abilities to design and implement grade-level and cross-school planning structures to implement arts integrated curriculum:** PDP will track individual student development in and through the arts across grades over time, providing the information principals need to generate data-driven sequences of arts integrated instruction. The portfolio process will also make it possible for principals to identify learning trends across classrooms, grades and schools.

- 8) Improvement in principals' abilities to understand the roles of MCLTs and external arts partners in overall school improvement efforts:** PDP will capture specific contributions to student learning and teacher development provided by MCLTs and external arts partners, helping principals develop criteria for arts teacher leadership and for meaningful partnerships with outside providers.
- 9) Improving student achievement in the arts:** Students will be able, over multiple years, to keep a running record of their cumulative artistic and literacy development. In addition, as Chicago Public Schools increases its fine and performing arts secondary school options, such as the visual and performing arts magnet tracks at select high schools and the audition-based Chicago High School for the Arts, sustained portfolio review of elementary students should increase students' chances of being admitted into these high schools.
- 10) Improving students' abilities to document and reflect on their growth through portfolios:** Students will be guided in process documentation methodologies. The portfolio process will provide students with a rich range of opportunities to brainstorm, to reflect upon their work in the arts, and to make revisions for continuous improvement over time. Students will design their own rubrics for evaluating their work. As well, goal-setting and action planning will be discussed and developed with students so that they can chart their own course of action to address their artistic growth and arts learning.
- 11) Students will demonstrate higher proficiency in reading and language arts compared to those in control or comparison groups:** The PDP process will allow students to fully explore arts and literacy development through arts integration. "There is considerable evidence that well-designed assessments at the classroom level, in which

students are encouraged to improve their work by rethinking, redoing, revising, and building on what they are learning, improves achievement and contributes to improved standardized test scores” (Guskey, 2003).

While much work has been done in the area of student portfolios (in the arts and in other subject areas), there are many limitations in their conceptualization and the execution. Many student portfolios have tended to be evaluative in nature; a desired outcome is laid out from the beginning, and beginning, middle, and end results are gathered in a linear manner. Other portfolios have been more learner-based, with students selecting the beginning, middle, and end examples based on understood criteria -- this approach informs and engages the student more in understanding their teacher's goals and their learning achievement as a student.

The PDP portfolio process is positioned to deepen and expand traditional approaches, and put forward new ways to utilize the portfolio. The PDP portfolio will function as:

--a conceptual arena, in which student thinking, questions, proposals, problem raising and solving, is fostered, and captured, in totality;

--a production tool, in which students communicate, debate, and collaborate ideas with others, make choices, finalize selections, lay out a final product; and

--a critical/reflective method, in which students revisit questions, ponder success and failure, offer informed opinions, compare and contrast with others' work, form conclusions, and gain new insight, ideas, and questions.

For MCLTs, classroom teachers, and teaching artists, the PDP portfolio process offers a new window onto the larger picture of student learning through the arts, by creating a portfolio process that is actually a key component in the students' creating through the arts. This new conception of the portfolio will also inform educators' about the direction of their teaching at all

levels of the project, and allow them to fully access and assess an individual student's thinking and achievement at different stages, and cumulatively the thinking and achievement of all their students at the end of the project.

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

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

- **Examples of multi-year project portfolios published on the project website.** Care will be taken that no student work will be shared without the express written permission of the students' teachers, guardians and of the students themselves. These portfolios will be annotated with a record of MCLTs', classroom teachers', teaching artists', and principals' analyses of these portfolios, as well as a record of adjustments to instruction and school planning that resulted from these analyses.
- CPS and CAPE project management staff will also: (1) publish the **framework and guidelines** for the PDP model, (2) provide **updates on project implementation**, (3) provide **resources and content for professional development activities**, (4) document **best practice portfolio development strategies**, and (5) maintain an **online directory of all project products** for ongoing reference by participants, external partners, and other educators. These items will assist other schools and districts in understanding the PDP model and applying it to their sites.

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

There are three distinguishing features that make PDP particularly attractive to schools and school districts who might be interested in replicating these practices: (1) the widespread desire for deeper data on student learning in and through the arts; (2) the educators' growing familiarity with and school systems' access to new technologies; and (3) the growing need of school systems to identify innovative approaches to whole school curriculum design, teacher professional development, and students' literacy achievement.

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

PDP will disseminate products through a project website linked to CPS' website, www.cps.edu, and CAPE's website, www.capeweb.org. It will be a means of documentation and dissemination, and a resource that links students, teachers, and teaching artists across schools, communities, and districts. The proposed PDP schools are part of an already existing and active dissemination network of 252 Chicago Public Schools in the Office of Academic Enhancement's Magnet Schools and Programs. CAPE will collaborate with the Office of Academic Enhancement in order to make the PDP products and strategies available to this broad network of CPS schools.

Another avenue of dissemination will be publication in journals such as *Educational Leadership*, *Arts Education Policy Review*, the *Teaching Artists Journal*, and presentations at conferences such as the American Educational Research Association, the National Art Education Association, the National Association for Music Education, the Arts Education Partnership, the National Council of Teachers of English, and ASCD.

PROJECT DESIGN

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

This project draws upon the research-based findings from 18 years of successful collaborations between CAPE and CPS. The following studies provide a theoretical basis to the PDP project goals, objectives, and components.

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

b. Research on the Arts Ability to Enhance Teacher Satisfaction. CPS statistics indicate a teacher attrition rate of 32 percent over the first five years. This factor negatively impacts the continuity of instruction within schools and creates a need for support systems and incentives to motivate teachers to stay in the profession. Recent studies indicate that teachers who integrate the arts into their teaching practices undergo positive changes in their attitudes towards the profession (Deasy 2002). These teachers found that integrating the arts increased their enjoyment of teaching and enthusiasm and commitment to the profession. The ideal environment would

enable teachers to collaborate with each other, with teachers from other disciplines, with artists, and other arts providers (Burton, Horowitz, & Abeles, 1999).

c. Research on Leveraging Capacities of External Partnerships. Studies have shown that arts education partnerships play valuable roles in sustaining whole school reform (Horowitz, 2004). As a result, teachers became more sophisticated at working with visiting artists and coordinating their curriculum with artists and other partners (Horowitz, 2005). Partnerships also significantly impact art partners.

d. Research on the use of Online Portfolios to Improve Instruction and Student Learning

Online portfolios offer teachers an opportunity for job-embedded technology that is portable, accessible for parents and available for team, grade, and cross-school professional development and collaborative reflection (Eib and Cox, 2003). Artists and MCLTs have a particular contribution to make in the developing and sustaining of such online portfolios. Their partnership in a project in which student learning is profiled in online portfolios will introduce students, parents, and teachers to multiple ways of illustrating and demonstrating arts integrated teaching and learning that could be replicable across schools and grade levels.

There are studies in which the arts have been an integral element of teacher assessment using student portfolios. One such study provides important results for the PDP. Charles Dorn's report on the Models for Assessing Art Performance (MAAP) project, funded by the National Endowment for the Arts, assessed K-12 student learning in the arts through art teachers' evaluations of student portfolios (2005). The study participants included 70 K-12 art teachers and 1,000 students in 11 school districts in Florida, Indiana, and Illinois. The results of the study confirm that arts teachers can, with appropriate training, conduct the assessment of K-12 student

artwork and create their own standards for adjudicating artworks. This project is a useful framework for an action plan in which teachers and teaching artists can examine student work as the focal point for leveraging student achievement in and beyond the arts.

A comprehensive, long-term student portfolio system, supported by teams of artists and teachers who actively use the portfolio to make instructional decisions, broadens the scope of assignments and projects to engage students, and to utilize multiple art forms to demonstrate complex learning srepresent the model that Arnau describes as “data driven professional learning that improves the learning of all students” (Arnau 2008).

School leaders are increasingly aware of the need to collect and utilize meaningful data at the school level. In a recent study of four New York City schools regarding the processes necessary for administrators at the school level, researchers found that school administrators need to find ways to collect and communicate relevant data (Halverson, Grigg, Prichett, & Thomas, 2007). But, in addition to collecting those data, school leaders need to establish “social processes to reflect on these data and establish system wide goals” (p. 163). Such processes can then in turn help teachers learn from what they are doing and apply that learning as students matriculate from one grade to another. Such “social processes,” involving not only staff but also parents, community partners and the students themselves, are integral components of a meaningful portfolio system to enhance student learning.

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

The Portfolio Design Project will improve teaching and learning and support rigorous academic standards for students, organized through the following goals, and objectives:

Goals:	Outcomes:
To improve educators' arts integrated instructional	Through this project, educators (classroom teachers, arts specialists and teaching artists) will improve their abilities to:

<p>practices through the collaborative development and utilization of portfolios of individual students work</p>	<ul style="list-style-type: none"> • Collaborate • Design and implement arts integrated curriculum • Design and collect individual portfolios of students’ arts and academic work • Analyze and assess student arts and literacy learning through portfolios • Use data from portfolio analysis to improve instruction
<p>To develop principals' strategic planning and support for the arts as a key factor in improving student achievement and building teacher capacity</p>	<p>Through this project, principals will improve their ability to:</p> <ul style="list-style-type: none"> • Utilize data on arts learning derived from portfolios to inform school improvement planning processes • Design and implement grade-level and cross-grade school planning structures to implement arts integrated curriculum • Support the role of arts teachers and external arts partners in overall school improvement efforts
<p>To improve students' self-analytical capacities, literacy and artistic achievement through the development and maintenance of portfolios of individual student growth.</p>	<p>Through this project, students will improve their:</p> <ul style="list-style-type: none"> • Abilities to document and reflect on their growth through portfolios • Achievement in the visual arts and music • Achievement in literacy

Educators (4th, 5th, & 6th grade classroom teachers, Magnet Cluster Lead Teachers (MCLTs) and teaching artists) will participate in a program designed to scaffold their teaching skills.

Professional development, artist residencies and collaboration are woven throughout the project, with the development of individual student portfolios through collaboratively designed, inquiry based arts integrated instruction at the center. A hallmark of this process will be significant time and attention spent on analyzing the work of educators and students in order to improve teaching capacities and improve student achievement. Understandings and results from the portfolios across the project will be summarized and analyzed for principals and administrators to use in decision making and planning processes. The program design is organized as a sequence as follows:

<p>Phase 1) Professional Development Is continuous throughout project; emphasizes the development of educators instructional, analytical, and reflective skills; and provides for relationship building and sharing successful practices across schools.</p>		
<p>Phase 2a) Portfolio Processes: serve multiple roles to inform educators, collect student data and catalyze art making</p>	<p>Phase 2b) Collaboration: builds trusting relationships among educators; generates ideas for teaching; provides students access to artists</p>	<p>Phase 2c) Arts Integration: connects learning across arts and literacy; brings arts into the literacy classroom</p>
<p>Phase 3) Analysis: Teachers, MCLTs and Teaching Artists will analyze their work regularly throughout the project via the portfolio process, to continually improve their teaching practices as a result of understanding the impact of their teaching on student</p>		
<p>Phase 4) Compilation of Results: Principals and school leaders will analyze data from portfolios that will illustrate the impact of the project on student learning and on teacher capacity. This data will be used to inform school priority-setting and planning.</p>		

Phase 1 Professional development) CAPE has a history of providing effective professional development for networks of schools and teachers, including through the “Professional Development for Arts Educators” grant program of the U.S. Department of Education (Burnaford 2008). This approach is thoroughly grounded in the practices and methods identified by the most up-to-date research, including facilitating on-going teacher and teaching artist discussion, extensive modeling of innovative practices, professional learning communities, teacher and artist inquiry and reflection, and collective investigation of student work products (Burnaford, 2006).

For the Portfolio Design Project, MCLTs, 4th through 6th grade classroom teachers, and teaching artists will participate in 12 hours of professional development per year that will increase their knowledge of and capacity to engage in arts integration; build their skills in collaboration; and develop their understanding, planning and implementation of a student

portfolio process. These professional development sessions will provide time for teachers to share their curriculum plans and their students' work with each other. The professional development plan will be organized as a sequence that builds the capacity of participants over time. CAPE will draw upon its network of veteran arts integration practitioners, who will serve as professional development providers. CAPE has developed many source materials for these workshops, including those published in *Renaissance in the Classroom: Arts Integration and Meaningful Learning* (Burnaford, Aprill, Weiss, 2001) and those available on www.capeweb.org.

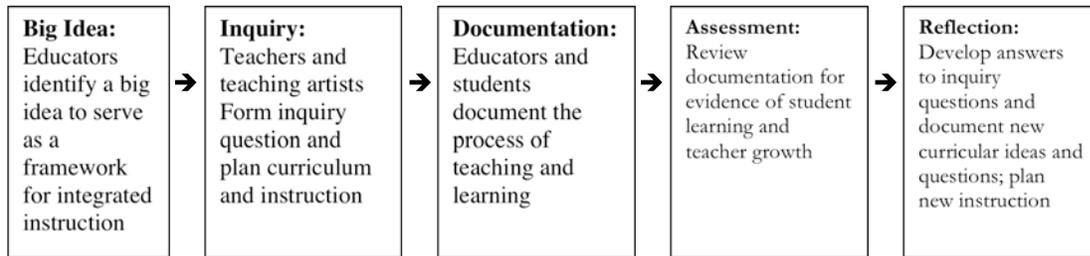
Phase 2a Portfolio development) The *portfolio process* for this project will focus on the educational and artistic nature of the portfolio, and how it can be used for this project. Portfolios are frequently thought of as a place to capture only “best” examples of student work. ***In the PDP, portfolios are both products and processes.*** Through professional development, MCLTs, classroom teachers, and teaching artists will plan portfolios that capture student thinking and art making as it is happening, and generate new thinking and new art works as a result. MCLTs, teaching artists, and classroom teachers will understand that the project portfolios will be a place for possessive knowledge (i.e., knowledge that has been gained), and potential knowledge (i.e., knowledge that is used to create new ideas and works). Participants will learn how a portfolio becomes a vehicle for students (and teachers) to apprehend the trajectory of their learning and development. PDP educators will engage in this portfolio process through arts integrated teaching and learning projects (a process for which is described later). PDP MCLTs, teaching artists, and classroom teachers will develop and maintain individual portfolios of student work that will document student thinking, engage students in art making, and establish and document a long-term, cumulative path for student growth. PDP educators, with their understanding of the

portfolio process, will be able to analyze student portfolios for greater understanding of individual, cumulative student learning, and greater understanding of cross-classroom learning by comparing portfolios across classrooms, grades and schools.

MCLTs, classroom teachers, and teaching artists will also keep their own portfolios, modeled on the already established documentation protocols for the Fine and Performing Arts Magnet Cluster Program – viewable at www.bccla.net. These portfolios will document their experiences, learning, and art making as they grow through the project. Educators will also include reflections and follow-ups to their professional development and show how professional development impacts their work in the classroom. They will then share these insights in cross-school dialogues with their fellow teachers. The benefits of teachers’ and artists’ involvement in guided reflection on their own work is well documented: (1) “It is not enough that teachers’ work should be studied; they need to study it themselves.” (Stenhouse 1975) and (2) “Effective teaching is informed by personal knowledge, trial and error, reflection on practice, and conversations with colleagues.” (Burnaford 2001).

For principals, the PDP portfolios will provide a tangible picture of the effects of arts integration on individual student learning in the arts and literacy. From the collective analysis of portfolios created by MCLTs, teaching artists, classroom teachers, and researchers, principals will have access to the information and understanding they need to effectively incorporate the arts into their school planning processes. Finally, both the student portfolios and the teacher portfolios will give the principals new knowledge of how teacher capacity is built through arts integration, collaboration, and engaging in portfolio practice; from this knowledge, principals will strategize structures that support effective teacher planning and arts integration both at grade level and across grades.

Phase 2b Arts integration) The following framework describes CAPE’s process for creating and implementing inquiry-based, arts integrated curriculum.



This approach to integrated curriculum creates common themes and ideas across a network of teachers and schools. It creates opportunities for collaboration and sharing of successful practices. This approach provides ample freedom for creativity and room for many viewpoints and interpretations while adhering to a common framework.

MCLTs, teaching artists, and classroom teachers will plan arts integrated curriculum that deliberately moves back and forth between visual arts or music and reading and writing to deepen and solidify the student learning in all content areas. Educators will implement this constructivist approach to pedagogy through arts integration as a key way for students to build their own knowledge of the subjects they study. Effective development of a unifying “big idea” by the MCLT/teaching artist/classroom teacher team will bring together different content areas and engage learners. Inquiry questions about teaching and learning as a method to plan, organize, and reflect on curriculum will take on a central role in the project. The teams of MCLTs, classroom teachers, and teaching artists will be able to plan together to pinpoint exciting and unifying big ideas across the arts and literacy content, determine inquiry questions to help them understand how teaching and learning develops through arts integration, and reflect on their inquiry questions to analyze the impact of arts integration on their students and on themselves. The portfolio practice will inform the educators at each stage—giving them a more complete

picture of student engagement. The practice will help them to understand how big ideas and inquiry are developing among students. They will then have the information they need to make adjustments in teaching strategies, and insights into how to analyze the cumulative learning.

CAPE teaching artists will collaborate with MCLTs and classroom teachers to create arts integrated curriculum that encompasses visual art or music and literacy. The curriculum co-planned by all participants will align with the framework provided by the Chicago Guide to Teaching And Learning in the Arts (2009), which encompasses the Illinois Learning Standards as well as the National Standards for the Arts developed by the Consortium of National Arts Education Associations. These projects will also be designed to meet the Illinois Learning Standards in literacy for 4th, 5th, and 6th grades.

In this project, MCLTs, classroom teachers, and teaching artists will be encouraged to consider complex artistic concepts within their arts integration practices. These complex artistic concepts include: the role of critique in art making, reading and writing; how arts history can actually become a catalyst for student questioning, thinking, and creating; the full exploration and expertise with the art material(s) utilized; the different ways collaboration can be part of creating art and writing original work; the role of drafts in art-making and writing processes; how working across mediums can produce new questions and ideas for students; and strategizing the mix of clear structures and rules with uncertainties for students to explore and solve. PDP educators will effectively plan for implementing these concepts in instruction, providing students with a wider range of skills and capacities in creating their own original works of visual art, music and writing. The PDP portfolio will capture how these artistic concepts impact curriculum, student art production, and student learning.

Phase 2c Collaboration) Magnet Cluster Lead Teachers, teaching artists, and 4th through 6th grade classroom teachers will collaborate in this project. Music and visual art teachers (the MCLTs) will work with a teaching artist in their own mediums—i.e., the MCLT visual art teacher will work with a visual art teaching artist, and the MCLT music teacher will work with a music-teaching artist. In turn, the MCLTs and the teaching artists will collaborate and work with 4th, 5th, and 6th grade classroom teachers on a visual arts or music integrated curriculum unit addressing students’ literacy needs. Teaching artists will have sessions co-teaching in the art or music MCLT’s room, and they will have sessions co-teaching in the 4th, 5th, and 6th grade classroom teacher’s room. The teaching artist sessions will be planned out from the arts integration big idea and inquiry questions agreed on by the MCLTs and classroom teachers.

In their professional development sessions, participants will develop an understanding of how collaboration in education improves the quality of teaching and engages students. PDP MCLTs, teaching artists, and classroom teachers will be able to identify the benefits of collaboration, define the characteristics of collaboration, be equipped with research-based planning structures to begin and maintain collaboration, and be ready with approaches to co-teach in the classroom. With this background knowledge and their experience working together, PDP educators will quickly identify their successes and challenges in co-teaching, and adjust their curriculum to both accelerate success and address challenges, as they examine and analyze student portfolios throughout the life of the project.

This collaboration model is based on CAPE’s approach to connecting teaching artists to schools as documented in *Putting Arts in the Picture: Reframing Education in the 21st Century* (Rabkin & Redmond 2005). The strengths of this approach are as follows: (1) ample planning time for the school-based teams to develop, implement, and refine arts integrated curricula; (2)

structured collaboration for teaching artists and teachers supported by site-based facilitation; and (3) arts integrated curriculum models that align with the Illinois Learning Standards. For principals, CAPE's approach illuminates the need for a strategy of planning and collaboration at grade level and across grades to impact student learning and build teacher capacity.

Phase 3 Analysis) PDP portfolios will provide a rich opportunity for varied levels of analysis of learning. On an individual student level, MCLTs, teaching artists, and classroom teachers will examine a single portfolio of student work from the inquiry-based, art-integrated literacy unit to analyze: student growth in artistic skills; student growth in literacy skills; how a student's ideas and questions are developed at different stages of the project; how a student communicates ideas and proposals to others; when and how a student comes to a decision and a plan of action; and identifying the end result and cumulative learning for this individual student. In addition, educators will be able to look at individual examples of student work for insight into teaching and learning in a piece of art, similar to how an art historian can look at a painting and interpret how it fits into the course of an artist's development.

Looking at all examples of student portfolios from a classroom, educators will be able to look for trends in students' acquisition of literacy and artistic skills, find areas of challenge for students and areas of marked success at different stages of the project. Educators will be able to make correlations between their instruction and students' abilities to communicate their thinking, make decisions, and formulate final plans in their literacy and art making. From this cross-portfolio analysis, educators will gain 1) new insight into student learning through the arts, 2) an understanding of students' artistic work and development processes, and 3) methods for effective curricular planning that addresses student learning needs.

Phase 4 Compilation of Results) Looking at differences across grade levels, from grade level to grade level, and across schools, principals and administrators will gain knowledge in developing school improvement plans through the arts. Principals will look at portfolio analysis to understand where their students are challenged in literacy, arts, collaboration and communication, creativity, reflection, and planning. From this data, principals will be able to form plans with their teams of classroom teachers and MCLTs that will strategize the inclusion of arts integration and portfolio processes by grade level and across grade levels as a primary tool for teaching and learning, and as a primary intervention for addressing student challenges and building teacher capacity.

Principals from schools utilizing the arts and the portfolio process as a driving force in their improvement plan will share these approaches and their results with networks of schools within the CPS Office of Academic Enhancement's Magnet Schools & Program.

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

The Portfolio Design Project will develop a new model of using a portfolio approach in school by combining models of rigorous arts integration and arts learning assessment. It will provide an analysis of individual student learning over extended time periods, and provide for cross-comparisons of students via their portfolios. In addition, the portfolio process will provide methods for more deeply analyzing and learning from individual pieces of student work by understanding the larger context in which that work exists, and by understanding students' individual learning profiles. New tools and strategies to be developed by CAPE's research team, as well existing tools, will provide for analysis of whole portfolios and of individual student art works. These tools and strategies will be shared publicly.

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

The Portfolio Design Project will build capacity in lead MCLTs and classroom teachers in the Fine and Performing Arts Magnet Cluster Program schools, as well as their partner teaching artists. The skills they gain in portfolio practice, arts integration, and analyzing individual and collective student learning will be disseminated by these teachers and adopted by the Fine and Performing Arts Magnet Cluster Program. FPAMCP provides a system of support and a professional network that ensures the continuous engagement of innovative practice in these schools. CAPE’s ongoing relationship with FPAMCP (since 1999) will ensure the continuation and deepening of the results from the Portfolio Development Project in all 58 Fine and Performing Arts Magnet Cluster Program schools. CAPE and FPAMCP will develop plans to determine how the findings from the Portfolio Design Project can be shared with the other 252 schools served by the CPS Office of Academic Enhancement’s Magnet Schools & Programs.

QUALITY OF THE PROJECT PERSONNEL

(1) The extent to which the applicant encourages applications for employment from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability

CAPE is committed to the diversity of its staff and the employment of highly-skilled professionals who represent the many communities, ethnicities and races in Chicago. Equal treatment will be provided to all applicants through: (1) widespread advertisement of open job opportunities, (2) unrestricted application process, and (3) standardized interview protocol and evaluation criteria. Currently, CAPE’s staff of 1 part-time and 9 full-time employees consists of 5 Caucasian, 1 African-American, 1 Hispanic, and 3 Asian-American members.

(2) Qualifications, including relevant training and experience of key project personnel

Amy Rasmussen, Executive Director of CAPE will serve as the Project Co-Director, working closely with Scott Sikkema, Education Director, and Arnold Aprill, Founding & Creative Director. Ms. Rasmussen has a B. A. in Music and M. A. in Arts Management and has been in the field since 1997. Since joining CAPE's staff in 2000, she has led the organization through a period of growth (\$500M annual budget to \$1.875M; 25 schools served to 130 schools served). She is on the Governing Committee for the Chicago Arts Learning Initiative – a city-wide effort to bring together the arts education community to develop a collaborative vision and plan to provide comprehensive arts education for all students in Chicago. Mr. Sikkema holds a B. A. in Art and an MA in Art History and Museum Studies, and has been in the field for 20+ years. Mr. Sikkema previously held teaching and programming positions at the University of Illinois Urbana Champaign, The School of the Art Institute, the Kohl Children's Museum and the Terra Museum for American Art. Mr. Sikkema a past board member of the Illinois Art Education Association. Mr. Aprill founded CAPE in 1992 after one year learning in the field as a Community Service Fellow sponsored by The Chicago Community Trust. In 1999-2000, Mr. Aprill collaborated with over 270 Chicago Public Schools teachers and artists to co-edit *Renaissance in the Classroom: Arts Integration and Meaningful Learning* (2001) with Cynthia Weiss and Gail Burnaford, Ph.D. He is a sought-after writer, professional development provider and speaker on the topic of arts in schools. He has served on the faculty of the University of Chicago and the School of the Art Institute of Chicago and is currently on the faculty of National Louis University – National College of Education.

Together, Ms. Rasmussen, Mr. Sikkema and Mr. Aprill have extensive experience in implementing large-scale arts education projects, including fostering collegial relationships among networks of schools, organizing professional development in the arts for teachers, and

working with cross-school evaluation projects. This leadership team will collaborate with Mario Rossero, Director of Magnet Schools and Programs and Evan Plummer, Administrator of the Fine and Performing Arts Magnet Cluster at Chicago Public Schools. CAPE and CPS staff have worked together to provide exemplary professional development for the 58 FPAMCP schools and have implemented several large-scale capacity-building in the arts projects.

To manage the day-to-day operations, CAPE will use grant funds to hire a full-time project manager. His or her major responsibilities will be to: develop relationships with MCLTs and principals at all PDP schools; organize and implement PDP teaching artist residencies; coordinate school projects and exhibitions; coordinate professional development and site visits for project directors and other project personnel; facilitate communication among project participants by writing a bi-monthly e-mail newsletter and maintaining a project website at www.capeweb.org. Minimum qualifications for this position will include: (1) a Master's degree in education or the arts, (2) five-years' experience in successfully managing a project of similar magnitude, and (3) knowledge of teacher professional development and strategies for supporting adult learning.

(3) Qualifications, including relevant training and experience of project consultants or subcontractors

CAPE will call upon its experienced and collaborative network of professionals in the field for technical assistance and support for the project.

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

learning (see vita). Larry Scripp, Ed.D., Chair of Music-in-Education at New England Conservatory, and Founding Director of the new Research Center for Learning Through Music at the Metropolitan Opera Guild, will serve as the Co-Principal Investigator for the project. Dr. Scripp has worked with CAPE on many evaluation projects, including three AEMDD-funded projects. He has a depth of experience in designing, implementing, and evaluating learning through the arts in a variety of public school settings (see vita). Dr. Scripp is a leader in the field of portfolio development. He developed a system for portfolio-driven assessment practices at the New England Conservatory Lab Charter School and the New England Conservatory. He was also a leader in the ArtsPROPEL initiative, conducted by Harvard Project Zero – an exemplary project in the field of arts assessment and portfolio practices.

Professional Development Team: In addition to CAPE staff and CAPE veteran teachers and teaching artists, professional development providers will include:

Gail Burnaford, Ph.D.: Professor, Department of Curriculum, Culture and Inquiry, Florida Atlantic University College of Education, one of the most recognized and respected researchers active today in teacher professional development, teacher action research, and arts in education. She is the author of *Teachers Doing Research*, (Burnaford, Hobson, & Fischer 2002) and a co-editor of *Renaissance in the Classroom: Arts Integration and Meaningful Learning* (Burnaford, Aprill, & Weiss 2001);

Cynthia Weiss: a leader in literacy and arts integration work and current Program Director, Project AIM, Columbia College Center for Community Arts Partnerships; author of AIMprint (Weiss & Lichtenstein, 2008).

Steve Zelman: noted professional development provider on literacy and a CAPE collaborator on a current AEMDD funded grant, he is the Executive Director of the Illinois Writing Project;

Jerry Steff: Retired 30-year veteran arts teacher at Carl Sandburg High School in suburban Chicago; current Associate Professor of Art Education at the School of the Art Institute of Chicago; and author of The AP Vertical Teams Guide for Studio Art published by The College Board;

Nick Jaffe: musician, sound engineer, Teaching artist and Lead Editor, Teaching Artist Journal, Columbia College;

Janet Barrett, Ph.D.: Professor, Northwestern University Bienen School of Music; Co-author of *Looking In On Music Teaching* (McGraw-Hill/Primis, 2000) and *Sound Ways of Knowing: Music in the Interdisciplinary Curriculum* (Schirmer, 1997). Chair-elect of the Society for Music Teacher Education;

Catherine Main: Clinical Instructor, University of Illinois at Chicago College of Education; and **Corrine Rose:** Director of Education, Museum of Contemporary Photography.

The project website will be designed by Silver Image Creative – a web design company based in Chicago. Led by Mike Tanimura, Silver Image has collaborated with CAPE on the development of its online curriculum documentation platform, called Easel. Easel has since been adopted by other arts in education programs, including: The Ravinia Festival, Empire State Partnerships, Pittsburgh Board of Education, Arts for Academic Achievement (Minneapolis), and VSA Arts (Washington, D.C.).

QUALITY OF THE MANAGEMENT PLAN

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

CAPE has organized the following work plan for the PDP:

Goals: Project Objectives:	Project Tasks:	Benchmark for completion:	Timeline:	Supervisory Person:
To improve educators' arts integrated instructional practices through the collaborative development and utilization of portfolios of individual students work				
To improve MCLTs', classroom teachers', and teaching artists' abilities to collaborate				
	Identify collaborating teachers and teaching artists	Educators commit to the project	Sept. 2010 to Dec. 2010.	Education Director, Project Manager
	Provide professional development on collaboration	Workshops scheduled and held	Beginning in Feb. 2011 and continuing throughout	Ed. Dir.; Prj. Mgr.
	Develop PDP collaboration framework, based on CAPE's established frameworks	A collaboration document is provided to educators	Beginning in Feb. 2011 and continuing throughout	Ed. Director, Creative Director, Research Team
To improve MCLTs', classroom teachers', and teaching artists' abilities to design and implement arts integrated projects				
	Provide professional development on arts integration	Workshops scheduled and held	Beginning in Feb. 2011 and continuing throughout	Ed. Dir.; Prj. Mgr.
	Design project website where teachers and artists will document their work (based on CAPE's existing website)	Website online and educators have access	June 2011 website complete; maintenance ongoing	Project Manager; Web design firm
	Partner schools with teaching artists to work in classrooms	Contracts for teaching artists complete	September 2011 to project completion	Executive Director, Project Manager
	MCLTs, Classroom Teachers and Teaching artists meet regularly to plan and document instruction	Teachers & artists document planning hours, CAPE staff attends meetings	September 2011 to project completion	Exec. Dir., Prj. Mgr.
To improve MCLTs', classroom teachers', and teaching artists' abilities to design and collect individual students portfolios of arts and academic work				

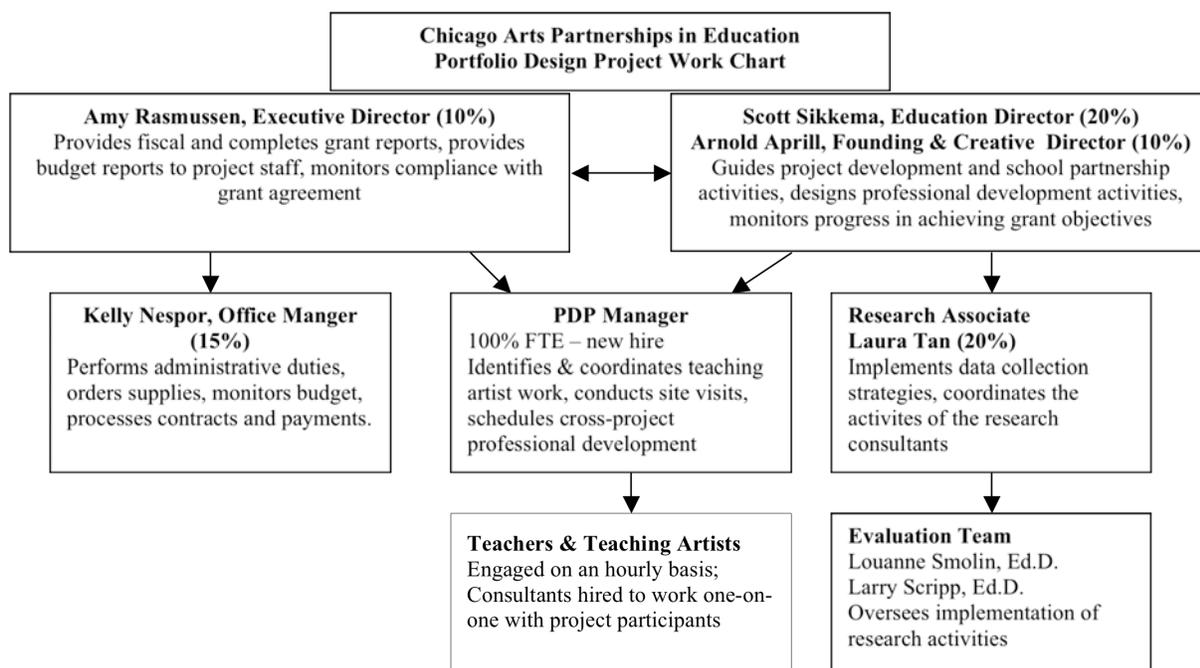
		Develop portfolio collection guidelines based on research and existing practices	Portfolio collection templates and frameworks are complete	By June 2011	Ed. Dir., Creative Director, Research Team
		Provide professional development on portfolio development	Workshops scheduled and held	Beginning in February 2011 and continuing throughout	Ed. Dir.; Prj. Mgr.
		MCLTs, classroom teachers and teaching artists meet regularly to develop portfolios	Teachers & artists document planning hours, CAPE staff attends meetings	Dec. 2011 to end; 5 hours per classroom team	Exec. Dir., Prj. Mgr.
To improve MCLTs', classroom teachers' and teaching artists' abilities to analyze and assess student portfolios					
		Develop portfolio analysis guidelines based on existing research and practices	Portfolio analysis frameworks are distributed to educators	By June 2011	Ed. Dir., Creative Director, Research Team
		Provide professional development on portfolio analysis	Workshops scheduled and held	Beginning in February 2011 and continuing throughout	Ed. Dir.; Prj. Mgr.
		MCLTs, classroom teachers and teaching artists meet regularly to analyze portfolios	Teachers & artists document planning hours, CAPE staff attends meetings	Dec. 2011 to end; 5 hours per classroom team	Exec. Dir., Prj. Mgr.
To improve MCLTs', classroom teachers' and teaching artists' abilities to use data derived from portfolios to improve their instruction					
		Provide professional development on reflective teaching practices	Workshops scheduled and held	Beginning in February 2011 and continuing throughout	Ed. Dir.; Prj. Mgr.
		Educators discuss teaching plans with school principals and other leaders	Teachers & artists document planning hours, CAPE staff attends meetings	June 2012 and semi-annually	Ed. Dir.; Prj. Mgr.
		Educators document their changes in their teaching strategies	Educators include data in portfolios	Before, during and after each curriculum unit	Project Manager
To develop principals' strategic planning and support for the arts as a key factor in improving student achievement and building teacher capacity					

To improve the ability of Principals to utilize data on arts learning derived from portfolios to inform school improvement planning processes					
		Meetings with project leaders and principals to discuss the nature of data in portfolios to be collected	Meeting scheduled & held; documentation of meeting online	May 2011 and semi-annual during the project	Ed. Dir., Creative Director, Prj. Manager
		Principals from across the project meet to discuss the implications of results and to brainstorm possibilities for implementation	Meeting scheduled & held; documentation of meeting online	May 2011 and semi-annual during the project	Ed. Dir., Creative Director, Prj. Manager
		Principals include arts strategies in school improvement plans	Data collected from bi-annual SIPAA plans	May 2012 and May 2014	Ed. Dir.; Prj. Mgr.
To improve the ability of Principals to design and implement grade-level and cross-school planning structures to implement arts integrated curriculum					
		Principals meet quarterly with PDP participants in their school	Meetings scheduled & held	Starting in May 2011 and quarterly after	Project Manager to document meetings
		Principals share the results of the PDP with other faculty members in their school	During all-school professional development days	Four days annually based on school system calendar	Project Manager to document meetings
		Principals include PDP impacts in grade level and cross-school planning meetings	During all-school professional development days	Four days annually based on school system calendar	Project Manager to document meetings
		Principals increase the number of planning hours devoted to arts integration	During all-school professional development days	Four days annually based on school system calendar	Project Manager to document meetings
To improve the ability of Principals to support the role of arts educators and external arts partners in overall school improvement efforts					
		Principals observe and reflect on arts educators and teaching artists working in their schools	Principals complete observation protocol questionnaire to document visit	Two times during each curriculum unit	Project Manager to collect observation surveys
		Principals share school priorities and goals with arts teachers and teaching artists	Meetings scheduled & held	One time before each curriculum unit	Teaching Artist reports meeting to Project Manager

		Principals meet across the PDP to share ideas about impact of arts teachers and teaching artists	Meetings scheduled & held	May 2011 and semi-annual during the project	Ed. Dir., Creative Director, Prj. Manager
To improve students' self-analytical capacities, literacy and artistic achievement through the development and maintenance of portfolios of individual student growth.					
To improve students' abilities to document and reflect on their growth through portfolios					
		Students are given provided with writing prompts and questionnaires	Included in online portfolios	Before, during and after each curriculum unit	Project Manager monitors online portfolios
		Students are given time to create, edit and reflect on their work	Arts integrated curriculum unit schedules are collected	Before, during and after each curriculum unit	Project Manager monitors online portfolios
		Students work with teachers and teaching artists in small groups to develop their portfolios	Arts integrated curriculum unit schedules are collected	Before, during and after each curriculum unit	Project Manager monitors online portfolios
To improve student achievement in the visual arts and music					
		Students complete assignments in visual art or music	Documentation of assignments are included in portfolios	During and after each curriculum unit	Project Manager monitors online portfolios
		MCLTs and teaching artists develop rubrics for scoring student work and share them with students	Rubrics are included in online portfolios	Before each curriculum unit	Project Manager monitors online portfolios
		MCLTs and teaching artists score student work	Results included in online portfolios	After each curriculum unit	Project Manager monitors online portfolios
To improve student achievement in literacy					
		Students complete ISAT	Scores included in online portfolios	Annually	Project Manager obtains ISAT data from CPS
		Students complete classroom based assessments of their literacy work	Assessments, rubrics and scores included in line portfolios	Before, during and after each arts integration unit	Project Manager monitors online portfolios

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

CAPE has existing strong collaborative team that will manage the PDP. The CAPE executive staff (Amy Rasmussen, Executive Director, Scott Sikkema, Education Director and Arnold Aprill, Founding & Creative Director) will share responsibility for project management to ensure rigorous implementation and coordination of the evaluation team. One full-time employee will be hired with grant funds to implement the project work plan. The following chart illustrates lines of responsibility, with information on time commitments based on established practice and experience of the management team.



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

Based on CAPE’s and FPAMCP’s capacity for teaching teachers to document, critique and share their practice in a rigorous and collegial manner, one of the management team’s primary responsibilities will be to utilize the feedback of the MCLTs and classroom teachers in

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

PROJECT EVALUTATION

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

The chart on the following pages shows the alignment of the project’s goals, objectives, data collection strategies, with annual performance benchmarks.

Goal 1: To improve educators' arts integrated instructional practices through the collaborative development and utilization of portfolios of individual students work

Objective 1A) To improve MCLTs', classroom teachers', and teaching artists' abilities to collaborate

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
1A.1) Self Report of Teacher Collaboration	Beginning and end of each intervention year	Pre/post survey designed to measure changes in teacher’s knowledge, attitudes and teaching with respect to collaboratively planning and implementing an arts integrated curriculum. Key factors examined will include changes in the frequency of collaboration and how collaboration is balanced between all members of the curriculum team.	<ul style="list-style-type: none"> • By June 2011, we will identify baseline data from treatment and control group schools on MCLTs', classroom teachers' and teaching artists' abilities to collaborate • By June 2012, 30% of MCLTs, classroom teachers, and teaching artists will show a 50% increase in their ability to collaborate • By June 2013, 50% of MCLTs, classroom teachers, and teaching artists will show a 60% increase in their ability to collaborate

1A.2) PDP Observation Protocol: Timed classroom observations of teacher collaboration and arts integrated teaching.	Conducted by evaluator 2 times per arts integrated unit	Observation protocol to document factors of arts integrated learning environments such as clear connections between teachers' and teaching artists' instruction, use of an increasingly greater variety of activities, and drawing upon a wider range of materials and resources.	<ul style="list-style-type: none"> • By June 2014, 70% of MCLTs, classroom teachers, and teaching artists will show a 70% increase in their ability to collaborate
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Objective 1B) To improve MCLTs', classroom teachers', and teaching artists' abilities to design and implement arts integrated projects

Data Collection Strategy	Schedule	Data Collection Source	Annual Performance Benchmarks
1B.1) PDP Reflective Journal of their PDP Teacher Portfolio	Implemented by all PDP teachers 3 times per year.	PDP teachers will systematically document their arts integrated projects by submitting a reflective journal based upon an in process analysis of their PDP Teaching Portfolios. See Description of PDP Teaching Portfolios below. The PDP reflective journals will document transformations in teacher learning, connections to PDP professional development, and evidence of curricular decision-making based upon their analysis of student artifacts.	<ul style="list-style-type: none"> • By June 2011, we will identify baseline data on MCLTs', classroom teachers' and teaching artists' abilities to design and implement arts integrated projects • By June 2012, 30% of MCLTs, classroom teachers, and teaching artists will show a 50% increase in their ability to design and implement arts integrated projects • By June 2013, 50% of MCLTs, classroom teachers, and teaching artists will show a 60% increase in their ability to design and implement arts integrated projects • By June 2014, 70% of MCLTs, classroom

1B.2) PDP Reflective Journal Rubric	Conducted by evaluation team at the beginning and end of each intervention year	Rubric including such indicators as teacher art and literacy learning, evidence of professional development concepts applied to teaching practice, evidence of instructional decision making based upon teachers' analysis of student artifacts.	teachers, and teaching artists will show a 70% increase in their ability to design and implement arts integrated projects
1B.3) Document Analysis: planning meeting notes	Conducted by evaluation team	Notes from planning meetings will be analyzed for evidence of such indicators as instructional decision making, collaboration, and changes in the arts/literacy learning context.	

Objective 1C) To improve MCLTs', classroom teachers', and teaching artists' abilities to design and collect individual students portfolios of arts and academic work

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
1C.1) PDP Student Portfolio Assessment	Conducted collaboratively by the PDP teaching team throughout each intervention year.	PDP teachers will create and implement a student portfolio assessment system. They will analyze high/average/low samples of student portfolios.	<ul style="list-style-type: none"> • By June 2011, we will identify baseline data on MCLTs', classroom teachers' and teaching artists' abilities to design and collect individual students portfolios of arts and academic work • By June 2012, 30% of MCLTs, classroom teachers, and teaching artists will show a 50% increase in their ability to design and collect individual students portfolios of arts and academic work • By June 2013, 50% of MCLTs, classroom teachers, and teaching artists will show a 60%
1C.2) PDP Student Portfolio Exhibition Observation Rubric	Conducted by teachers at the end of each intervention year.	Teachers will systematically observe and document student portfolio exhibitions.	

1C.3) PDP Teacher dissemination portfolio	Conducted by teachers at the end of each intervention year.	Teachers will develop a PDP dissemination portfolio drawn from materials, artifacts and reflections from their PDP working portfolios.	increase in their ability to design and collect individual students portfolios of arts and academic work <ul style="list-style-type: none"> • By June 2014, 70% of MCLTs, classroom teachers, and teaching artists will show a 70% increase in their ability to design and collect individual students portfolios of arts and academic work
1C.4) PDP Teacher Portfolio Rubric	Conducted by evaluation team at the end of each evaluation year.	PDP Teacher dissemination portfolios will be analyzed, noting changes in teachers' abilities to facilitate the development of their students' portfolios.	

Objective 1D) To improve MCLTs', classroom teachers' and teaching artists' abilities to analyze and assess student portfolios

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
1D.1) PDP Student Portfolio Assessment	Conducted collaboratively by the PDP teaching team following each intervention year.	PDP teaching teams will engage in collaborative assessment of high/average/low samples of student portfolios.	<ul style="list-style-type: none"> • By June 2011, we will identify baseline data on MCLTs', classroom teachers' and teaching artists' abilities to analyze and assess student portfolios • By June 2012, 30% of MCLTs, classroom teachers, and teaching artists will show a 50% increase in their ability to analyze and assess student portfolios • By June 2013, 50% of MCLTs, classroom teachers, and teaching artists will show a 60% increase in their ability to analyze and assess student portfolios • By June 2014, 70% of MCLTs, classroom teachers, and teaching artists will show a 70% increase in their ability to analyze and assess student portfolios
1D.2) PDP Teacher Portfolio Rubric	Conducted by evaluation team at the end of each evaluation year.	The PDP Teacher Portfolio Rubric will measure teachers' abilities to use artifacts to provide evidence of student growth in the arts and in literacy.	

Objective 1E) To improve MCLTs', classroom teachers' and teaching artists' abilities to use data derived from portfolios to improve their instruction

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
1E. 1) PDP Observation Protocol: Timed classroom observations of teacher collaboration and arts integrated teaching.	Conducted by evaluator 2 times per arts integrated unit.	Observation protocol to document factors of arts integrated learning environments such clear connections between teachers' and teaching artists' instruction, use of an increasingly greater variety of activities, and drawing upon a wider range of materials and resources.	<ul style="list-style-type: none"> • By June 2011, we will identify baseline data on MCLTs', classroom teachers' and teaching artists' abilities to use data derived from portfolios to improve their instruction • By June 2012, 30% of MCLTs, classroom teachers, and teaching artists will show a 50% increase in their ability to use data derived from portfolios to improve their instruction • By June 2013, 50% of MCLTs, classroom teachers, and teaching artists will show a 60% increase in their ability to use data derived from portfolios to improve their instruction • By June 2014, 70% of MCLTs, classroom teachers, and teaching artists will show a 70% increase in their ability to use data derived from portfolios to improve their instruction
1E.2) PDP Reflective Journal Rubric	Conducted by evaluation team at the beginning and end of each intervention year	Rubric including such indicators as teacher art and literacy learning, evidence of professional development concepts applied to teaching practice, evidence of instructional decision making based upon teachers' analysis of student artifacts.	
1E.3)PDP Student Portfolio Assessment	Conducted collaboratively by the PDP teaching team following each intervention year.	PDP teaching teams will engage in collaborative assessment of high/average/low samples of student portfolios.	

Goal 2: To develop principals' strategic planning and support for the arts as a key factor in improving student achievement and building teacher capacity

Objective 2A) To improve the ability of principals to utilize data on arts learning derived from portfolios to inform school improvement planning processes

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
2A.1) Principal Interview Protocol	Conducted by the evaluator annually	Using data drawn from student portfolios, an interview protocol will be used to discuss the ways in which the PDP program is impacting student learning, and how that should impact the presence of the arts school-wide.	<ul style="list-style-type: none"> • By June 2011, evaluators will identify baseline data on the arts in school improvement plans • By June 2012, 30% of schools will show a 40% increase in the arts in school improvement plans • By June 2013, 50% of schools will show a 50% increase in the arts in school improvement plans • By June 2013, 60% of schools will show a 70% increase in the arts in school improvement plans
2A.2) Document analysis of school improvement plans	Conducted by evaluator annually	A checklist will document plans for school-wide arts involvement and increases in school-wide arts engagement as evidenced in school improvement plans.	

Objective 2B) To improve the ability of principals to design and implement grade-level and cross-school planning structures to implement arts integrated curriculum

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
2B.1) Principal Interview Protocol	Conducted by the evaluator annually	An interview protocol will be used to assess the ways in which the presence of the arts is developing and increasing school-wide and to document cross-grade school planning structures.	<ul style="list-style-type: none"> • By June 2011, evaluators will identify baseline data on schools' planning structures • By June 2012, 30% of schools will show a 10% increase the number of planning hours devoted to arts integration

2B.2) Document analysis of school-based planning meeting agendas and action items	Conducted by the evaluator annually	Content analysis of school-based planning meeting agendas and action items to document frequency and processes of meetings.	<ul style="list-style-type: none"> • By June 2013, 50% of schools will show a 20% increase in the number of planning hours devoted to arts integration • By June 2013, 60% of schools will show a 25% increase in the number of planning hours devoted to arts integration
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Objective 2C) To improve the ability of principals to understand the role of arts teachers and external arts partners in overall school improvement efforts

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
2C.1) Principal Interview Protocol	Conducted by the evaluator annually	An interview protocol will be used to assess the ways in which the presence of school-wide arts involvement is developing; to document cross-grade-level school planning structures, and to examine principals' views and beliefs about the impact of arts teachers and external arts partners on overall school improvement.	<ul style="list-style-type: none"> • By June 2011, we will identify baseline data on principals' understanding of the role of arts educators and external arts partners • By June 2012, 30% of principals will show a 30% increase in their understanding of the role of arts educators and external arts partners • By June 2013, 50% of principals will show a 40% increase in their understanding of the role of arts educators and external arts partners • By June 2012, 70% of principals will show a 50% increase in their understanding of the role of arts educators and external arts partners

Goal 3: To improve students' self-analytical capacities, literacy and artistic achievement through the development and maintenance of portfolios of individual student growth.

Objective 3A) To improve students' abilities to document and reflect on their growth through portfolios

<i>Data Collection</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>

<i>Strategy</i>			
3A.1)PDP Student Portfolio Evaluation Rubric	Conducted annually by evaluator on high/average/low samples of students enrolled in treatment schools.	The evaluation rubric will examine the quality of student documentation processes, their reflections on their learning, and the revisions they made to facilitate and direct their own artistic growth and learning.	<ul style="list-style-type: none"> • By June 2011, we establish a baseline of how students in treatment schools use portfolio practices to document and reflect on their growth. • By June 2012, 50% of treatment students in a stratified sample of treatment schools show a 30% increase in their ability to document and reflect on their growth through portfolios • By June 2013, 75% of treatment students in a stratified sample of treatment schools show a 50% increase in their ability to document and reflect on their growth through portfolios • By June 2014, 90% of treatment students in a stratified sample of treatment schools show a 75% in their ability to document and reflect on their growth through portfolios
3A.2) PDP Student Portfolio Exhibition Observation Rubric	Conducted annually by evaluator	An observation rubric will document the areas of growth that students discuss during their portfolio exhibition, as well as the methods they used to document their learning.	

Objective 3B) To improve student achievement in the visual art and music

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
3B.1) PDP Student Portfolio Evaluation Rubric	Conducted annually by evaluator on high/average/low samples of students at treatment schools.	The evaluation rubric will examine the quality of student documentation processes, their reflections on their learning, and the revisions they made to facilitate and direct their own artistic growth and learning.	<ul style="list-style-type: none"> • By June 2011, we establish a baseline of treatment and control students' understanding in visual arts or music • By June 2012, 50% of students in a stratified sample of treatment schools will show a 25% increase in their visual arts or music knowledge and skills

3B.2) Content Knowledge Assessments in the arts	Assessment instruments developed during the planning year; implemented at the beginning and end of each year.	Developed by participating teachers and teaching artists.	<ul style="list-style-type: none"> • By June 2013, 75% of students in a stratified sample of treatment schools will show a 25% increase in their visual arts or music knowledge and skills • By June 2014, 90% of students in a stratified sample of treatment schools will show a 75% increase in their visual arts or music knowledge and skills
3B.3) PDP Student Portfolio Interview Protocol	Interviews performed at the conclusion of each arts integrated unit each year.	Students will be interviewed to elicit their thinking and understanding of concepts and processes in the arts, which will be scored using rubrics tested for validity and reliability.	

Objective 3C) To improve student achievement in literacy

<i>Data Collection Strategy</i>	<i>Schedule</i>	<i>Data Collection Source</i>	<i>Annual Performance Benchmarks</i>
3C.1) Analysis of Student ISAT Data in reading	Collected annually	Provided by CPS Office of Accountability	<ul style="list-style-type: none"> • By June 2012, 30% of students participating in language-arts/reading arts integrated units will demonstrate a higher proficiency in reading compared to students in the control group. • By June 2013, 45% of students participating in language-arts/reading arts integrated units will demonstrate a higher proficiency in reading compared to students in the control group. • By June 2014, 60% of students participating in language-arts/reading integrated units will demonstrate a higher proficiency in reading compared to students in the control group.
3C.2) Analysis of student achievement in classroom-based literacy	Pre-test and post-test classroom-based literacy assessments	Provided by classroom teachers following the Illinois Learning Standards for literacy.	

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

The PDP evaluation plan will provide periodic formative feedback on the progress of the initiative, as well as information on the effectiveness of the project. An important component of the PDP model is the process of providing on-going feedback to participants on their growth and development through the project, which will be accomplished through ongoing professional development. Annual reports from evaluators will provide periodic data on student progress in the arts and literacy and on teacher development through arts partnerships. The PDP results will be made available annually each Fall to the public via the project website (accessed through www.capeweb.org and www.cpscae.org). At the conclusion of the PDP, the project team will create a printed publication on the results of the project, including ethnographic portraits of the growth of teacher, students, and artists. The project website will also include multi-media documentation of exemplary arts integrated curriculum presented in a similar format to www.capeweb.org/rexamples.html and www.bccla.net.

The findings of the research plan for the PDP will provide a deep and rich portrait of the roles of arts partnerships and arts integration in improving schools. In addition, it will also provide evidence of the arts' impact on students' literacy development. The format of the findings will be geared towards educators, rather than researchers, and will include vibrant multi-media documentation. In addition, the findings will include relevant quantitative and qualitative evidence. Because these documents will include components prepared by the participants themselves, they will be especially appealing to teachers and administrators in large urban school districts, as well as in other public schools in Chicago.