

# U.S. Department of Education

Washington, D.C. 20202-5335



## APPLICATION FOR GRANTS UNDER THE

**ARTS IN EDUCATION MODEL DEVELOPMENT AND DISSEMINATION GRANT  
PROGRAM**

**CFDA # 84.351D**

**PR/Award # U351D100035**

There were problems converting one or more of the attachments. Please see list below.

OMB No. 1894-0006, Expiration Date: 09/30/2011  
Closing Date: MAR 16, 2010

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There was a problem converting the following attachments:

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This application was generated using the PDF functionality. The PDF functionality automatically numbers the pages in this application. Some pages/sections of this application may contain 2 sets of page numbers, one set created by the applicant and the other set created by e-Application's PDF functionality. Page numbers created by the e-Application PDF functionality will be preceded by the letter e (for example, e1, e2, e3, etc.).

<b>Application for Federal Assistance SF-424</b>		Version 02
* 1. Type of Submission <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: * If Revision, select appropriate letter(s): <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation      * Other (Specify) <input type="checkbox"/> Revision	
* 3. Date Received: 3/15/2010	4. Applicant Identifier:	
5a. Federal Entity Identifier:	* 5b. Federal Award Identifier: N/A	
<b>State Use Only:</b>		
6. Date Received by State:	7. State Application Identifier:	
<b>8. APPLICANT INFORMATION:</b>		
* a. Legal Name: Columbia College Chicago		
* b. Employer/Taxpayer Identification Number (EIN/TIN): 366112087	* c. Organizational DUNS: 068497411	
<b>d. Address:</b>		
* Street1:	600 S. Michigan Avenue	
Street2:		
* City:	Chicago	
County:	Cook	
State:	IL	
Province:		
* Country:	USA	
* Zip / Postal Code:	60605	
<b>e. Organizational Unit:</b>		
Department Name: Center for Community Arts Partnerships	Division Name: Office of Academic Research	
<b>f. Name and contact information of person to be contacted on matters involving this application:</b>		
Prefix: Middle Name:	Mr.	* First Name: David

\* Last Name: Flatley

Suffix:

Title: Executive Director

Organizational Affiliation:

Center for Community Arts Partnerships

\* Telephone  
Number:

(312)369-8851

Fax Number:

(312)369-8015

\* Email: DFLATLEY@COLUM.EDU

**Application for Federal Assistance SF-424**

Version 02

**9. Type of Applicant 1: Select Applicant Type:**

O: Private Institution of Higher Education

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

**10. Name of Federal Agency:**

U.S. Department of Education

**11. Catalog of Federal Domestic Assistance Number:**

84.351D

CFDA Title:

Arts in Education Model Development and Dissemination Grant Program

**\* 12. Funding Opportunity Number:**

ED-GRANTS-011510-001

Title:

Arts in Education Model Development and Dissemination Grant Program

**13. Competition Identification Number:**

Title:

**14. Areas Affected by Project (Cities, Counties, States, etc.):**

Metropolitan Chicago

**\* 15. Descriptive Title of Applicant's Project:**

Transforming Education through the Arts and Media

Attach supporting documents as specified in agency instructions.

**Attachment:**

Title :

File :

**Attachment:**

Title :

File :

**Attachment:**

Title :

File :

**Application for Federal Assistance SF-424**

Version 02

**16. Congressional Districts Of:**

\* a. Applicant: IL007

\* b. Program/Project: IL007

Attach an additional list of Program/Project Congressional Districts if needed.

**Attachment:**

Title :

File :

**17. Proposed Project:**

\* a. Start Date: 10/1/2010

\* b. End Date: 9/30/2014

**18. Estimated Funding (\$):**

a. Federal	\$ 1157446
b. Applicant	\$
c. State	\$
d. Local	\$
e. Other	\$
f. Program Income	\$
g. TOTAL	\$ 1157446

**\* 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**

a. This application was made available to the State under the Executive Order 12372 Process for review on .

b. Program is subject to E.O. 12372 but has not been selected by the State for review.

c. Program is not covered by E.O. 12372.

**\* 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes", provide explanation.)**

Yes  No

**21. \*By signing this application, I certify (1) to the statements contained in the list of certifications\*\* and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances\*\* and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)**

**IXI \*\* I AGREE**

\*\* The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

**Authorized Representative:**

Prefix: \* First Name: Cynthia  
Middle Name:  
\* Last Name: Thomas  
Suffix:

Title: Director, Foundation & Government Grants

\* Telephone Number: (312)369-7356 Fax Number: (312)369-8039

\* Email: CTHOMAS@COLUM.EDU

\* Signature of Authorized Representative: \* Date Signed:

**Application for Federal Assistance SF-424**

Version 02

**\* Applicant Federal Debt Delinquency Explanation**

The following field should contain an explanation if the Applicant organization is delinquent on any Federal Debt. Maximum number of characters that can be entered is 4,000. Try and avoid extra spaces and carriage returns to maximize the availability of space.



**U.S. DEPARTMENT OF EDUCATION**  
**BUDGET INFORMATION**  
**NON-CONSTRUCTION PROGRAMS**

OMB Control Number: 1894-0008

Expiration Date: 02/28/2011

Name of Institution/Organization:  
 Columbia College Chicago

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION A - BUDGET SUMMARY**  
**U.S. DEPARTMENT OF EDUCATION FUNDS**

Budget Categories	Project Year 1(a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	\$ 84,123	\$ 80,958	\$ 83,792	\$ 93,270	\$ 0	\$ 342,143
2. Fringe Benefits	\$ 30,705	\$ 29,550	\$ 30,584	\$ 32,043	\$ 0	\$ 122,882
3. Travel	\$ 8,100	\$ 10,300	\$ 8,100	\$ 10,300	\$ 0	\$ 36,800
4. Equipment	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
5. Supplies	\$ 16,600	\$ 22,450	\$ 17,450	\$ 12,600	\$ 0	\$ 69,100
6. Contractual	\$ 119,130	\$ 131,762	\$ 131,762	\$ 116,130	\$ 0	\$ 498,784
7. Construction	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
8. Other	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
9. Total Direct Costs (lines 1-8)	\$ 258,658	\$ 275,020	\$ 271,688	\$ 264,343	\$ 0	\$ 1,069,709
10. Indirect Costs*	\$ 20,693	\$ 22,002	\$ 21,735	\$ 21,307	\$ 0	\$ 85,737
11. Training Stipends	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
12. Total Costs (lines 9-11)	\$ 279,351	\$ 297,022	\$ 293,423	\$ 285,650	\$ 0	\$ 1,155,446

**\*Indirect Cost Information (To Be Completed by Your Business Office):**

If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government?  Yes  No

(2) If yes, please provide the following information:

Period Covered by the Indirect Cost Rate Agreement: From: 9/1/2006 To: 8/31/2010 (mm/dd/yyyy)

Approving Federal agency:  ED  Other (please specify): DHHS The Indirect Cost Rate is 61%

(3) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:

Is included in your approved Indirect Cost Rate Agreement? or,  Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is 0%



**U.S. DEPARTMENT OF EDUCATION**  
**BUDGET INFORMATION**  
**NON-CONSTRUCTION PROGRAMS**

OMB Control Number: 1894-0008

Expiration Date: 02/28/2011

Name of Institution/Organization:  
 Columbia College Chicago

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION B - BUDGET SUMMARY**  
**NON-FEDERAL FUNDS**

Budget Categories	Project Year 1(a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
2. Fringe Benefits	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
3. Travel	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
4. Equipment	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
5. Supplies	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
6. Contractual	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
7. Construction	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
8. Other	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
9. Total Direct Costs (lines 1-8)	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
10. Indirect Costs	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
11. Training Stipends	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0
12. Total Costs (lines 9-11)	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0	\$ 0

## ASSURANCES - NON-CONSTRUCTION PROGRAMS

Standard Form 424B (Rev.7-97)

Public reporting burden for this collection of information is estimated to average 15 minutes per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden to the Office of Management and Budget, Paperwork Reduction Project (0348-0040), Washington DC 20503.

**PLEASE DO NOT RETURN YOUR COMPLETED FORM TO THE OFFICE OF MANAGEMENT AND BUDGET. SEND IT TO THE ADDRESS PROVIDED BY THE SPONSORING AGENCY.**

**NOTE:** Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the awarding agency. Further, certain Federal awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

As the duly authorized representative of the applicant, I certify that the applicant:

1. Has the legal authority to apply for Federal assistance, and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project cost) to ensure proper planning, management, and completion of the project described in this application.
2. Will give the awarding agency, the Comptroller General of the United States, and if appropriate, the State, through any authorized representative, access to and the right to examine all records, books, papers, or documents related to the award; and will establish a proper accounting system in accordance with generally accepted accounting standards or agency directives.
3. Will establish safeguards to prohibit employees from using their positions for a purpose that constitutes or presents the appearance of personal or organizational conflict of interest, or personal gain.
4. Will initiate and complete the work within the applicable time frame after receipt of approval of the awarding agency.
5. Will comply with the Intergovernmental Personnel Act of 1970 (42 U.S.C. "4728-4763) relating to prescribed standards for merit systems for programs funded under one of the 19 statutes or regulations specified in Appendix A of OPM's Standards for a Merit System of Personnel Administration (5 C.F.R. 900, Subpart F).
6. Will comply with all Federal statutes relating to nondiscrimination. These include but are not limited to: (a) Title VI of the Civil Rights Act of 1964 (P.L. 88-352) which prohibits discrimination on the basis of race, color or national origin; (b) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. "1681-1683, and 1685-1686), which prohibits discrimination on the basis of sex; (c) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. '794), which prohibits discrimination on the basis of handicaps; (d) the Age Discrimination Act
9. Will comply, as applicable, with the provisions of the Davis-Bacon Act (40 U.S.C. "276a to 276a-7), the Copeland Act (40 U.S.C. '276c and 18 U.S.C. "874) and the Contract Work Hours and Safety Standards Act (40 U.S.C. " 327-333), regarding labor standards for federally assisted construction sub-agreements.
10. Will comply, if applicable, with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is \$10,000 or more.
11. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. "1451 et seq.); (f) conformity of Federal actions to State (Clear Air) Implementation Plans under Section 176(c) of the Clear Air Act of 1955, as amended (42 U.S.C. "7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended, (P.L. 93-523); and (h) protection of endangered species under the Endangered Species Act of 1973, as amended, (P.L. 93-205).
12. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. "1721 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.
13. Will assist the awarding agency in assuring compliance

of 1975, as amended (42 U.S.C. " 6101-6107), which prohibits discrimination on the basis of age; (e) the Drug Abuse Office and Treatment Act of 1972 (P.L. 92-255), as amended, relating to nondiscrimination on the basis of drug abuse; (f) the Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act of 1970 (P.L. 91-616), as amended, relating to nondiscrimination on the basis of alcohol abuse or alcoholism; (g) " 523 and 527 of the Public Health Service Act of 1912 (42 U.S.C. " 290 dd-3 and 290 ee 3), as amended, relating to confidentiality of alcohol and drug abuse patient records; (h) Title VIII of the Civil Rights Act of 1968 (42 U.S.C. ' 3601 et seq.), as amended, relating to nondiscrimination in the sale, rental or financing of housing; (i) any other nondiscrimination provisions in the specific statute(s) under which application for Federal assistance is being made; and (j) the requirements of any other nondiscrimination statute(s) which may apply to the application.

7. Will comply, or has already complied, with the requirements of Titles II and III of the uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970 (P.L. 91-646) which provide for fair and equitable treatment of persons displaced or whose property is acquired as a result of Federal or federally assisted programs. These requirements apply to all interests in real property acquired for project purposes regardless of Federal participation in purchases.
8. Will comply, as applicable, with the provisions of the Hatch Act (5 U.S.C. "1501-1508 and 7324-7328) which limit the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.

with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. '470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. "469a-1 et seq.).

14. Will comply with P.L. 93-348 regarding the protection of human subjects involved in research, development, and related activities supported by this award of assistance.
15. Will comply with the Laboratory Animal Welfare Act of 1966 (P.L. 89-544, as amended, 7 U.S.C. "2131 et seq.) pertaining to the care, handling, and treatment of warm blooded animals held for research, teaching, or other activities supported by this award of assistance.
16. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. "4801 et seq.) which prohibits the use of lead- based paint in construction or rehabilitation of residence structures.
17. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."
18. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations and policies governing this program.

**Signature of Authorized Certifying Representative:**

**Name of Authorized Certifying Representative:** Cynthia Thomas

**Title:** Director, Foundation & Gov't Grants

**Date Submitted:** 03/02/2010

### Disclosure of Lobbying Activities

Complete this form to disclose lobbying activities pursuant to 31 U.S.C. 1352

<b>1. Type of Federal Action:</b> <input type="checkbox"/> Contract <input type="checkbox"/> Grant <input type="checkbox"/> Cooperative Agreement <input type="checkbox"/> Loan <input type="checkbox"/> Loan Guarantee <input type="checkbox"/> Loan Insurance	<b>2. Status of Federal Action:</b> <input type="checkbox"/> Bid/Offer/Application <input type="checkbox"/> Initial Award <input type="checkbox"/> Post-Award	<b>3. Report Type:</b> <input type="checkbox"/> Initial Filing <input type="checkbox"/> Material Change <b>For Material Change only:</b> Year: 0Quarter: 0 Date of Last Report:
<b>4. Name and Address of Reporting Entity:</b> <input type="checkbox"/> Prime <input type="checkbox"/> Subawardee Tier, if known: 0  Name: Address: City: State: Zip Code + 4: -  <b>Congressional District, if known:</b>	<b>5. If Reporting Entity in No. 4 is a Subawardee, Enter Name and Address of Prime:</b>  Name: Address: City: State: Zip Code + 4: -  <b>Congressional District, if known:</b>	
<b>6. Federal Department/Agency:</b>	<b>7. Federal Program Name/Description:</b>  CFDA Number, if applicable:	
<b>8. Federal Action Number, if known:</b>	<b>9. Award Amount, if known: \$0</b>	
<b>10. a. Name of Lobbying Registrant</b> (if individual, last name, first name, MI): Address: City: State: Zip Code + 4: -	<b>b. Individuals Performing Services</b> (including address if different from No. 10a) (last name, first name, MI): Address: City: State: Zip Code + 4: -	
<b>11.</b> Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when this transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.	Name: Cynthia Thomas Title: Director, Foundation & Gov't Grants Applicant: Columbia College Chicago Date: 03/02/2010	
<b>Federal Use Only:</b>	Authorized for Local Reproduction Standard Form LLL (Rev. 7- 97)	



## Section 427 of GEPA

### NOTICE TO ALL APPLICANTS

The purpose of this enclosure is to inform you about a new provision in the Department of Education's General Education Provisions Act (GEPA) that applies to applicants for new grant awards under Department programs. This provision is Section 427 of GEPA, enacted as part of the Improving America's Schools Act of 1994 (Public Law (P. L.) 103-382).

#### **To Whom Does This Provision Apply?**

Section 427 of GEPA affects applicants for new grant awards under this program. **ALL APPLICANTS FOR NEW AWARDS MUST INCLUDE INFORMATION IN THEIR APPLICATIONS TO ADDRESS THIS NEW PROVISION IN ORDER TO RECEIVE FUNDING UNDER THIS PROGRAM.**

(If this program is a State-formula grant program, a State needs to provide this description only for projects or activities that it carries out with funds reserved for State-level uses. In addition, local school districts or other eligible applicants that apply to the State for funding need to provide this description in their applications to the State for funding. The State would be responsible for ensuring that the school district or other local entity has submitted a sufficient section 427 statement as described below.)

#### **What Does This Provision Require?**

Section 427 requires each applicant for funds (other than an individual person) to include in its application a description of the steps the applicant proposes to take to ensure equitable access to, and participation in, its Federally-assisted program for students, teachers, and other program beneficiaries with special needs. This provision allows applicants discretion in developing the required description. The statute highlights six types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, or age. Based on local circumstances, you should determine whether these or other barriers may prevent your students, teachers, etc. from such access or participation in, the Federally-funded project or activity. The description in your application of steps to be taken to overcome these barriers need not be lengthy; you may provide a clear and succinct

description of how you plan to address those barriers that are applicable to your circumstances. In addition, the information may be provided in a single narrative, or, if appropriate, may be discussed in connection with related topics in the application.

Section 427 is not intended to duplicate the requirements of civil rights statutes, but rather to ensure that, in designing their projects, applicants for Federal funds address equity concerns that may affect the ability of certain potential beneficiaries to fully participate in the project and to achieve to high standards. Consistent with program requirements and its approved application, an applicant may use the Federal funds awarded to it to eliminate barriers it identifies.

#### **What are Examples of How an Applicant Might Satisfy the Requirement of This Provision?**

The following examples may help illustrate how an applicant may comply with Section 427.

- (1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.
- (2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.
- (3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

We recognize that many applicants may already be implementing effective steps to ensure equity of access and participation in their grant programs, and we appreciate your cooperation in responding to the requirements of this provision.

### **Estimated Burden Statement for GEPA Requirements**

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. The valid OMB control number for this information collection is **1894-0005**. The time required to complete this information collection is estimated to average 1.5 hours per response, including the time to review instructions, search existing data resources, gather the data needed, and complete and review the information collection. **If you have any comments concerning the accuracy of the time estimate(s) or suggestions for improving this form, please write to:** U.S. Department of Education, 400 Maryland Avenue, S.W., Washington, D.C. 20202-4537.

Applicants should use this section to address the GEPA provision.

**Attachment:**

Title : Columbia College GEPA Statement

File : C:\fakepath\CCAP AEMDD GEPA statement 3.12.10.doc

## **Equitable Access & Participation**

With the TEAM initiative, under grant #84.351D, Columbia College Chicago ensures that there will be equitable access to, and participation in, this program for students, faculty, administrators and other program beneficiaries who have special needs. Based on local circumstances, the College guarantees that there will be no barriers to impede equitable access or participation, including gender, race, national origin, color, disability, or age. There are no special steps that need to be taken to overcome any of the barriers. Columbia College Chicago will provide needed materials and accommodations for students or staff with disabilities.

The TEAM initiative will address the following barriers to ensure equitable access:

- (1) Gender-In an effort to ensure equitable gender access, the TEAM initiative will ensure a work and student environment free from gender bias by making the program available to the entire student body. Students will not self-select to be included in the program.
- (2) Race-The TEAM project will be offered to students with Limited English Proficiency (LEP). Materials regarding student exhibition and public events will be provided to families of students and TEAM participants in their native language as needed. Curriculum instruction, TEAM materials, and student instructions will be translated as needed. Facilitators of the TEAM initiative will make a point to request if this service is needed throughout the course of the project.
- (3) National Origin-The TEAM project will create a safe environment amongst its participants, who will be from varied national origins. Through the incorporation of state and national arts and technology standards across the language arts and math, the varied national origins of participants will be highlighted as a benefit. For example, National Education Art Standard #4 focuses on understanding the visual arts in relation to history and cultures. This standard will incorporate an exploration and understanding of many cultures from varied national origins into the program infrastructure.

- (4) Color-TEAM participants will not be discriminated against in regard to skin color, hair color, or facial features. In cases where these values are tested, the TEAM management team will intervene and ensure that negative comments and behaviors are corrected.
- (5) Disability-Each site that is used for the TEAM initiative will be handicap accessible. Materials for students or educators will be modified to Braille and sign language as needed. Certified Sign Language professionals are present on the Columbia College Chicago campus and accessible to this project. Students with learning disabilities will be able to participate in TEAM, and educators will work with the student independently as needed. Other physical disabilities that have not been mentioned will be individually addressed and the TEAM initiative will be modified as needed to include all interested participants.
- (6) Age-TEAM participants will be invited to participate regardless of age. The students who participate will be in 7<sup>th</sup> and 8<sup>th</sup> grades by design of the project, but other TEAM participants will not be required to be within a specific age span. Recruitment efforts and information about the project's public events will be provided to participants of varied ages. Program marketing announcements will be accessible on the web, in newsletter, and flier formats.

**SUPPLEMENTAL INFORMATION  
REQUIRED FOR  
DEPARTMENT OF EDUCATION GRANTS**

**1. Project Director:**

Prefix: \* First Name: Middle Name: \* Last Name: Suffix:  
Mr. David Flatley

Address:

\* Street1: 600 S. Michigan Avenue  
Street2:  
\* City: Chicago  
County: Cook  
\* State: IL \* Zip / Postal Code: 60605 \* Country: USA

\* Phone Number (give area code) (312)369-8851 Fax Number (give area code) (312)369-8015

Email Address:

DFLATLEY@COLUM.EDU

**2. Applicant Experience**

Novice Applicant  Yes  No  Not applicable

**3. Human Subjects Research**

Are any research activities involving human subjects planned at any time during the proposed project period?

Yes  No

Are ALL the research activities proposed designated to be exempt from the regulations?

Yes Provide Exemption(s) #:

No Provide Assurance #, if available:

**Please attach an explanation Narrative:**

**Attachment:**

Title : CCAP.Research.Narrative  
File : C:\fakepath\CCAP.Research.Narrative.doc



**Center for Community Arts Partnerships  
Columbia College Chicago  
Arts in Education Model Development and Dissemination Grant**

<b>Nonexempt Human Subjects Research Narrative</b>
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The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago proposes to conduct the *Transforming Education through the Arts and Media* (TEAM) initiative in four Chicago Public Schools from October 2010 to September 2014, working with approximately 22-30 public school teachers and specialists, and 700 7<sup>th</sup> and 8<sup>th</sup> grade students each year. In this project, teaching artists will work with teachers to create arts integrated curriculum units using media arts and digital technology, to improve student engagement and academic performance in math, reading, writing, and the arts.

**(1) Human Subjects Involvement and Characteristics**

The human subjects involved in this study are public school teachers and 7<sup>th</sup>-8<sup>th</sup> grade students in intact classrooms who are participating in TEAM. **Teachers:** There will be approximately 22-30 teachers involved over 4 years, ranging in age from 25 to 65, in relatively good physical health. All 7<sup>th</sup> and 8<sup>th</sup> grade teachers in the four project schools will be involved, as well as arts specialists, math and reading specialists, and Lead Technology Teachers in the four project schools. **Students:** Over the course of the 4-year project period, 3 cohorts of approximately 700 7<sup>th</sup> and 8<sup>th</sup> grade students will be involved, a total of approximately 2,100 students during the project period. They will range in age from 11 to 15 years old, in relatively good physical health. The rationale for including young adults as human subjects in the proposed research is that the project will study the effects of arts integrated curriculum on young adult's academic achievement.

## **(2) Sources of Materials**

The sources of research material from human subjects are surveys, test scores, interviews, focus groups, and materials created during the project such as curriculum unit plans, art work, meeting minutes, and reports. Most material and data will be obtained specifically for research purposes; there will be some use of existing records or data, such as student test scores and student attendance data.

## **(3) Recruitment and Informed Consent**

Subjects in the study will be 7<sup>th</sup> and 8<sup>th</sup> grade teachers and students in intact classrooms that are participating in TEAM. The researchers will not recruit any subjects for the study. The procedure for gaining informed consent is as follows: a CCAP staff person who has been trained by the researchers will approach teachers during a regularly scheduled program meeting. The staff person will explain the purpose of the study and describe what teachers may be asked to do if they agree to participate, including how survey and standardized test data from their students would be used. The researcher will then allow time for potential participants to ask questions, either in the large group format or individually. After questions have been asked and answered the researcher will ask them to sign a consent form.

For students and their parents, CCAP staff who have been trained by the researchers will inform parents about the study via a letter the teachers send home with students. The letter will explain the purpose of the study and request their written consent to 1) have their student complete a survey, and 2) have the district release their child's test and demographic data (without an identification code that could be used to identify their child) to the researchers. The researcher will approach students during a program session in the classroom to obtain their consent.

CCAP will apply to the Institutional Review Board (IRB) of Columbia College Chicago and the University of Minnesota (parent institution of the project's External Evaluator) to obtain approval before beginning any data collection.

#### **(4) Potential Risks**

The potential risks to the human subjects from participation in this research study are minimal. The primary risk to adults and students is loss of confidentiality. Participation is voluntary and subjects may withdraw from the study at any time without risk of repercussions from CCAP or the researchers. Data obtained from adults and students will be kept confidential by the researchers. Only the researchers will have access to individual level data. In any written or verbal reports of the study results the researchers will not include information that might be used to identify individual adults, students, or classrooms.

#### **(5) Protection Against Risk**

Procedures from minimizing risks to confidentiality and privacy of students are as follows. Individual students will not be identified by name and the classroom teacher will distribute the surveys to ensure that each student gets the survey with the identification code the teacher has developed for them. The student data provided to the researchers by each district will use a scrambled identification number to indicate the individual student's data fields. Only the school district will have access to the formula that would be needed to match the scrambled identification number to the student's actual district identification number. In any verbal or written reports, the researchers will only include results that have been aggregated at the district level or higher. Individual subjects and schools will not be identified in any oral or written reports on the study findings. Data will be stored in a locked office and/or a password protected computer in the research center and only the researchers will have access to the data. Data in

electronic or paper format will be kept for up to one year after the completion of the final report for the study. Data will be stored in locked files and/or password protected computers in the locked research center office.

#### **(6) Importance of the Knowledge to be Gained**

The knowledge gained through the proposed research will be valuable in contributing to the field of education, showing the impact of arts education in improving student engagement and academic performance. In particular, there is little current research on the impact of media arts integrated curriculum; this will be useful since there is an increasing recognition of the need for students to bridge the digital divide and gain technological and media literacy skills as essential 21<sup>st</sup> century workforce skills. The risks to subjects are reasonable in relation to the anticipated benefits to subjects: teachers will gain capacity to integrate media arts into other content areas, thus improving the depth and range of their teaching skills, and students will gain skills in media arts and media literacy, thus increasing their facility with technology, engagement with curriculum, academic achievement, and preparedness for college and careers.

#### **(7) Collaborating Sites**

Research involving human subjects will primarily take place at the four project schools: most professional development sessions for teachers and implementation of curriculum units for students will take place at the schools.

# Project Narrative

## Abstract Narrative

**The project abstract should not exceed two double spaced pages and should include a concise description of the following information:**

- a.) Project objectives and activities,**
- ?b). Applicable priorities**
- c). Proposed project outcomes**
- d). Number of participants to be served**
- e). Number and location of proposed sites**

Attachment 1:

Title: **CCAP.Project.Abstract** Pages: **0** Uploaded File: **CCAP.Project.Abstract.doc**

**Center for Community Arts Partnerships (CCAP) at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

<b>Project Abstract</b>
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The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago, in partnership with Chicago Public Schools, will implement the *Transforming Education through the Arts and Media* Initiative, or TEAM. TEAM is a research-based arts integration program that will effectively integrate and strengthen standards-based arts education into the core elementary and middle school curriculum, and improve the academic performance of at-risk students, especially in reading and mathematics. TEAM will address the **absolute and competitive preference priorities and invitational priorities 1, 2, 3, and 5**, and will use an effective management structure based on CCAP’s previously developed prototype, the Arts Integration Mentorship Project (Project AIM) model, created in 2003. TEAM offers an **innovative approach** to arts integration by focusing on integration of **digital technology and media arts** into other content areas to increase student achievement in the arts, math, reading, and writing. TEAM addresses the need for today’s students to bridge the digital divide and develop essential 21<sup>st</sup> century skills such as creativity, innovation, critical thinking, problem solving, communication and collaboration. TEAM builds upon CCAP’s 10-year history of arts integration programming and is a model that will expand, document, evaluate, and disseminate innovative research-based practices in media arts integration throughout the nation. TEAM will provide professional development for teachers and teaching artists, and 10-14 week arts integrated curriculum units in 7<sup>th</sup> and 8<sup>th</sup> grade classrooms in four public schools that are part of the Chicago Public Schools’ Technology Magnet Cluster Program. The project will follow three cohorts of approximately 350 students over four years: 7<sup>th</sup> grade only in year 1, 7<sup>th</sup> and 8<sup>th</sup> grades in years 2 and 3, and 8<sup>th</sup> grade only in year 4. All participating students will thus receive arts integrated instruction in both their 7<sup>th</sup> and 8<sup>th</sup> grades; improvements in achievement after their second year will be compared to improvements in their first year. Over 4 years, TEAM will serve

22 classroom teachers, 10 art, math and technology specialists, 16 teaching artists and assistants, and 1,050 public school students.

TEAM's objectives and outcomes are: **1) To create a partnership infrastructure that accesses the resources of Columbia College Chicago, an arts and media college, for sustained improvement in K-12 teaching and learning.** By September 2014, Steering Committees composed of school administrators, teachers, teaching artists, and CCAP staff will have been established at each school, and meet quarterly; and the number of Columbia College faculty and students working as teaching artists and assistants will have increased by 50% each year from a baseline established the first year. **2) To increase the capacity of public school teachers to deliver instruction that integrates the arts and technology across language arts, math and other content areas in alignment with state and national standards.** By September 2014, 100% of 22 project teachers will have participated in professional development sessions; 90% of teachers will demonstrate how they have integrated media arts and technology into their curricula; 90% of teachers will have increased professional skills that enable them to collaborate with teaching artists; 90% of teachers will have increased their capacity to continue integrated arts instruction in their classrooms. **3) To increase student engagement and academic achievement in reading, writing, math and the arts through inquiry-based learning that integrates the arts and technology.** By the end of each year, at least 80% of project students will have made significant gains (at .05 level) in reading, mathematics and writing Illinois Student Achievement Test scores; at least 80% of students who are English Language Learners will have made significant gains in reading, mathematics and writing ISAT scores; at least 80% of students will have improved motivation and engagement in learning; at least 80% of students will have increased skills and understanding in media arts and media literacy; the percent of project students with daily attendance rates of 75% or above will be at least 10 percentage points higher than the percent of matched comparison students; at least 80% of students will document and share their work through portfolios, performances and exhibits.

# Project Narrative

## **Absolute Priority:**

**This priority is from the notice of final priority, requirements, and definitions for this program, published in the Federal Register on March 30, 2005 (70 FR 16234). For FY 2010 and any subsequent year in which we make awards from the list of unfunded applicants from this competition, this priority is an absolute priority. Under 34 CFR 75.105(c)(3) we consider only applications that meet this priority.**

## **This priority is:**

**This priority supports projects that enhance, expand, document, evaluate, and disseminate innovative, cohesive models that are based on research and have demonstrated their effectiveness in (1) integrating standards-based arts education into the core elementary or middle school curriculum, (2) strengthening standards-based arts instruction in the elementary or middle school grades, and (3) improving the academic performance of students in elementary or middle school grades, including their skills in creating, performing, and responding to the arts.**

**In order to meet this priority, an applicant must demonstrate that the model project for which it seeks funding (1) serves only elementary school or middle school grades, or both, and (2) is linked to State and national standards intended to enable all students to meet challenging expectations and to improve student and school performance.**

**Note: National standards refer to the arts standards developed by the Consortium of National Arts Education Association. The standards outline what students should know and be able to do in the arts. These are not Department standards.**

## Attachment 1:

Title: CCAP.Absolute.Priority Pages: 0 Uploaded File: CCAP.Absolute.Priority.doc

**Center for Community Arts Partnerships at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

<b>Absolute Priority</b>
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The *Transforming Education through the Arts and Media (TEAM)* initiative, a partnership led by the Center for Community Arts Partnerships (CCAP) at Columbia College Chicago in conjunction with Chicago Public Schools, will implement a research-based model for arts integrated instruction in 7<sup>th</sup> and 8<sup>th</sup> grade classrooms at four public schools in Chicago, demonstrating an effective model that enhances, expands, documents, evaluates, and disseminates an innovative, cohesive model. Standards-based arts instruction in media arts and digital technology will be provided in four public school sites: Gray, Haines, May, and Whitney. The TEAM initiative is likely to be effective because its management structure is based on CCAP’s previously developed prototype of the Arts Integration Mentorship (Project AIM) model implemented from 2003-2010, involving eight Chicago Public Schools and two Evanston schools at the elementary, middle and high school level. TEAM is linked to state and national standards and stands as an effective model for arts integration that translates the dance, drama, music, media and visual arts into standards-based education programs. Through TEAM, students will be instructed in creating, performing, and responding to the arts, with a particular focus on media arts and digital technology. Educators will work with curricular intention to merge learning in the arts with learning in core academic areas, improving the academic achievement of at-risk students.

This project meets the absolute priority of the Arts in Education Model Development and Dissemination Program in (1) integrating standards-based arts education into the core elementary or middle school curriculum – the TEAM initiative will focus on integrating media arts into the

core middle school curriculum; (2) strengthening standards-based arts instruction in the elementary or middle school grades – the TEAM initiative will focus on strengthening media arts instruction in middle school grades; and (3) improving the academic performance of students in elementary or middle school grades, including their skills in creating, performing, and responding to the arts – the TEAM initiative will focus on improving the academic performance of middle school students, including their skills in creating, performing and responding to media arts. In addition, the project demonstrates that it (1) serves only elementary school or middle school grades, or both – the TEAM initiative serves 7<sup>th</sup> and 8<sup>th</sup> grades; and (2) is linked to State and national standards intended to enable all students to meet challenging expectations and to improve student and school performance – the TEAM initiative offers arts integrated curriculum that is linked to state and national standards in the arts, math, and language arts.

# Project Narrative

**This section should be attached as a single document to the Project Narrative Attachment Form in accordance with the instructions found on <http://e-grants.ed.gov> and should be organized in the following manner and include the following parts in order to expedite the review process.**

**Ensure that you only attach the Education approved file types detailed in the Federal Register application notice (.doc, .pdf or .rtf). If using Word 2007, save your file to an earlier version of Word before uploading. Also, do not upload any password-protected files to your application. When attaching files, applicants should limit the size of their file names. Lengthy file names could result in difficulties with opening and processing your application. We recommend your file names be less than 50 characters.**

**Table of Contents -The Table of Contents shows where and how the important sections of your proposal are organized and should not exceed one double spaced page.**

## **Application Narrative**

**The application narrative responds to the selection criteria found in this application package and should follow the order of the selection criteria. We encourage applicants to limit this section of the application to the equivalent of no more than 50 pages and adhere to the application guidelines.**

Attachment 1:

Title: **CCAP.Project.Narrative** Pages: **0** Uploaded File: **CCAP.Project.Narrative.pdf**

**Center for Community Arts Partnerships (CCAP) at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

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## SECTION 1: NEED FOR PROJECT

### **(a) The extent to which the proposed project will provide services or otherwise address the needs of students at risk of educational failure.**

**Introduction and Overview of the Project:** The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago, in partnership with Chicago Public Schools, will implement the *Transforming Education through the Arts and Media* Initiative, or TEAM. TEAM is a research-based, arts integration program that will effectively integrate and strengthen standards-based arts education into the core elementary and middle school curriculum, and improve the academic performance of at-risk students, especially in reading and mathematics. TEAM will integrate high quality arts instruction in media arts, music, dance, theater, and visual arts into other academic/content areas, and will be linked to state and national standards in the arts, math, language arts, and technology (see Section 3b). TEAM offers an innovative approach to arts integration by focusing on *integration of digital technology and media arts* into other content areas to increase student achievement in the arts, math, reading, and writing. TEAM addresses the need for today's students to bridge the digital divide and develop essential 21<sup>st</sup> century skills such as creativity and innovation skills, critical thinking and problem solving skills, and communication and collaboration skills (Partnership for 21<sup>st</sup> Century Skills, 2008). TEAM will focus on middle school 7<sup>th</sup> and 8<sup>th</sup> grades, which have been shown to be critical for dropout prevention (Kennelly and Monrad, 2007; Wells, 1989). TEAM builds upon CCAP's 10-year history of arts integration programming in public schools and is an arts education model that will enhance, expand, document, evaluate, and disseminate innovative research-based practices in technology-based arts integration throughout the nation. TEAM will be offered in four public schools that are part of the Chicago Public Schools' Technology Magnet Cluster Program; all

four schools serve 87% or more low-income students. Over four years, TEAM will directly serve 22 classroom teachers, 10 art/math/technology specialists, 16 teaching artists/artist assistants, and 1,050 public school students, and indirectly serve approximately 100 additional classroom teachers and 3,000 public school students.

**Addressing the Needs of At-Risk Students:** TEAM will serve four Chicago Public Schools (CPS) K-8 elementary schools that are part of the Technology Magnet Cluster Program, administered by the CPS Office of Academic Enhancement. The four schools serve distinct neighborhoods in Chicago: Gray Elementary School (Northwest), Haines Elementary School (Chinatown), May Community Academy (Austin), and Whitney Elementary School (Little Village). Students attending the four project schools are at high risk for educational failure, based on factors relating to their demographics and current achievement: 1) low-income status; 2) low student academic performance; 3) limited English proficiency; 4) lack of student engagement; and 5) lack of technology skills.

**TABLE 1. DEMOGRAPHIC OVERVIEW OF THE AREA TO BE SERVED<sup>1</sup>**

<b>School Served</b>	<b># of Youth</b>	<b>Attendance Rate</b>	<b>Racial/Ethnic Background</b>	<b>Low Income</b>	<b>Limited English</b>	<b>Mobility Rate</b>	<b>% Meet or Exceed ISAT Standards<sup>2</sup></b>
Gray	1,257	95.3%	18.3% White 3.2% African Am. 74.9% Latino	87.4%	28.4%	12.9%	74.1% Reading 84.0% Math

<sup>1</sup> Statistics gathered from the Illinois State Board of Education *School Profiles Report 2009*, retrieved February 25, 2010 from <http://webprod.isbe.net/ereportcard/publicsite/getProfileSearchCriteria.aspx>.

<sup>2</sup> ISAT scores for all grades combined retrieved February 25, 2010 from the Chicago Public Schools' Office of Research, Evaluation and Accountability <https://research.cps.k12.il.us/cps/accountweb/Reports/allschools.hLAT>.

			3.3% Asian 0.3% Native Am.				
Haines	733	98.3%	0.7% White 8.5% African Am. 0.7% Latino 90.2% Asian	95.0%	28.2%	6.9%	71.5% Reading 91.3% Math
May	599	92.4%	98.8% African Am. 1.2% Latino	92.3%	0.2%	32.7%	49.0% Reading 45.6% Math
Whitney	1,095	95.4%	0.5% White 0.2% Afr. Am. 99.4% Latino	96.8%	36.5%	9.7%	58.7% Reading 70.1% Math
<b>Total</b>	<b>3,684</b>						

**1) Low-Income Status:** The student populations in the TEAM project schools are from 87% to 97% low-income, which research shows correlates with low academic achievement (Harris, 2006; Petrilli et al., 2006). Interviews with staff at Chicago schools reveal that low-income families also have limited access to the arts and technology in their communities and limited financial resources to seek out enrichment opportunities for their children. TEAM will provide arts integration curriculum to students from low-income backgrounds, connecting them to academic opportunities and cultural resources that otherwise would not be available to them. TEAM will train classroom teachers and build their capacity in creating arts and technology integrated curriculum that can be implemented even after artist residencies have ended.

**2) Low Student Academic Performance:** Table 1 demonstrates that students at May and Whitney are performing well below grade level in core academic subjects on the Illinois

Standards Achievement Test (ISAT). May is not making Adequate Yearly Progress (AYP) in both reading and math, and Whitney in reading. While students at Gray and Haines have good ISAT scores overall, the schools' limited English proficient students and special education students are not making AYP. At all schools, fewer than half of 6<sup>th</sup> and 7<sup>th</sup> graders are meeting or exceeding state standards in writing. Because of low academic performance, all project schools have been identified for school improvement under Section 1116 of the Elementary and Secondary Education Act. TEAM will work to improve student academic performance in the arts, reading, writing, and mathematics through technology-based arts integration curriculum. Teachers in previous CCAP arts integration projects report that their students make significant gains in vocabulary skills, most notably with art activities that involve writing. The development of these skills also results in improved academic performance across the curriculum.

**3) Limited English Proficiency:** Gray, Haines, and Whitney have between 28% to 36% students who are Limited English Proficient (LEP). Learning to effectively communicate curricular concepts through the arts and technology, students with limited English can have greater access to a variety of tools to demonstrate their learning across all areas of the curriculum, including math, reading, writing, social studies, and science.

**4) Lack of Student Engagement:** A CPS Student Connection Survey in 2009 showed that a range of 73% of students at Gray to 87% at May rated their classes as Low Adequate or Needs Improvement, or “often boring, unchallenging, and irrelevant,” which leads to low motivation and engagement in the classroom.<sup>3</sup> To increase student engagement, TEAM will provide technology-based arts integrated instruction once weekly for 10-14 consecutive weeks in each classroom to provide more meaningful project-based learning, with the support of teaching

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<sup>3</sup> Results by school are available from Chicago Public Schools' Office of Research, Evaluation and Accountability website at <https://research.cps.k12.il.us/resweb/PageServlet?page=schoolprofile&class=profile.SchoolProfile>.

artists serving as role models for students and the classroom teacher/artist team modeling cooperative teaching and learning, CCAP's experience shows that arts integrated curriculum in the classroom engages students, allows them to make personal connections to the curriculum, and leads to improvement in classroom behavior.

**5) *Lack of Technology Skills:*** Many CPS students from low-income families lack exposure to current technology and/or have inconsistent access to the Internet at school and home. This digital inequity leaves students at risk of failing to develop the digital technology skills needed to succeed in postsecondary education and the workplace, and function in society with 21<sup>st</sup> century skills. Even when technology is integrated into learning, schools serving low-income students tend to use technology for more traditional memory-based and remedial activities (e.g. direct instruction, “skill and drill” units), while schools serving higher income students are more likely to focus on activities that stress the qualities of effective communication and self-expression in writing, and the representation and construction of learning (Anderson & Ronnkvist, 1999; Watson, 2005). For example, the average CPS student may only utilize technology at school anywhere from once or twice a month to once or twice a semester, and the majority of this time is spent working on low-level cognitive activities such as word processing (Hart, Allensworth, Lauen, & Gladden, 2002). The TEAM initiative will offer technology-based arts integration curricula that require higher order thinking skills, using media arts such as film, radio, television, audio, graphic design, website design, and game design. The four project schools are part of a 1:1 computing initiative where every 7<sup>th</sup> and 8<sup>th</sup> grade student will receive a personal laptop for use at school and at home. This will transform classrooms into interactive 21<sup>st</sup> century learning labs that require more highly trained teachers to effectively make use of the teaching and learning opportunities through rigorous and innovative multi-faceted curricula. Audience response systems, scientific probeware, digital cameras, and other peripheral

technologies will be used in conjunction with the laptops to create fully integrated digital learning environments that embody essential design principles for effective learning as identified by researchers of cognitive learning processes (Bransford, Brown & Cocking, 2000; Dunleavy, Dextert & Henecket, 2007). TEAM will capitalize on these technology resources to offer technology-based arts integration curriculum to deepen the teachers' understanding of cross-disciplinary opportunities for student learning.

**(b) The extent to which specific gaps or weaknesses in services, infrastructure, or opportunities have been identified and will be addressed by the proposed project, including the nature and magnitude of those gaps or weaknesses.**

TEAM proposes to address the following gaps in attempts to integrate the arts into the curriculum: *1) Lack of Training in Arts Education:* CCAP interviews with CPS teachers reveal that they lack the resources and knowledge to integrate the arts into their classrooms, and are typically not trained in arts integration methods that could aid students in deepening their understanding of basic subject areas. In the project schools, there has been no systematic instruction to build capacity among classroom teachers and arts and technology specialists in integrating the arts into general curriculum. Due to rapidly changing options in technology, both art specialists and non-arts teachers often lack skills, pedagogy and methodologies in media arts and technology-based arts (defined here as film, digital photography, audio, and graphic design) and therefore are unable to integrate these media in non-arts curricula. TEAM will increase teachers' skills in arts integration and media arts by providing professional development in multiple formats: on-going learning communities, teacher institute days, whole-school staff development workshops, summer curriculum planning, coached planning meetings, and teacher/artist team taught arts integrated units. These 10-14 week classroom residencies ensure that the methods provided in professional development are applied to the classroom. Research

shows that in order for 1:1 computing environments to be successful, participating teachers need to be involved in the development of program activities and encouraged to provide input (Donovan, Hartley & Strudler, 2007; Tyack & Cuban, 2000). The formation of an on-going learning community of all participating teachers and teaching artists will provide regular opportunities for reflection and evaluation. In addition, CPS will support this effort by developing a website that includes a resource bank of lesson plans and documentation to provide teachers with access to materials and supports that can directly influence their instruction.

**2) *Lack of Systems for Connecting to Community Arts Resources:*** The Chicago Public Schools district has extremely limited resources for arts education and lacks a centralized system for recruiting and evaluating teaching artists to work in classrooms (Donaldson & Pearsall, 2002). Individual schools also lack the resources to recruit, screen, assess, and train teaching artists for working in schools or partnering with teachers. To address this need, the TEAM initiative will create a sustainable partnership infrastructure between project schools, CPS Office of Academic Enhancement, and CCAP. As an arm of Columbia College Chicago, the nation's largest arts, media and communications college, CCAP can draw on a wide network of experienced professional teaching artists in all disciplines, especially media arts. The College's School of Media Arts departments include Audio Arts & Acoustics; Photography; Film & Video; Interactive Arts and Media; Journalism; Marketing Communication; Radio; and Television.

**3) *Lack of Positive Role Models and Mentors:*** Currently, there is no systematic way in which teachers and students in TEAM project schools can be exposed to a wide range of positive arts role models and mentors beyond the one arts specialist in each school. TEAM provides a multi-dimensional approach to mentorship, providing opportunities for mentorship to teachers, artists, and students. Artists provide mentorship for classroom teachers in creating project-based units of study organized around inquiry, conceptual frameworks, and arts-integrated learning.

Learning communities create an ongoing interchange among experienced peers, artists, and teachers. Peer-to-peer support in the development of curriculum across subject areas has been found to more complex teaching and learning (Lindsley, 2006).

**4) *Lack of Student Assessment in the Arts:*** CCAP interviews with classroom teachers indicate that they have no comprehensive system for assessing student performance in the arts, especially in the relatively new and quickly changing media arts field for which there are no national standards. Through TEAM, teachers will work with artists, CCAP staff, and external evaluators to develop and use a wide range of student assessments as part of their professional development training. These include: student focus groups, student portfolios, pre-post examples of student writing, math and artwork, and observation checklists and rubrics that clearly define criteria for high-quality teaching and learning. The use of multiple assessment strategies will provide a more accurate account of the successes and struggles, leading to the growth and refinement of the arts strategies and processes being documented.

## SECTION 2: PROJECT SIGNIFICANCE

**The likely utility of the products (such as information, materials, processes, or techniques) that will result from the proposed project, including the potential for their being used effectively in a variety of other settings.**

**Likely Utility of Products:** Through TEAM, a variety of products documenting both the teaching process as well as the artifacts of student learning will be created that can be effectively utilized by educators in other settings. **(1) *Program templates*** that support the development of Partnership Infrastructures, articulate processes for creating arts integrated curricula, and outline the evaluation of these components will be created. These templates will provide useful information for the replication and refinement of the program as it is used in a variety of

educational settings. **(2) A handbook of sample curriculum units** will share the parallel processes and techniques central to the delivery of arts integrated instruction aligned with national and state standards. This curriculum will be specifically honed to translate the learning of the arts through technology with the core content areas of reading and mathematics, and will be based on the CCAP's Project AIM Learning Spiral methodology as outlined in CCAP's publication *AIMprint: New Relationships in the Arts and Learning* (Lichtenstein and Weiss, 2008). **(3) Program documentation** will include video, audio and journaling by students, teachers, and teaching artists in the planning, implementation, exhibition and reflection phases of the program. These will document and display the changing nature of teaching and learning to provide a foundation for continued professional development and curriculum development that teachers and artists in other settings will be able to replicate. **(4) Documentation of student work** will concretely display students' learning and growth. An annual showcase of work completed at the four schools will include student photography, films, videos, websites, games, anthologies of writing and visual art, photo/video of student live performances, and other technology-based products. **(4) A project evaluation report** will provide a summary of the project's outcomes, evaluation procedures, and assessment tools, including surveys, focus group formats, observation instruments, and student assessment rubrics. This report will provide useful information on program delivery as well as evaluation procedures that can be used in other settings.

**Potential for Being Used Effectively in Other Settings:** TEAM will use a number of methods to disseminate information, materials, and products to improve arts integrated instruction. **(1) Website Publishing:** Both the CPS website and CCAP website will publish the products above, which will provide an accessible starting point for adoption for teachers in CPS and other school districts. **(2) Professional Development:** Project materials will be presented at professional development workshops, curriculum fairs and state and national conferences for

educators. TEAM methodologies will be introduced to varied settings, such as museums and cultural institutions; suburban, urban, and rural school settings; and Columbia College Chicago's School of Liberal Arts and Sciences, where a teaching artists' certification program is currently under consideration. **(3) Publications for Dissemination:** CCAP's most recent publication, *AIMprint: New Relationships in Arts and Learning* will be disseminated as a guide to curriculum development and arts partnership building. Teachers, artists and CCAP staff will also publish articles in journals in the field, such as *The Teaching Artist Journal*, *Harvard Education Letter*, *Edutopia* and *Educational Leadership*. **(4) Conference Presentations:** CCAP staff, teachers and artists will present the TEAM model and documentation at conferences such as those led by the Association for Supervision and Curriculum Development, National Association of Media Arts (NAMAC), Americans for the Arts, Illinois State Board of Education, Arts Schools Network, and the Arts Education Partnership. **(5) Technical Assistance to Support Replication:** CCAP will provide training and technical assistance to districts, schools, institutions of higher education and other non-profit organizations that want to replicate all or part of the TEAM model, including leading professional development sessions for teachers, school administrators, and teaching artists, and consulting on implementation of the collaborative partnership model.

These products have high potential for being used effectively in a variety of other settings because together they create a full detailed outline of program planning, implementation, and evaluation. In addition to explanations of program guidelines and curriculum design, the materials also include sample curriculum units to provide concrete examples. Documentation shows how the program works from all participants' point of view: teachers, staff, students, and artists. By using a variety of formats including both print materials and audiovisual aids, the products will reach people with varied learning styles. Because this project is designed to create curriculum in collaboration with teachers, who are familiar with the demographic and

educational challenges faced by their students, this project can be replicated by schools and teachers working with a wide range of student populations.

### SECTION 3: QUALITY OF THE PROJECT DESIGN

#### **(a) The extent to which the design of the proposed project reflects up-to-date knowledge from research and effective practices.**

The project's design is supported by up-to-date knowledge from research and effective practice in its various components. **(1) Collaborative Partnership Approach to Arts Integration:** TEAM's collaborative approach is based on evidence that people working in groups stimulate greater innovative thought (Hart, 1995). The sustainable partnership infrastructure developed through CCAP's Project AIM model of site-based Steering Committees and Learning Communities allows all partners to work towards shared goals, create shared leadership, and assume a shared sense of ownership. Through the development of **teacher-artist-student** partnerships, TEAM provides a multi-faceted approach to mentorship, thereby providing the most effective arts integrated experience for all participants. Partnerships between schools and community-based arts education providers may have been spurred by funding cuts for the arts in public schools, but have since been found to be beneficial for improving schools, improving the quality of learning in the arts, and improving students' overall academic performance (Dreeszen, Aprill & Deasy, 1999; Remer, 1996).

**(2) Strategies for Effective Professional Development:** The basis of TEAM's approach to professional development is through Learning Communities established at each school. Referring to a professional community of teachers who come together to reflect upon and improve their teaching practice, this structure has been shown to be effective in enhancing teachers' effectiveness, creating a shared sense of responsibility for students' success, increasing

teachers' satisfaction and morale, contributing to greater likelihood of systemic change, and ultimately impacting student achievement (McLaughlin & Talbert, 2006; Hord, 1997; Southwest Educational Development Laboratory, 1997). To build a professional learning community, teacher teams need the opportunity to meet regularly to learn, plan, and reflect on their teaching and students' learning, with a special focus on looking at student work (Arts Education Partnership, 2005). The TEAM initiative takes a school-based coaching approach that involves experts in a particular subject area working with small groups of teachers to improve classroom practice, and ultimately, student achievement (Tomlinson, Brimijoin & Narvaez, 2008).

In addition to the Learning Communities, specific professional development offerings provided by TEAM will adhere to principles for high quality professional development set out by the U.S. Department of Education (1994), such as reflecting best available research and practice in teaching, learning and leadership; enabling teachers to develop further expertise in subject content, teaching strategies, and technology; promoting continuous inquiry and improvement; and involving collaborative planning. Research on Chicago school improvement has shown that high quality professional development in the context of a supportive professional community is closely linked to improvements in student achievement in reading and math (Bryk et al., 2010).

**(3) Research-Based Arts Integrated Curriculum Units:** Researchers have found significant correlations between arts education and student achievement. An analysis of data from the National Educational Longitudinal Study shows that students with high levels of arts participation (measured by classes and extra-curricular activities) performed better than their peers across a wide range of achievement variables (Catterall, Chapleau, and Iwanaga, 1999). Other researchers have found similar correlations between arts involvement and student achievement (Rabkin & Redmond, 2004; Center for Arts Education, 2010). Research on arts integration in particular shows a positive impact on students, teachers and schools (Burnaford,

Brown, Doherty & McLaughlin, 2007). Students and schools receiving arts integrated curriculum have been found to increase test scores, with scores increasing for every additional unit of arts integrated curriculum used (Catterall and Waldorf, 1999; Ingram and Seashore, 2003). Learning in and through the arts also increases student engagement and investment in their own learning, which is critical to students deciding to stay in school and pursue higher education. One national sample indicates that youth who participate in arts programs for an average of 7-10 hours a week for 32-40 weeks a year are four times as likely to win an award for academic achievement, four times more likely to participate in a math and science fair, and three times more likely to win an award for school attendance (Heath, 1998).

The curricular approach used in the TEAM initiative is based on CCAP's tested Project AIM Learning Spiral (Lichtenstein and Weiss, 2008). The Learning Spiral is the visual depiction of an arts integration pedagogical model which engages teachers, artists, and students in asking inquiry questions that, together with overarching *big ideas*, are driving forces in effective arts integration. In the Learning Spiral, reminiscent of Bruner's spiral curriculum (1960), learning occurs through immersion in doing, making, and sharing that in turn engenders new intentions for teaching and learning on the part of all (Burnaford, 2007). The spiral includes the following components: (1) Discover new intentions for teaching and learning, (2) Create a safe community for learners, (3) Learn in the language of the arts, (4) Immerse in the *big ideas* through art making, (5) Revise and share, (6) Perform and exhibit, (7) Reflect and assess, and (8) Discover new intentions for teaching and learning (Lichtenstein and Weiss, 2008).

**(4) Approach to Learning 21<sup>st</sup> Century Skills through Technology:** Business leaders and educators agree that reading, writing and mathematics are no longer sufficient workforce skills. Today's knowledge-based economy also requires skills in problem solving, analysis, and synthesis; strong communication and interpersonal skills; flexibility, creativity, and innovation;

and teamwork and collaboration (Partnership for 21<sup>st</sup> Century Skills, 2008; National Center on Education and the Economy, 2006). Research has amply documented how arts education in general, and arts integration in particular, builds those skills and traits in students (Eisner, 2002; Burnaford, Aprill & Weiss, 2001; NGA Center for Best Practices, 2002). Arts integration curriculum using technology and media arts such as film, video, radio, photography, and website design not only hones these skills particularly well, but cultivates media literacy, which is itself a 21<sup>st</sup> century skill (Partnership for 21<sup>st</sup> Century Skills, 2009). Media literacy, commonly defined as the ability to access, analyze, critically evaluate and produce media in a variety of forms, includes the ability to both analyze and create media. In a rapidly changing technological environment where the variety of media is proliferating and the ability to create media is increasingly more accessible, educators are recognizing the need to incorporate media literacy into all students' education (Schwarz & Brown, 2005). TEAM's focus on arts integration through media arts thus provides a comprehensive approach to developing 21<sup>st</sup> century skills.

**(5) Connection to Higher Education:** Research demonstrates the mutual benefits of partnerships between K-12 and higher education, which ultimately result in benefits to students (Polin & Rich, 2007). One study describe some of the outcomes as recognition of a K-20 teaching professional continuum, understanding and appreciation of educational research, implementation of common practices, decreased isolation from peers, and increased focus on student learning (Landel & Ohana, 2006). In general, K-12 schools benefit from increased access to resources, curriculum, professional development opportunities, research, instructional guidance, and expertise; and post-secondary institutions benefit from access to learning opportunities for undergraduate and graduate students, pre-service teacher training, teaching artist training, research opportunities, and community engagement. By bringing together Chicago Public Schools with Columbia College Chicago, the nation's largest arts, media and

communications college, the TEAM initiative magnifies the impact of arts integration practice.

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

TEAM is comprehensive in its effort to improve teaching and learning. It utilizes a tested research-based method for arts integrated inquiry-based curriculum units that is aligned rigorous academic standards, a multi-faceted professional development design, the establishment of Steering Committees to ensure sustainable partnership infrastructure, and deep engagement with a nationally recognized arts and media college that enhances the resources and expertise available for the project. The TEAM initiative will work with 7<sup>th</sup> and 8<sup>th</sup> grade classrooms in the four project schools, creating a stronger impact among teachers and students by exposing all students in these two critical middle school years to arts-integrated curriculum. TEAM will work with the same group of approximately 22 teachers over the four years of the project; three cohorts of approximately 350 students will receive arts integrated instruction in both their 7<sup>th</sup> and 8<sup>th</sup> grades, for a total of approximately 1,050 students. The three objectives of the project are:

- 1. To create a partnership infrastructure that accesses the resources of Columbia College Chicago, an arts and media college, for sustained improvement in K-12 education.*
- 2. To increase the capacity of public school teachers to deliver instruction that integrates the arts and technology across language arts, math and other content areas in alignment with state and national standards.*
- 3. To increase student engagement and academic achievement in reading, writing, math and the arts through inquiry-based learning that integrates the arts and technology.*

The major activities that will support the implementation of these objectives are:

**Creation of Sustainable Partnership Infrastructure:** A network of partnership components will oversee project activities in close communication with each other. The ***Project***

**Management Team** will serve as the project leadership group, composed of staff from CCAP and CPS Office of Academic Enhancement. The Project Management Team will meet quarterly to establish project components, monitor project activities and budget, and modify the project plan as needed based on ongoing formative assessment measures. **Steering Committees** will be established at each school, consisting of school administrators, lead teachers, CCAP project staff, and staff from the CPS Office of Academic Enhancement. Steering Committees will meet quarterly to oversee the implementation of project activities in each school. The establishment of Steering Committees is an important outcome to sustaining the project and its methodologies, and will assist TEAM in addressing individual school goals and community needs. **Learning Communities** will also be established at each school, consisting of teachers, the technology, arts and reading specialists, Columbia College teaching artists, and CCAP staff. The peer mentorship relationships that develop through the infrastructure of Learning Communities are integral to the success of the initiative. Learning Communities will plan, monitor, and reflect upon the initiative, its ongoing progress in each classroom and at the school, theoretical and practical concerns of the work, and improve the participants' knowledge and skills through dialogue and reflective practice. Learning Communities will make use of technology in their communication and collaboration, such as online discussion forums, web conferencing, online content sharing of unit plans, video clips, websites etc., and wikis for collaborative writing.

**Selection and Professional Development of Teachers:** All 7<sup>th</sup> and 8<sup>th</sup> grade teachers at each of the four project schools will participate in the program, a total of 22 teachers. Between 8 to 10 additional teachers who are Lead Technology Teachers, art specialists, reading specialists, and math specialists will also participate in the program. Since these specialists serve all grades, they will be instrumental in building arts integration capacity for the entire school. In the first year of the grant, teachers will take a baseline assessment of skills in technology and arts

integration which will be used to plan professional development offerings. The Professional Development component is designed to provide an understanding of arts integration practice and develop learning communities among artists, teachers, and staff to share curricula, assessment and teaching strategies. Training in technology skills will also be a focus of professional development presented by CPS staff and consultants. With this combination, teachers will receive a strong foundation in: gaining specific media arts skills; connecting media arts and technology to state and national standards in the arts, language arts, and math; and assessing student learning in the arts, reading, writing, and math. An annual two-day summer institute for all project teachers and artists will kick-off the arts integration training and curriculum planning each school year. Four workshops will be provided during the school year, focusing on themes that correlate to curriculum currently mandated for the CPS 7<sup>th</sup> and 8<sup>th</sup> grade levels; use of technology and software such as Photoshop and imovie; creation of arts integrated units using media arts; inquiry-based and project-based learning; documentation strategies; and technology as a tool for formative and summative assessments. Teachers will receive follow-up support through coaching, observations, and reflection sessions. Arts integration will also be included in at least one whole-school workshop at each school, disseminating information to non-project teachers. Public school teachers who participate in the professional development workshops and institutes will receive certified professional development units (CPDUs) to document that the teachers have acquired professional expertise consistent with state and national standards. CCAP is a certified Illinois CPDU provider.

**Selection and Professional Development of Teaching Artists:** Teaching artists for the project will be recruited from Columbia College Chicago's full-time faculty, adjunct faculty, and graduate students in the School of Media Arts and the School of Fine and Performing Arts. Project teaching artists will have expertise in media arts and other technology-based arts,

including film, video, television, radio, audio, photography, graphic design, interactive arts, game design, and web development. Teaching artists in dance, theater, music and visual arts may also be invited to work in collaboration with media artists. Each year, 8 teaching artists will partner with classroom teachers with an additional 8-10 Columbia College undergraduate and graduate students serving as teaching assistants and aides through internships and service-learning opportunities. Teaching artists and assistants will present and participate in the professional development offerings for teachers, and also receive separate training and support in partnering in the classroom, understanding reading/writing/math standards, working with middle school adolescents, and other topics. Drawing on Project AIM's tested model of a Teaching Artist Cadre, teaching artists will come together monthly as a Learning Community during the school year to share ideas, reflect on their progress, and provide feedback to CCAP project staff.

**Creation and Implementation of Arts Integrated Curricular Units:** Each year, project staff will pair teachers and artists to partner together to create an arts integrated curriculum unit in 7<sup>th</sup> and 8<sup>th</sup> grade classrooms. The initiative will explore how the integration of media and digital arts into other content areas can increase achievement in the arts, math, reading, and writing, as well as develop essential 21<sup>st</sup> century skills such as creativity and innovation skills, critical thinking and problem solving skills, and communication and collaboration skills. The project will follow three cohorts of students over four years: 7<sup>th</sup> grade only in year 1, 7<sup>th</sup> and 8<sup>th</sup> grades in years 2 and 3, and 8<sup>th</sup> grade only in year 4. All participating students will thus receive arts integrated instruction in both their 7<sup>th</sup> and 8<sup>th</sup> grades; improvements in achievement after their second year will be compared to improvements in their first year. Teachers and artists will co-teach the unit in a classroom weekly for a 90 minute class over 10-14 weeks. Each year, teachers, artists and curricular specialists will develop *big ideas in the arts*, a generative, overarching concept that will serve to bridge content goals, achievement standards and creative

processes across the domains of arts, language arts, mathematics and technology.

A common curriculum framework will be used as a template for planning curriculum units. In each unit, students will: **(1) Increase media literacy:** Students will analyze the cultural and historical context, purpose, and methods utilized in specific works of film, video, photography, and digital media, and hone their skills in critical analysis by learning to identify point of view, persuasion, editing techniques, implied values, and social and political consequences of media. **(2) Gain understanding and appreciation of media art forms:** Students will learn to distinguish and appreciate the technical and aesthetic qualities of various media art forms. **(3) Acquire skills in media arts production:** Professionals in the media arts field will instruct students in creating and editing film, video, photography, radio, journalism, music production, and/or digital media. Students will learn skills such as scriptwriting and story development, character construction, cinematography, digital editing, digital photography, writing, and graphic design; and technology and software such as Photoshop, Dreamweaver, Final Cut Pro and Soundbooth. Residencies may focus on one genre, such as film (for example, students create a documentary film about their school, learning pre-production, production, and post-production skills) or may focus on multiple genres (for example, students produce a youth-focused website about their school, creating and editing photos, articles, video, graphics and the website design). **(4) Develop other important competencies:** Through the process of working on complex projects individually and in groups, students will improve listening and observation skills, communication, teamwork, group facilitation, planning, responsibility, project management, presentation, and leadership skills.

Some previous examples of CCAP media arts integrated units and their connection to core curricula are: a class of 7<sup>th</sup> grade students created public service announcements through theater and film on topics important to them. Students gained academic skills in conducting

research about contemporary issues, writing persuasively for an audience, and combining text with images, in addition to learning how to work productively in small groups. Another class of 7<sup>th</sup> graders worked with a science teacher and a filmmaker to create a film about water as a threatened resource. Using the scientific method as a model for the filmmaking process, students asked: “Why is water the most important natural resource?” In another unit, 6<sup>th</sup> grade students created portraits of school staff and teachers using photography and poetry. They learned how to use different writing process to communicate with different audiences, as well as make effective photographs using a digital camera using perspective, lighting, and other techniques.

The curricular units encourage personal connections to literacy, mathematics, and art making through inquiry-based instruction, collaborative learning projects, and small group discussion. Approaching reading and writing as inquiry through the arts respects students’ prior experience, allows students to become active participants in the text, and helps them to explore and create new meanings (Wilhelm, 1997; Wilhelm, Baker & Dube, 2001). Research on adolescent readers shows that discussion-based approaches to literacy content are strongly linked to student achievement (Applebee, Langer, Nystrand, and Gamoran, 2003). TEAM will utilize the existing Project AIM parallel processes approach—a theory of arts and literacy learning that supports and investigates the ways in which learning in and through the arts parallels and connects to the reading and writing process—and expand the model to include math processes. Students will develop habits of artistic thinking, learn and document real-world contexts that can assist in accessing otherwise abstract mathematical ideas (Burns, 2005).

**Alignment of Curriculum to State and National Standards:** TEAM’s curriculum framework guide teachers and artists in developing curriculum that meets state and national standards in the arts, language arts, math, and technology, including:

**TABLE 2: SELECTED NATIONAL & STATE STANDARDS TO BE ADDRESSED<sup>4</sup>**

	<b>National Standards</b>	<b>Illinois State Standards</b>
Arts	<ul style="list-style-type: none"> <li>• Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms (theatre content standard 6)</li> <li>• Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions (theatre content standard 7)</li> <li>• Choosing and evaluating a range of subject matter, symbols, and ideas (visual arts content standard 3)</li> </ul>	<ul style="list-style-type: none"> <li>• Know the language of the arts (Goal 25)</li> <li>• Through creating and performing, understand how works of art are produced (Goal 26)</li> <li>• Understand processes, traditional tools, and modern technologies used in the arts (Goal 26A)</li> <li>• Apply skills and knowledge necessary to create and perform in one or more of the arts (Goal 26B)</li> <li>• Understanding the role of the arts in civilizations, past and present (Goal 27)</li> </ul>
English Language	<ul style="list-style-type: none"> <li>• Students adjust their use of spoken, written, and visual language (e.g.,</li> </ul>	<ul style="list-style-type: none"> <li>• Read with understanding and fluency (Goal 1)</li> </ul>

<sup>4</sup> National standards for the arts were developed by the Consortium of National Arts Education Associations, through a grant administered by The National Association for Music Education (MENC). National standards for English Language Arts are published jointly by the National Council of Teachers of English and the International Reading Association. National standards for mathematics were developed by the National Council of Teachers of Mathematics. National Educational Technology Standards (NETS) were developed by the International Society for Technology in Education.

Arts	<p>conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes (standard 4)</p> <ul style="list-style-type: none"> <li>• Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge (standard 7)</li> </ul>	<ul style="list-style-type: none"> <li>• Write to communicate for a variety of purposes (Goal 3)</li> <li>• Use the language arts to acquire, assess and communicate information (Goal 5)</li> </ul>
Math	<p>Instructional programs from prekindergarten through grade 12 should enable all students to –</p> <ul style="list-style-type: none"> <li>• understand numbers, ways of representing numbers, relationships among numbers, and number systems;</li> <li>• understand meanings of operations and how they relate to one another;</li> <li>• compute fluently and make reasonable estimates</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrate and apply a knowledge and sense of numbers, including numeration and operations (addition, subtraction, multiplication, division), patterns, ratios and proportions (Goal 6)</li> <li>• Estimate, make and use measurements of objects, quantities and relationships and determine acceptable levels of accuracy (Goal 7)</li> </ul>
Technology	<ul style="list-style-type: none"> <li>• Creativity and Innovation: Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes</li> </ul>	<p><i>Illinois has no separate state standards in technology for students.</i></p>

	<p>using technology (standard 1)</p> <ul style="list-style-type: none"> <li>• <b>Communication and Collaboration:</b> Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others (standard 2)</li> <li>• <b>Critical Thinking, Problem Solving, and Decision Making:</b> Students use critical thinking skills to plan and conduct research, manage projects, solve problems, and make informed decisions using appropriate digital tools and resources (standard 4).</li> </ul>	
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**Documentation and Demonstrations of Student Learning:** In May of each year, the TEAM initiative will produce a curriculum fair at each school showcasing student work such as videos, film, website design, and process documentation. Student work will also be displayed at CPS’ annual technology conference. These exhibitions will provide opportunities for students to demonstrate their knowledge and skills to peers and adults, for project participants to learn from each other, and for the dissemination of curricular products to teachers in other district schools.

**(c) 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 proposed project is designed to build capacity and yield results that will extend beyond federal funding in a number of ways. *First*, schools will build capacity as classroom

teachers and specialists develop professional skills to integrate the arts into their classrooms, and leadership skills to disseminate the program within their schools and districts. The technology lead teachers, arts specialists, and math and reading specialists at the schools will be able to use their increased knowledge in arts integration with other teachers. Lead technology teachers are currently required to provide professional development in their schools, and can include media arts integration as a regular strategy. Project teachers will also showcase their work and lead professional development for other teachers in the district at the CPS annual technology conference. All TEAM participants will be provided with resource guides, manuals, materials, and curricular samples that can be utilized beyond the period of federal assistance. **Second**, one priority of this project is to create organizational structures that will provide a foundation to continue the project in the long-term. The major organizational units include: the establishment of Steering Committees and Learning Communities at each of the project schools as an operational practice, and the teacher/teaching artist partnerships as a critical professional development strategy. The TEAM model will provide other methodologies that can be used repeatedly by teachers and teaching artists beyond the life of the project. **Third**, CCAP will invite project teachers and specialists to participate in CCAP's technical assistance services provided to other schools and districts as appropriate, to share their experiences and new knowledge to peers in dissemination of the TEAM model. Fee-for-service revenue generated through these services, when staffed with participants from the schools, will be partially reinvested in the schools to continue building upon this work. **Fourth**, as a result of the partnership nurtured during this project, CPS schools and teachers will develop a wide network of professional arts educators and resources, including Columbia College faculty and students, and community-based teaching artists, that can continue to be tapped beyond the period of federal financial assistance. These networks can provide schools with a resource for recruiting

high quality teaching artists in the future. *Fifth*, CCAP staff and CPS Office of Academic Enhancement will position this grant as seed money to leverage increased dollars for the project and actively seek additional long-term funding to expand into more grades at each school and into other schools. Addressing the digital divide is an increasingly significant goal for educators, and additional resources are continually being created to teach meaningful skills in technology to at-risk students. TEAM's goal of integrating the arts into technology learning is an innovative approach whose dissemination is likely to attract interest and funding.

#### SECTION 4: QUALITY OF PROJECT PERSONNEL

**The qualifications, including relevant training and experience, of key project personnel, and 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.**

Key project personnel include the CCAP Executive Director, TEAM Project Director, Director of School Partnerships, Director of Community Partnerships, Project AIM Director, and External Evaluators. **David Flatley, Executive Director (5%) will serve as Principal Investigator** for the project. He has over fifteen years experience in developing and implementing educational and intercultural initiatives designed to improve teacher practice and student achievement and affect whole-school change. Prior to joining CCAP, Mr. Flatley managed an initiative that utilized the arts as a vehicle for learning across the curriculum in city schools, a curriculum that was ultimately replicated throughout the country of Scotland. He has an M.A. in Arts Administration from the University of Wisconsin-Madison and a B.S. in Business Administration from the University of Illinois-Champaign. The **TEAM Project Director (100%)**, will be newly hired at the start of the project. Desired qualifications and

experience include at least 5 years of experience in arts education and arts administration, and 3-5 years experience in arts integration practice. CCAP and Columbia College encourages applications for employment from persons who are members of groups that have traditionally been underrepresented. CCAP and Columbia College consider applicants for all positions without regard to race, color, religion, creed, gender, national origin, age, disability, marital or veteran status, or any other legally protected status. **Joanne Vena, Director of School**

**Partnerships (10%) will serve as the direct supervisor** for the TEAM Project Director. For nine years, Ms. Vena has directed partnerships with schools and supervised professional development of teachers and teaching artists at CCAP. Prior to joining CCAP, Ms. Vena was the Director of the Arts-in-Education and Local Arts Agency programs at the Illinois Arts Council, where she developed and supervised the agency's services and programs for individual teaching artists and nonprofit education groups. A practicing artist, she holds a BFA in printmaking and sculpture from the Rhode Island School of Design and an MFA in sculpture from the School of the Art Institute of Chicago. **Paul Teruel, Director of Community Partnerships (5%), and Cynthia Weiss, Project AIM Director (5%), will serve as Project Advisors.** Mr. Teruel has been working in youth media for twenty years, and was a founder and former Director of Street-Level Youth Media, a Chicago media arts organization that has been nationally recognized as a preeminent model for positive youth development through media/digital arts. Mr. Teruel studied Film and Video at Columbia College Chicago. Ms. Weiss has directed CCAP's Project AIM arts integration programming since 2001, directing three federal grants during that time including two AEMDD grants. She has over 25 years of experience as an arts educator, teaching artist, and professional visual artist. She is co-editor with Gail Burnaford and Arnold Aprill of *Renaissance in the Classroom; Arts Integration and Meaningful Learning* (2001) and co-edited *AIMprint: New Relationships in the Arts and Learning* with Amanda Lichtenstein (2008). Ms. Weiss

received an MFA in Painting from the University of Illinois at Chicago.

Two researchers from the University of Minnesota's Center for Applied Research and Educational Improvement (CAREI), **Beverly Dretzke, Ph.D. (.2%)** and **Debra Ingram, Ph.D. (.075%)**, will serve as **External Evaluators** for the project. Dr. Dretzke received a Ph.D. in Educational Psychology from the University of Wisconsin-Madison and M.A. in Education from George Washington University. She was professor of psychology at University of Wisconsin-Eau Claire for 18 years before joining CAREI as project manager/principal investigator in 2005. Dr. Ingram holds M.A. and Ph.D. degrees in educational psychology from the University of Minnesota, with a focus in evaluation and measurement. She has been a research associate and principal investigator with the University of Minnesota's Center for Applied Research and Educational Improvement (CAREI) since 1996, where she has designed and carried out numerous program evaluation studies, most of them focused on urban schools.

## SECTION 5: QUALITY OF THE MANAGEMENT PLAN

### **(a) The adequacy of the management plan to achieve the objectives of the proposed project on time and within budget, including clearly defined responsibilities, timelines, and milestones for accomplishing project tasks.**

The management plan has been designed so that that the program's objectives will be achieved on time and within budget, with clearly defined responsibilities, timelines, and milestones. The overall management of the project will be undertaken by the **Project Management Team** composed of: the Principal Investigator/CCAP Executive Director, the Director of School Partnerships, the Project Director, Project Advisors, and key staff from the CPS Office of Academic Enhancement This management group will meet quarterly to: (1) review timelines and milestones, (2) monitor the budget, (3) define the responsibilities of all

staff, (4) implement and carry out an on-going review of the project plans, and (5) monitor and modify the activities of the project based on feedback received from the project’s staff. The group will meet more frequently in the first project year for planning purposes. Planning and management at each school will be undertaken by the school’s **Steering Committee**, composed of school administrators, Lead Technology Teacher, Project Director, and staff from CPS Office of Academic Enhancement. Steering Committees will meet quarterly to oversee the implementation of project activities in each school.

**TABLE 3: TIMELINE, MILESTONES & RESPONSIBILITIES**

**Personnel Glossary:** *ED: Executive Director, PD: Project Director, DSP: Director of School Partnerships, PA: CCAP Project Advisors, EE: External Evaluator, PMT: Project Management Team, SSC: School Steering Committees, TA: Teaching Artists, CT: Classroom Teachers and Specialists, OAE: CPS Office of Academic Enhancement staff.*

<b>Objectives</b>	<b>Timeline</b>	<b>Milestones</b>	<b>Persons Responsible</b>
<b>Goal 1: To create a partnership infrastructure that accesses the resources of Columbia College Chicago, an arts and media college, for sustained improvement in K-12 education.</b>			
Hire Project Director	Oct. 2010 – Dec. 2010	A Project Director with experience in arts integration will be hired.	ED, DSP, PA
Establish Project Management Team and management procedures	Convene Oct. 2010; then quarterly Jan. 2011 – Sept. 2014	The Project Management Team will convene at the beginning of the project and quarterly thereafter to plan and manage the project.	ED, PD, DSP, PA, OAE
Establish Steering Committees at each	1 <sup>st</sup> meeting by Dec. 2010;	4 school-based Steering Committees will be formed at the beginning of the	PD, DSP, OAE

school	then quarterly Jan. 2011 – June 2014	project and will meet no less than quarterly to plan and manage project activities at each school.	
Recruit teaching artists from Columbia College Chicago faculty and graduate students	Oct. - Dec. 2010; then Aug. 2011, Aug. 2012, Aug. 2013	8 teaching artists will be recruited at the beginning of the project, with open positions filled at the start of each school year thereafter.	PD, DSP, PA
Recruit teaching artist assistants from Columbia College Chicago students	Oct. – Dec. 2010; then Sept. 2011, Sept. 2012, Sept. 2013	8-10 teaching assistants will be recruited each year and hired as interns or as a service-learning opportunity.	PD, DSP, PA
Create teacher-artist partnerships at each school	Jan. 2011, Sept. 2011, Sept. 2012, Sept. 2013	22 teachers will be partnered with teaching artists to co-create and co-teach media arts integrated curriculum units	PD, SSC
Establish Learning Communities at each school	1 <sup>st</sup> meeting by Feb. 2011, then quarterly to June 2014	4 school-based Learning Communities will be formed at the beginning of the pilot residencies and meet quarterly to plan, reflect, and learn together	PD, TA, CT, OAE
Publicize project at Columbia College to increase support and interest in K-12/higher education partnerships.	Sept. 2011, Sept. 2012, Sept. 2013, Sept. 2014	Carry out annual Teaching Artist Career Day at Columbia College to showcase the project and increase interest in the field of teaching artistry among faculty and students.	ED, DSP, PD, PA

<b>Goal 2: To increase the capacity of public school teachers to deliver instruction that integrates the arts and technology across language arts, math and other content areas in alignment with state and national standards.</b>			
Project teachers and specialists come together to receive professional development in arts integration	June 2011, June 2012, June 2013	At least 80% of all project teachers and specialists will participate in an annual Summer Institute to learn media arts skills, arts integration strategies, and other related topics	PD, DSP, PA OAE
Project teachers receive professional development at school sites	1 <sup>st</sup> year in Jan./Feb. 2011; then Oct./Dec. & Feb./Apr. each year to Apr. 2014	4 professional development offerings will be provided to project teachers at each school on media arts skills, arts integration strategies, and other related topics.	PD, SSC, PA, TA
Non-project teachers receive professional development in arts integration	Mar. 2011; Nov. 2011; Nov. 2012; Nov. 2013	At least one workshop will be offered each year to all teachers at each school on media arts and arts integration.	PD, SSC, PA, TA
Teachers showcase unit plans and documentation	May 2011, May 2012, May 2013, May 2014	At least 80% of project teachers will present curriculum unit plans with documentation in an annual public showcase.	CT, TA
<b>Goal 3: To increase student engagement and academic achievement in reading, writing, math and the arts through inquiry-based learning that integrates the arts and technology.</b>			
Students receive 10-14	Jan. – May	Approximately 350 students in 7 <sup>th</sup>	CT, TA

week arts integrated curriculum units	2011; then between Nov.-May each year	grade in year 1, 700 students in 7 <sup>th</sup> and 8 <sup>th</sup> grades in years 2 and 3, and 350 students in 8 <sup>th</sup> grade in year 4, will receive arts integrated instruction.	
Students showcase their learning and growth	May 2011, May 2012, May 2013, May 2014	At least 80% of participating students will present products of their learning at a showcase at their school or project-wide	CT, TA, PD

The management of this project is likely to be effective because its structure is based on CCAP’s previously developed prototype of the Project AIM model implemented in 2003-2008. Lessons learned from these five years include: 1) the importance of conducting an **informal environmental audit** of target schools before serious planning begins, and 2) the basic condition that **schools must demonstrate a commitment** to integrating the arts as part of their daytime, in-classroom curriculum.

**(b) The extent to which the time commitments of the project director and principal investigator and other key project personnel are appropriate and adequate to meet the objectives of the proposed project.**

Time commitments of the project director, principal investigator, and other key project personnel are appropriate and adequate to meet the objectives of the proposed project. All major components of the project have staff allocated to supervise and implement them. The project director will be devoted 100% to this project; the immediate supervisor, Director of School Partnerships, will devote 10%, and other management and advisory positions are at 5%. Support for documentation/dissemination and administration will be provided by staff at 5%. Based on past experience, CCAP has found that percentages of staff time allocated in this way, with staff

coordinating work together as a team, is effective for managing a project of this size. Specific responsibilities of key project personnel are as follows: **Principal Investigator, David A. Flatley (CCAP Executive Director, 5%)** will be responsible for providing overall management and budget supervision for TEAM. The Principal Investigator will assist with supporting the development of infrastructure at the college level to sustain the dissemination strategy and leverage institutional expertise in curriculum development. A **Project Director (100%)** will be hired to carry out the operations and delivery of planning and services, including residencies and professional development, working closely with the Project Management Team, CPS Office of Academic Enhancement, and school administrators. In addition, the Project Director will monitor the performance of teaching artists and conduct visits to determine the training needs of artists and teachers. **Project Supervisor, Joanne Vena (Director of School Partnerships, 10%)**, will provide supervision of project management and budgets, quality assurance, and assistance with program planning and partnership building. She will also oversee the hiring of the Project Director and supervise that person. **Project Advisors, Paul Teruel (Director of Community Partnerships, 5%) and Cynthia Weiss (Project AIM Director, 5%)**, will provide technical assistance with program planning, implementation, and evaluation. They will help to lead professional development sessions, advise on curriculum linkages, identify teaching artists, observe and coach residencies, and participate in annual debriefs with Learning Communities. **External Evaluators, Beverly Dretzke (20%) and Debra Ingram (7.5%)** will direct evaluation activities. They will advise about the assessment of data, suggest modifications in the evaluation plan as the project evolves, and review the evaluation design and assessment outcomes. Dr. Dretzke will supervise all aspects of and provide overall management for the evaluation of the TEAM project. She will supervise, guide, and direct the data collection and will oversee the data analysis and evaluation methods. Dr. Dretzke will also have primary

responsibility for all management and personnel operations including budget, compliance with human subjects requirements, submission of required reports, and contact with TEAM staff and participants. She will assume primary responsibility for the design and implementation of the evaluation plan. She will also be responsible for developing the data collection instruments and procedures, data analysis and report development, and for overseeing data collection from all school sites and the district records office. Dr. Ingram will collaborate with Dr. Dretzke on the design of the evaluation plan, development of the data collection instruments, and data analysis and report development, with a particular emphasis on the assessment of student learning in media arts and media literacy. **Communications Manager, Melissa Soberanes (5%)** will oversee production of program documentation, and supervise dissemination procedures including website production and maintenance. She has over 15 years of marketing and communications experience, including media relations; writing, editing and producing a variety of communications materials; and social marketing. **Associate Director, Finance and Operations, Edna Radnik-Madonia (5%)** will oversee the accounting, operations and internal control activities of the project. She will ensure that all budgetary accounting and annual budget close-outs conform to guidelines stipulated by the grant. **Account Associate, Leslie Woods (5%)**, will assist with budgeting and account tracking, program logistics, and payroll and stipends for contract and part-time staff involved in the project.

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

The TEAM initiative will use a range of procedures for ensuring feedback and continuous improvement in the project, with the goal of further developing TEAM as a sustainable and replicable model. Feedback will be gathered on a quarterly basis from students, teachers and artists through **focus groups, interviews, and satisfaction surveys**. Feedback

surveys will be gathered from participants at each professional development workshop. In addition, **online formative assessments of student learning** will be administered by CPS before and after each curriculum unit is implemented, giving immediate feedback on student improvement in reading and math. Results of this feedback will be discussed at quarterly Learning Community meetings, where teachers and artists can use the data to make improvements to curriculum and teaching practices; at quarterly Steering Committee meetings, where administrators and lead teachers can use the data to determine improvements to site operations, professional development offerings, and overarching curriculum development goals; at quarterly Project Management Team meetings, where project advisors and CPS staff can use the data to determine improvements to project logistics, professional development sessions, teacher-artist partnerships, support and coaching for teachers and artists, and other overarching aspects of the project. The Project Management Team will compare feedback data to project benchmarks and timelines and make adjustments as necessary. The Project Director will be present at all meetings to ensure continuity and cohesive decision-making, and will document changes and improvements made to the program model. These decisions will be reviewed at subsequent meetings of Learning Communities, Steering Committees, and the Project Management Team, so that the success of results can be determined and further improvements discussed. The Project Director will work with the Director of School Partnerships and Principal Investigator to ensure that programming remains high quality and that challenges are being supported with technical assistance. For example, newer teaching artists may need additional coaching and mentoring that can be provided by veteran teaching artists, or a struggling Learning Community in one school site may benefit from an outside facilitator. Data collected will be shared with the External Evaluators, who will also conduct an independent analysis of the program that includes assessment of teacher and student learning. This will support annual

reporting requirements as well as inform further program adjustments moving into subsequent years. Formal evaluations will also be documented as part of the dissemination plan.

## SECTION 6: QUALITY OF THE PROJECT EVALUATION

**(a) The extent to which the methods of evaluation include the use of objective performance measures that are clearly related to the intended outcomes of the project and will produce quantitative and qualitative data to the extent possible.**

**(1) Focus of Evaluation Methods and the Development of Evaluation Measures:** The evaluation plan employs a **quasi-experimental design** with 22 teachers in the treatment group and 22 in the comparison group (see Competitive Preference Priority for a detailed description). Two considerations have guided the development of this evaluation design: (a) to describe in detail the processes, strategies, contexts, and environments that support integrated arts and academic learning; and (b) to document the impact of arts learning on the instruction of teachers and the academic achievement of at-risk students. It was decided that a rigorous quasi-experimental design would be preferable to a fully randomized study to support a project design that would follow distinct student cohorts over two years, which would not have been supported through an experimental design. The project's outcomes, benchmarks, milestones, and timelines will be reviewed annually to gauge the extent to which project activities are meeting program objectives. Student learning will be documented and measured to provide formative evaluation feedback to teachers, principals, and program staff. Both quantitative and qualitative evaluation measures will be used to assess the extent to which project objectives have been achieved. The quantitative features will include valid and reliable measures such as pre-post survey measures and the Illinois Standards Achievement Test (ISAT) scores on reading, writing, and mathematics. The qualitative data will include meeting minutes, documentation of unit plans,

and documentation of student work. **2) Data Analysis:** A central data bank will be established to systematically keep track of all quantitative data. Housed in the data bank will be baseline data on all teacher participants, as well as student surveys and achievement test scores. Where appropriate, regression analyses, analysis of variance, and t-tests will be used to measure the significance of impact. The significance level for rejecting the null hypothesis will be set at .05 for all tests of significance, a level deemed appropriate in related research and evaluation. **(3) Management of Project's Evaluation and Reporting of Outcomes:** The External Evaluators will work collaboratively with the Project Management Team to refine the project evaluation design, develop the evaluation instruments and administer the evaluation. Reports on evaluation results will be created and sent yearly to the U.S. Department of Education. Each school will have a contact person for data collection and the returning of surveys. **(4) Timelines for Data Collection and Reporting to the U.S. Department of Education:** The Project Management Team will be responsible for conducting the project's evaluation activities in a timely manner. Baseline data for students will be collected in October, and post-assessments will be administered in May of each project year. Baseline data for teachers will be collected in May 2011 and post-assessments will be administered in May of each project year. Formative assessments will be administered quarterly throughout each project year. The Management Team and the External Evaluator will be responsible for submitting interim and year-end reports to the U.S. Department Education. These reports will outline how the initiative objectives have been met. **(5) How the Evaluation Uses and Develops Objective and Quantitative Measures:** The *quantitative measures* will include: pre-post surveys of student motivation and engagement in learning; pre-post teacher surveys on their capacity to collaborate with teaching artists and integrate art and technology; online formative assessments and the ISAT assessment in reading, mathematics, and writing; attendance records for Learning Community and Steering Committee

meetings and professional development workshops; documentation of website, e-mail, and List Serve use as forms of communication among teachers and artists in the community of learners; and numbers of teachers participating in the project. These measures will be developed in the fall of 2010 and as appropriate, modified each ensuing year by the Project Management Team and the External Evaluator. *Qualitative data:* Consistent with an action research perspective, the qualitative aspect of the project will involve the participants themselves through an in-depth study of how change within the context of school occurs. The qualitative measures will include content analysis of documents such as curricula, unit plans, performance/exhibits, meeting agendas, meeting minutes, portfolios, journals, self-assessment, and peer observations.

**(6) Objective Performance Measures Clearly Related to Intended Outcomes:**

Performance measures for each TEAM objective are delineated below, including benchmarks to monitor progress and outcome measures to assess the impact on participants. Benchmarks shown here are based on CCAP's experience with Project AIM and previous AEMDD grants. For each measure, data collection and assessment instruments are described in detail. This evaluation design is intended to produce qualitative and quantitative data to the extent possible.

**Objective 1: To create a partnership infrastructure that accesses the resources of Columbia College Chicago, an arts and media college, for sustained improvement in K-12 teaching and learning.**

**Performance Measure 1.1:** By January 2011, Steering Committees composed of school administrators; CPS Office of Academic Enhancement staff; classroom teachers; specialists in arts, math, literacy, and technology; Columbia College Chicago teaching artists; and CCAP staff will have been established at each project school. Four meetings will be held each year throughout the project to plan, monitor, and evaluate the project's progress. They will establish

Learning Communities of teachers and artists for their school site. This benchmark has been set following the success of similar efforts in CCAP's arts integration programming and the strength of CCAP's previous projects conducted in partnership with CPS Office of Academic Enhancement. **Assessment instruments:** Meeting agendas, sign-in sheets, minutes of meetings, records of e-mails, documents describing policies and procedures, and reports. A formative evaluation survey will be administered at the end of each year to assess participants' beliefs about the effectiveness of the project and partnership infrastructure. Data collected will be quantitative: the number of meetings and the number of participants in each meeting will be calculated annually by CCAP staff. Survey results will be tabulated by CCAP staff. A content analysis of documents produced will also be conducted.

**Performance Measure 1.2:** By September 2014, the number of Columbia College faculty working as project teaching artists will have increased by 50% each year from a baseline measured in year 1, until saturation is reached. This benchmark has been set by the number of contacts that CCAP has in media arts departments within Columbia College and the success of previous efforts to recruit faculty for K-12 projects. **Assessment instruments:** Contracts, sign-in sheets, feedback surveys, focus group minutes, and records of emails. Data collected will be quantitative: the number of Columbia College faculty and the number of hours worked by each faculty will be calculated annually by CCAP staff, and compared to previous year's data.

**Performance Measure 1.3:** By September 2014, the number of Columbia College undergraduate and graduate students working as project teaching artist assistants will have increased by 50% each year from a baseline measured in year 1, until saturation is reached. This benchmark has been set by the number of Columbia College student contacts in CCAP's database and the success of previous efforts to recruit students for K-12 projects. **Assessment instruments:** Contracts, sign-in sheets, feedback surveys and focus group minutes, and records

of emails. Data collected will be quantitative: the number of Columbia College students and the number of hours worked by each student will be calculated annually by CCAP staff, and compared to previous year's data.

**Objective 2: To increase the capacity of public school teachers to deliver instruction that integrates the arts and technology across language arts, math and other content areas in alignment with state and national standards.**

**Performance Measure 2.1:** By September 2014, 100% of 22 project teachers will have participated in professional development sessions that provided them with instructional skills to incorporate inquiry-based arts and technology instruction into their classrooms, incorporate artistic expertise into curricular units, and motivate students. This benchmark has been set by the success of CCAP's previous projects offering professional development for teachers. **Assessment instruments:** Sign-in sheets, workshop agendas and materials, satisfaction surveys, and teacher contracts. Data collected will be quantitative: the number of teachers participating in professional development sessions will be calculated annually by CCAP staff.

**Performance Measure 2.2:** By September 2014, 90% of 22 project teachers will have demonstrated how they have integrated media arts and technology into the core curricula, with a specific emphasis on increased student skills in reading, mathematics, and writing. There will be 11 unit plans created in years 1 and 4, and 22 in years 2 and 3 of the grant. This benchmark has been set from the results of previous AEMDD grants for CCAP's arts integrated programming, which achieved similar outcomes. **Assessment instruments:** unit plans, teacher feedback and outcome questionnaires, documentation of classroom teaching including videos, documentation of student learning and student performances/exhibits, feedback reports from artists, and observations of teaching by CCAP staff and external evaluators. Data collected will be

qualitative: unit plans and documentation of teaching will be collected from all project teachers and analyzed for the integration of media arts and technology into the core curricula.

**Performance Measure 2.3:** By September 2014, 90% of 22 project teachers will have increased professional skills that enable them to collaborate with teaching artists in classrooms in creating curriculum integrating the arts and technology. This benchmark has been set from the results of previous AEMDD grants for CCAP's arts integrated programming, which achieved similar outcomes. *Assessment instruments:* pre-post surveys of teachers' capacity to use collaboration and arts integration strategies; sign-in sheets from professional development sessions; Learning Community documentation such as meeting minutes and online discussion minutes; teacher journals; feedback reports from artists, teacher focus group minutes, unit plans, documentation of classroom teaching, and documentation of student products. A valid and reliable survey format will be developed by the External Evaluators, consisting of Likert scales and open-ended items. It will be developed by April 2011, administered to all project teachers and comparison group teachers for a baseline in May 2011, and administered on an annual basis in May of each following year. Data collected will be quantitative: survey responses will be compiled and analyzed by the External Evaluators for increases from year to year and differences among project and comparison group teachers.

**Performance Measure 2.4:** By September 2014, 90% of 22 project teachers will have increased their capacity to continue the use of integrated arts and technology instruction in their classrooms. This benchmark has been set from the results of previous AEMDD grants for CCAP's arts integrated programming, which achieved similar outcomes. *Assessment instruments:* pre-post surveys of teachers' capacity to use arts integration strategies; sign-in sheets from professional development sessions; Learning Community documentation such as meeting minutes and online discussion minutes; teacher journals; feedback reports from artists,

teacher focus group minutes, unit plans, documentation of classroom teaching, and documentation of student products. A valid and reliable survey format will be developed by the External Evaluators, consisting of Likert scales and open-ended items. It will be developed by April 2011, administered to all project teachers and comparison group teachers for a baseline in May 2011, and administered on an annual basis in May of each following year. Data collected will be quantitative: survey responses will be compiled and analyzed by the External Evaluators for increases from year to year and differences among project and comparison group teachers.

**Objective 3: To increase student engagement and academic achievement in reading, writing, math and the arts through inquiry-based learning that integrates the arts and technology.**

**Performance Measure 3.1:** By the end of each project year, at least 80% of project students each year will have made significant gains (at .05 level) in reading, mathematics and writing. There will be 350 students in years 1 and 4, and 700 students in years 2 and 3 of the grant. This benchmark has been set from the results of previous AEMDD grants for CCAP's arts integrated programming, which achieved similar outcomes. *Assessment instruments:* valid and reliable pre-post ISAT scores in reading, mathematics and writing collected for project students and comparison group students. Data collected will be quantitative: ISAT scores will be compiled by CPS Evaluation staff when they are made available each November and analyzed by the External Evaluators for increases from year to year and differences among project and comparison group students.

**Performance Measure 3.2:** By the end of each project year, at least 80% of the project students who are English Language Learners will have made significant gains (at .05 level) in reading, mathematics and writing. This benchmark has been set on the recommendation of the

External Evaluators, whose experience shows that ELL students often make gains at higher levels than non-ELL students. **Assessment instruments:** valid and reliable pre-post ISAT scores in reading, mathematics and writing collected for project students and comparison group students. Data collected will be quantitative: ISAT scores will be compiled by CPS Evaluation staff when they are made available each November and analyzed by the External Evaluators for increases from year to year and differences among project and comparison group students.

**Performance Measure 3.3:** By the end of each project year, at least 80% of project students will have improved motivation and engagement in learning. There will be 350 students in years 1 and 4, and 700 students in years 2 and 3 of the grant. This benchmark has been set from the results of previous AEMDD grants for CCAP's arts integrated programming, which achieved similar outcomes for students. **Assessment instruments:** pre-post surveys, teacher observations, and student writing reflecting on arts experience and learning. A valid and reliable survey format will be developed by the External Evaluators, consisting of Likert scales and open-ended items. It will be developed by June 2011, and administered to all project students each fall and spring of each following year. Data collected will be quantitative: survey responses will be compiled by CCAP staff and analyzed by the External Evaluators.

**Performance Measure 3.4:** By the end of each project year, at least 80% of project students will have increased skills and understanding in media arts and media literacy. There will be 350 students in years 1 and 4, and 700 students in years 2 and 3 of the grant. This benchmark has been set from the results of previous CCAP programming in media arts. **Assessment instruments:** student art works, documentation of student performances/exhibits, and an assessment tool created by the External Evaluator in collaboration with teachers and teaching artists as part of curriculum development, with reference to state and national standards. Data collected will be quantitative. Results of assessments for each residency will be

compiled by CCAP staff and analyzed by the External Evaluators.

**Performance Measure 3.5:** By the end of each project year, the percent of project students with daily attendance rates of 75% or above will be at least 10 percentage points higher than the percent of matched comparison group students with daily attendance rates of 75% or above. This benchmark has been set from the results of previous AEMDD grants for CCAP, which achieved similar outcomes for students. *Assessment instruments:* district attendance records. Data collected will be quantitative: attendance statistics will be provided by CPS Evaluation staff after the end of each school year and analyzed by the External Evaluators.

**Performance Measure 3.6:** By the end of each project year, at least 80% of project students each year will document, share, and exhibit their work through portfolios, performances, exhibits, and presentations. There will be 350 students in years 1 and 4, and 700 students in years 2 and 3 of the grant. This benchmark has been set from the results of previous AEMDD grants for CCAP, which achieved similar outcomes for students. *Assessment instruments:* student portfolios of arts works, documentation of performances/exhibits, and project records of performance/exhibit dates. Data collected will be quantitative: numbers of students participating in performances and exhibits will be compiled by CCAP staff.

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

The formative elements of the evaluation design provide on-going feedback to project administrators to ensure continuous improvement of learning for teachers and students. The Project Management Team and school Steering Committees will receive quarterly feedback from the Project Director and the External Evaluator to ensure continuous improvement. Moreover, the TEAM design (which involves teachers and artists collaborating in learning communities) enables teachers to be engaged in continuous reflection on practice, mentoring with project staff,

conducting action research to document student learning, and sharing practices on a quarterly basis. Continual assessment by teachers of the learning progress of their students is a central aspect of the project and will be reviewed monthly to determine what adjustments need to be made in the project's design. Online formative assessments will be administered to students three times year, providing immediate feedback to teachers and artists about the impact of teaching on student achievement in reading and math.

Not only will benchmarks and timelines be reviewed annually to gauge the extent to which project's activities are meeting program objectives, but several formative evaluation measures will be employed to provide on-going and continuous feedback on the project's progress: (a) teaching artists will assist teachers and students in setting clear learning goals and developing specific rubrics to measure the degree of progress in achieving them; (b) teachers will administer formative assessments of student learning in reading, mathematics and writing; (c) CCAP staff will help teachers conduct action research to document learning processes and outcomes, and this action research will be used to consider how the project can be enhanced and refined; and (d) staff and steering committees will review evaluation data quarterly to discuss how well at-risk students are learning, what impact the project is having on teaching arts and technology integration, and possible changes in the project's design; and (e) feedback and satisfaction questionnaires will be completed by those using the project's disseminated materials to rate how well those adopting the project's strategies and processes have been successfully implementing the overall model.

## Project Narrative

**Competitive Preference Priority:** This priority is from the notice of final priority for Scientifically Based Evaluation Methods published in the Federal Register on January 25, 2005 (70 FR 3586). Under 34 CFR 75.105(c)(2)(i) we award up to an additional 20 points to an application, depending on how well the application meets this competitive preference priority. These points are in addition to any points the application earns under the selection criteria.

When using the priority to give competitive preference to an application, we will review the applications using a two-stage review process. In the first stage, we will review the applications without taking the competitive preference priority into account. In the second stage of the process, we will review the applications rated highest in the first stage of the process to determine whether they will receive the competitive preference points. We will consider awarding additional (competitive preference) points only to those applicants with top-ranked scores based on the selection criteria. We expect that approximately 50 applicants will receive these additional competitive preference points.

**This priority is:**

The Secretary establishes a priority for projects proposing an evaluation plan that is based on rigorous scientifically based research methods to assess the effectiveness of a particular intervention. The Secretary intends that this priority will allow program participants and the Department to determine whether the project produces meaningful effects on student achievement or teacher performance.

Evaluation methods using an experimental design are best for determining project effectiveness. Thus, when feasible, the project must use an experimental design under which participants--e.g., students, teachers, classrooms, or schools--are randomly assigned to participate in the project activities being evaluated or to a control group that does not participate in the project activities being evaluated.

If random assignment is not feasible, the project may use a quasi-experimental design with carefully matched comparison conditions. This alternative design attempts to approximate a randomly assigned control group by matching participants--e.g., students, teachers, classrooms, or schools--with non-participants having similar pre-program characteristics. In cases where random assignment is not possible and participation in the intervention is determined by a specified cut-off point on a quantified continuum of scores, regression discontinuity designs may be employed.

Please see the Notice of Closing for the full narrative.

Attachment 1:

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**Center for Community Arts Partnerships at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

<b>Competitive Preference Priority</b>
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The *Transforming Education through the Arts and Media (TEAM)* initiative will conduct evaluation using a **quasi-experimental design**. The goal of this design is to determine the extent to which TEAM produces meaningful effects on teacher practice, thereby improving student achievement. To that end, a quasi-experimental design with carefully matched conditions will be employed to the performance of 22 project teachers and their students. This method will approximate a randomly assigned control group by matching teachers—those who will receive the professional development and who will implement arts integrated curricular units together with artist classroom support—with 22 non-participating teachers having similar pre-program or pre-implementation characteristics. A matched comparison design for this project is necessary because many of the teachers in a potential control group at the project schools will undoubtedly be impacted in some manner by TEAM’s project activities. For example, non-participating teachers will attend whole-school professional development workshops, project fairs at the end of each culminating year, and have on-going interaction with TEAM teachers during the school year. They will also have access to the specialists receiving professional development through the project (Lead Technology Teachers and the arts, literacy, and math specialists).

**Stages of Implementation of the Quasi-Experimental Design:** In the *first stage*, all project teachers will be surveyed to determine their willingness to participate in a program like the one proposed in TEAM. This is necessary so that teachers in the matched comparison group do not differ significantly from the teachers selected for the treatment group in terms of their willingness to participate in a program like TEAM. In the *second stage*, 22 comparison group

teachers will be identified at non-project schools in the district with similar professional backgrounds as those in the treatment group. Teachers in the comparison group will be matched according to such variables as years of experience in teaching, age, gender, ethnicity, grade levels taught and the academic performance of students in those classes. Teachers will also be matched according to the level of access to technology by students and teachers, so they will be identified from other 1:1 laptop schools within the Chicago Public Schools' Technology Magnet Cluster Program. In the *third stage*, objective quantitative measures will be used as pre-tests to establish baselines for the comparison and treatment groups. This procedure will ensure that the project has a matched comparison group that is truly comparable to the project group. For students, ISAT test scores will be used as a valid and reliable measure of student achievement. The baseline for student achievement will be based on the percentage of students meeting or exceeding state standards, as reported in the needs assessment section (see Section 1 of narrative). For teachers, a survey on knowledge of arts integration strategies and ability to collaborate with teaching artists will be used as a valid and reliable measure of teacher capacity. This survey will be administered to treatment and comparison groups on pre-post test basis. In the *fourth stage*, objective quantitative measures that were employed as pre-tests will be used as post-tests to ascertain the effect the project has had on the teachers and their students. In the *fifth stage*, data will be analyzed, and statistical tests will be performed in years 2 through 4 to assess the significance of any differences found (using t tests with the significance level or alpha set at .05). A treatment group of 22 teachers and a matched comparison group of 22 teachers, with their 1,050 students over three years, are of sufficient number to conduct the statistical tests necessary to establish differences between the groups (McMillan, 1996).

**Use of Valid and Reliable Data:** The impact of the project will be assessed using

measures that have a high degree of validity and reliability. Scales developed and validated in research on teacher practices in arts integration will be included on the pre-post teacher surveys (Ingram and Seashore, 2003). Student achievement will be measured using valid and reliable Illinois Standards Achievement Test (ISAT) data on reading, writing, and mathematics. Pre-post student surveys will also measure student engagement.

**Interpretation of Results:** By employing a rigorous quasi-experimental design, it will be possible to determine the impact of teacher effectiveness as measured by student academic performance. Unlike a fully randomized experimental design, this approach will also allow a cohort of students to be followed over multiple grade levels. The results from this evaluation will in all probability present an initially complex and variable array of multiple arts learning and integration strategies. It is reasonable to expect that some arts learning and instructional strategies may produce greater or lesser influence on teacher behavior and eventually on student performance. As a result, various statistical tests such as analysis of variance will be used to determine the varying impact the project has on participants with varying levels of participation and characteristics. The systemic and on-going program of assessment of student performance can eventually provide answers to questions about which project practices using arts integration approaches have the greatest impact on the instructional performance of teachers and the learning of their students.

**Statistical Analysis of Results:** Where appropriate, regression analyses or analyses of variance, tests of measures of central tendency, and t-tests will be used to measure the significance of impact. The significance level for rejecting the null hypothesis will be set at .05 for all tests of significance, a level deemed appropriate in related research and evaluation. In addition, pre-post, time series, within-group-comparison designs will determine the degree to

which the project has had an impact on student participants and the program's objectives have been achieved. Where appropriate, quantitative data will be analyzed with Multivariate Analysis of Covariance (MANCOVA) strategies followed, if justified by univariate analyses. The alpha level for significance tests will be set at .05, and appropriate effect size indices (e.g. omega square) will be calculated to estimate the magnitude of program effects on the quantitative outcomes.

**The Project's External Evaluators:** The evaluation will be directed by External Evaluators Beverly Dretzke, Ph.D., and Debra Ingram, Ph.D., of the University of Minnesota's Center for Applied Research and Educational Improvement (CAREI). Dr. Dretzke and Dr. Ingram have assisted with the design of the evaluation plan. Dr. Dretzke will supervise all aspects of and provide overall management for the evaluation of the TEAM project. She will supervise, guide, and direct the data collection and will oversee the data analysis and evaluation methods. Dr. Dretzke will also have primary responsibility for all management and personnel operations including budget, compliance with human subjects requirements, submission of required reports, and contact with TEAM staff and participants. She will assume primary responsibility for the design and implementation of the evaluation plan. She will also be responsible for developing the data collection instruments and procedures, data analysis and report development, and for overseeing data collection from all school sites and the district records office. Dr. Ingram will collaborate with Dr. Dretzke on the design of the evaluation plan, development of the data collection instruments, and data analysis and report development, with a particular emphasis on the assessment of student learning in media arts and media literacy. In this way, CAREI's involvement will provide credibility to the evaluation design and its implementation.

**Reporting of Results from the Quasi-Experimental Design:** The Project Management Team and the External Evaluators will be responsible for conducting the project's evaluation activities in a timely manner. Baseline data for summative assessments will be collected at project schools in May 2011 the first year, and October of subsequent years. Post-assessments will be administered in May of each project year. Formative assessments will be administered quarterly throughout each project year. The project will provide reports to the Department of Education on all objectives and performance measures, and the GPRA requirement documenting the percentage of students who demonstrate proficiency in reading and mathematics compared to the project's matched comparison group.

# Project Narrative

## Invitational Priority 1.

**Applications that support activities to enable students to achieve proficiency or advanced proficiency in mathematics.**

Attachment 1:

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**Center for Community Arts Partnerships at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

**Invitational Priority #1**

The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago, proposes to address Invitational Priority 1 of the Arts in Education Model Development and Dissemination program (84.351D) as part of its *Transforming Education through the Arts and Media (TEAM)* initiative. TEAM will support activities that enable students to achieve proficiency or advanced proficiency in mathematics.

# Project Narrative

## Invitational Priority 2.

**Applications that support activities to enable students to achieve proficiency or advanced proficiency in reading.**

Attachment 1:

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**Center for Community Arts Partnerships at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

**Invitational Priority #2**

The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago, proposes to address Invitational Priority 2 of the Arts in Education Model Development and Dissemination program (84.351D) as part of its *Transforming Education through the Arts and Media (TEAM)* initiative. TEAM will support activities that enable students to achieve proficiency or advanced proficiency in reading.

# Project Narrative

## Invitational Priority 3.

**Applications that support activities to enable students attending schools in corrective action or restructuring under Title I of the Elementary and Secondary Education Act of 1965, as amended (ESEA) to achieve proficiency or advanced proficiency in reading and mathematics.**

Attachment 1:

Title: **CCAP.Invitational.Priority.3** Pages: **0** Uploaded File: **CCAP.Invitational.Priority.3.doc**

**Center for Community Arts Partnerships at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

<b>Invitational Priority #3</b>
---------------------------------

The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago, proposes to address Invitational Priority 3 of the Arts in Education Model Development and Dissemination program (84.351D) as part of its *Transforming Education through the Arts and Media (TEAM)* initiative. TEAM will support activities to enable students attending schools in corrective action or restructuring under Title I of the Elementary and Secondary Education Act of 1965, as amended (ESEA) to achieve proficiency or advanced proficiency in reading and mathematics. All four proposed TEAM project schools have been identified for corrective action or restructuring under Title I.

# **Project Narrative**

## **Invitational Priority 4.**

**Applications that focus on increasing access to arts education for students who attend rural schools, as defined by the National Center for Education Statistics.**

# Project Narrative

## Invitational Priority 5.

**Applications that provide for the development and dissemination of grant products and results through Open Educational Resources (OER). OER are teaching, learning, and research resources that reside in the public domain or have been released under an intellectual property license that permits their free use or repurposing by others. This invitational priority encourages applications that describe how the applicants will make their AEMDD grant products and resources freely available online, in an effort to share arts content, proven teaching strategies, and lessons learned in implementing AEMDD projects with the wider community of educators.**

**Note: Each applicant addressing this priority is encouraged to include plans for how the applicant will disseminate resources, for example through a website that is freely available to all users. Each of these applicants is also encouraged to include plans specifying how the project will identify quality resources, such as lesson plans, primary source activities, reading lists, teacher reflections, and video of quality arts education teaching and student learning in action, for presentation to the wider community.**

### Attachment 1:

Title: **CCAP.Invitational.Priority.5** Pages: **0** Uploaded File: **CCAP.Invitational.Priority.5.doc**

**Center for Community Arts Partnerships at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

<b>Invitational Priority #5</b>
---------------------------------

The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago, proposes to address Invitational Priority 5 of the Arts in Education Model Development and Dissemination program (84.351D) as part of its *Transforming Education through the Arts and Media (TEAM)* initiative. TEAM will provide for the development and dissemination of grant products and results through Open Educational Resources (OER). TEAM will make grant products and resources freely available online and in DVD/CD format in an effort to share arts content, proven teaching strategies, and lessons learned in implementing the grant-funded project with the wider community of educators.

Through TEAM, a variety of **products** will be created documenting teaching processes as well as artifacts of student learning. **(1) Program templates** will be created that support the development of Partnership Infrastructures, articulate processes for creating arts integrated curricula, and describe the evaluation of these components. These templates will provide useful information for the replication and refinement of the program as it is used in a variety of educational settings; **(2) A handbook of sample curriculum units** will share the parallel processes and techniques central to the delivery of arts integrated instruction aligned with national and state standards. This curriculum will be specifically honed to translate the learning of the arts through technology with the core content areas of reading and mathematics, and will be based on the CCAP's Project AIM Learning Spiral methodology as outlined in CCAP's publication *AIMprint: New Relationships in the Arts and Learning* (Lichtenstein and Weiss, 2008). **(3) Program documentation** will include video, audio and journaling by students,

teachers, and teaching artists in the planning, implementation, exhibition and reflection phases of the program. These will document and display the changing nature of teaching and learning to provide a foundation for continued professional development and curriculum development that teachers and artists in other settings will be able to replicate. **(4) Documentation of student work** will concretely display students' learning and growth. Samples of student work created during the project will be compiled, such as photography, films, videos, websites, games, and photo/video of student live performances. **(4) A project evaluation report** will provide a summary of the project's outcomes, evaluation procedures, and assessment tools, including surveys, focus group formats, observation instruments, and student assessment rubrics. This report will provide useful information on program delivery as well as evaluation procedures that can be used in other settings.

Together these products have high potential for being used effectively in a variety of other settings because together they create a full detailed outline of program planning, implementation, and evaluation. In addition to explanations of program guidelines and curriculum design, the materials also include sample curriculum units to provide concrete examples. Documentation shows how the program works from all participants' point of view: teachers, staff, students, and artists. By using a variety of formats – print materials, audiovisual aids – the products will reach people with varied learning styles. All of these products will be available in a searchable and easily accessible format on CCAP's project website and also on a CPS website. The CPS website will allow other district teachers to access the information easily. CCAP's website will be advertised to a broad national and international audience of educators. These products will also be available on DVD and CD format.

# Project Narrative

## Other Narrative \_ Appendix

### Attachment 1:

Title: **CCAP.Personnel.Resumes** Pages: **0** Uploaded File: **CCAP.Personnel.Resumes.pdf**

### Attachment 2:

Title: **CCAP.Letter.and.References** Pages: **0** Uploaded File: **CCAP.Letter.and.References.pdf**

**David A. Flatley**  
Executive Director, Center for Community Arts Partnerships  
Columbia College Chicago  
600 S. Michigan Avenue, Chicago, IL 60605

### **Previous Professional Experience**

**Consultant/Executive Director, Corchea, Inc., Evanston, IL 1996-2005**

Corchea, Inc. is a consulting firm dedicated to developing and implementing educational and intercultural initiatives designed to improve teacher practice, student achievement, and whole school change in targeted schools. Client projects include:

- *The TanglewoodGrove Project*—Provide lead consultant services to three federally funded (\$2.1 million) initiatives in Greenville, SC for the Metropolitan Arts Council, the Greenville County School district and its major community arts institutions
- *ARTS at the CENTER of Teaching & Learning*—Co-created and managed department providing professional development to schools in Chicago (Chicago Teachers' Center/Northeastern Illinois University; operating budget over 10 million)
- *LEAP Partnership*—Directed ten year old network internationally recognized for its sustainable school reform work using arts integration as a means for engaging students in their own learning
- *Online Expeditions*—Developed program connecting learners via the internet to live, field-based expeditions, providing an arts and technology-integrated, inquiry-based curriculum framework which engages students in investigating real-world environmental, social and cultural issues ([www.ctcexpeditions.org](http://www.ctcexpeditions.org))
- *Integrating Theatre Arts into the Curriculum Professional Development Series*—Initiated and facilitated graduate level classes to Chicago public school teachers in collaboration with Steppenwolf Theatre's Arts Exchange Program
- *Galway Professional Development Exchange*—Initiated and implemented teacher sharing and training in Galway, Ireland with team of Chicago arts integration specialists
- *Arts Magnet Cluster Program Professional Development*—Facilitated Chicago Public School's Office of Language and Culture staff development program

**Managing & Development Directors, Pegasus Players Theatre, Chicago, IL 1993-1996**

- Managed Chicago's largest non-Equity theatre (\$500,000 budget)
- Facilitated nationally recognized *Young Playwrights Festival* and competition
- Co-directed, with the Chicago Teachers' Center, LEAP program from its inception
- Coordinated outreach program for thousands of teens, seniors, and disabled
- Led all aspects of fund raising for company

**Teacher Trainer, Centre-de-Langue, University of Louvain-La-Neuve, Belgium 1989-1993**

As staff member of a respected language school in Brussels, which supports adult students from over ten countries in their acquisition of English:

- Designed and implemented a training program for rapid and successful placement of teachers at two sites and over 30 classrooms
- Taught over 250 students in both classroom and private settings

### **Education**

**Practitioner's Certificate in Intercultural Communications (1999-2001)**

Institute for Intercultural Communications, Portland, OR

**MA in Arts Administration (1986-1987)**

University of Wisconsin, Madison, WI

**BS in Business Administration and Organizational Behavior (1982-1986)**

University of Illinois, Champaign, IL

## **Conferences & Publications**

Chapter contributor, AIMprint: New Relationships in the Arts and Learning. Co-edited by Cynthia Weiss & Amanda Lichtenstien. Columbia College Chicago, Publishers. Chicago, 2008.

Chapter contributor, Renaissance in the Classroom: Arts Integration and Meaningful Learning. Edited by Burnaford, Aprill, and Weiss. Lawrence Erlbaum Associates, Publishers. New Jersey, 2001.

*Arts at the Center of Teaching and Learning*, DVD Documentary Film  
Overview of ten-year arts integration work in Chicago. Field producer and writer, 2004.

*31<sup>st</sup> World Congress, International Society for Education through Art: International Conversations through Art*, New York, NY. Presenter. August 2002.

*6<sup>th</sup> International Congress of Educating Cities: Educational Space in the New Millennium*, Lisbon, Portugal. Presenter. November 2000.

*Inquiry-Based Instruction through the Arts and Technology*  
GEAR-UP Summer Institute for Teachers, co-developed with educator Jeffrey Wilhelm  
Theme Team facilitator and Arts Integration specialist. July 8-12, 2002.

*Hyperlearning: Where Projects, Inquiry & Technology Meet*  
GEAR-UP Summer Institutes for Teachers, featuring facilitator/author Jeffrey Wilhelm  
Theme Team facilitator. June 19-23, 2000 and June 18-22, 2001.

*A World of Challenges Facing Children: Children Making a Difference*.  
A CTAUN Conference (Committee on Teaching about the United Nations) in association with the United Nations Department of Public Information. New York, NY. Presenter. February 2001.

*LEAP: Lakeview Education & Arts Partnership, A Roadmap to Success*.  
Produced CD-ROM highlighting programmatic work of arts integration initiative. 1999.

*Arts & Minds: Education for the Future*  
Birmingham, England. Invited presenter. November 1998.

*4<sup>th</sup> International Congress of Educating Cities: The Arts and Humanities as Agents for Social Change*, Chicago, IL. Presenter. November 1996.

Authored, edited or contributed to over 100 grants ranging from \$2,500 to \$5 million

## **Public Service**

Board Member (non voting), IL Federation for Community Schools	2007-present
Arts Education Advisory Board, Americans for the Arts	2006-present
Education Chair, Galway Committee, Chicago Sister Cities International	2001-2003
Board member, <i>Free Street</i>	2000-2003
Board member (President), <i>Greasy Joan Theatre Company</i>	2000-2003
Board member, <i>Seven Generations Ahead</i>	2000-2003
Advisory Board Member, Bolz Center for Arts Administration at the University of Wisconsin—Madison	1998-2002
Board member (President), <i>Music in the Loft</i>	1997-2001
Panelist, City Arts/Chicago Department of Cultural Affairs	1994-1999
Member, Citizens Committee for Arts Education	1996-1997
Member, Chicago Initiative Task Force	1994-1995

**Joanne Vena**  
**Center for Community Arts Partnerships,**  
**Columbia College Chicago**  
**600 S. Michigan Ave., Chicago, IL 60605**  
**(312) 369-8854**  
**jvena@colum.edu**

**CURRENT POSITION:**

**Director of School Partnerships**

**Columbia College Chicago - Center of Community Arts Partnerships (CCAP)**

**(7/01 - Present)**

My position was created to bring greater capacity to the Center's work with the public schools in Chicago. I currently oversee the center's deepening relationships between the college and the Chicago Public Schools as collaborating partners. I have created an internal and external infrastructure to adequately support our growth from partnerships in two schools to a network of ten partnering schools with many community partners working together under the auspices of federal/state/private funded partnerships.

My responsibilities include the oversight of five program managers and their reporting staff to ensure that we maintain steady communication between the College and the schools, monitoring the impact and effectiveness of the models created in every site with external/internal evaluation strategies, screening interested faculty and students to deliver programs in community settings, building new relationships within the college, public schools and community based arts organizations that will help to broaden the center's efforts and opportunity for the college and community to work collaboratively.

**Significant Contributions to the Center of Community Arts Partnerships:**

Over the last eight years, I conceived and developed many relationships with campus partners that helped to promote the center as key to showcasing Columbia College as a vibrant setting for higher education through the following special initiatives:

- Forming new opportunities with Chicago Public Schools and Illinois State Board of Education to showcase the innovative practices of CCAP as it relates to school improvement, school reform and school/community relationship building. Since 2008, CCAP has been asked to present at three state funded conferences in the last two years to address the needs of NCLB school administrators and educator.
- Developed an on-campus Teaching Artist Career Day in Fall 2009 that was marketed to students, full and part-time faculty to encourage the opportunities for artists that are interested in arts and community development to share their experiences and talk with key funders of this work.
- Curate the Exhibit "Ten" in 2009 in the Columbia College Chicago Library to showcase key college/community partnerships that occur as a result of CCAP's work with the college community
- Led a delegation to Scotland in 2009 and hosted a Scottish Delegation on campus to explore how artists are activated in educational settings and to consult with the Scottish Arts on expanding their efforts for teaching artists
- Working with a team of cross functional administrators at the college to create a Parent Information Resource Center that has create a statewide network of school based centers for parent learning and advocacy training for strong family involvement in general education at the K-12 level since 2007.
- Bringing greater focus of the skills and capacity building potential that the Center has to offer the field of arts education and comprehensive education through the successful delivery of training modules on arts

integration and partnership development to new education audience outside of Chicago – with specific work being shared in Carbondale and Rockford since 2007

- In 2002, my Executive Director and I co-developed a pilot program of arts and writing experiences that became the foundation of an initiative, Project A.I.M. (Arts Integration Mentoring). Hiring expertise in the field to support the development of this program, it is nationally recognized arts education models supported by the USDOE Fund to Improve Post-Secondary Education and most recently, was award its second Model Dissemination Grant for another three years of support

### **PAST ADMINISTRATIVE EXPERIENCE:**

Illinois Arts Council

Director of Arts Education (1990 - 2001) and Local Arts Agencies (1997 - 2001)

The Illinois Arts Council is a state agency with the mission to stimulate and support public appreciation, accessibility and recognition of the importance of Illinois artists and arts organizations. My primary duties included the implementation of an estimated \$2 million budget consisting of federal and state funds through seven distinct grant programs involving over 350 grantees including schools, artists, arts organizations and community organizations such as social service agencies, libraries, 4-H groups and civic groups.

As the Director of Arts Education Programs, I coordinated the agency's services and programs which are directed to both individuals and not-for-profit groups throughout the state to bring artists and communities of learners together in a variety of educational settings. I was appointed to also oversee the agency's work with Local Arts Agencies in 1997. I also managed the release of Community Arts Access funds that support small grants to underserved populations within targeted areas of the state.

#### Accomplishments included:

- Developed a new program option, QuickStart Grants, for schools that are first time applicants to encourage their participation with artists and IAC programs
- Collaborated with Voices for Illinois Children to strengthen their agenda for arts and culture for a statewide conference in February 1999 and the continuing advocacy effort in 1999-2000
- Coordinated and expanded the partnership with the Secretary of State's Office of Family/Community Literacy Programs so the arts can be an integral part of the programs of the statewide network of providers of literacy programs
- Developed guidelines and administered the Youth Employment for the Arts Program that creates job opportunities for Illinois teens to work under the mentorship of arts professionals over an eight week period
- Refocused and restructured the technical assistance program for the statewide network of local arts agencies through a series of focus groups and policy makers. This "Local Arts Network" offers leadership and management workshops and links its members through online communication systems

#### Other Highlights:

"Partners in Arts" Booklet: This planning manual was created in 1995 to support teachers, parents and artists in their development of high quality programs. I updated the publication in 1999 and it is currently being distributed to all first time applicants and by request.

"Artists as Cultural Workers: Collaborating with Communities" Conference, May 1997:

I co-created and facilitated this three day invitational conference where 150 participants had the opportunity to have focused dialogue about the critical and strategic roles artists play in communities statewide.

### **Reva and David S. Logan Foundation, Chicago**

Program Consultant, 1993-95

I served as the Foundation's representative as part of the founding board of the Chicago Arts Partnerships in Education. I helped to select the partnerships and formulate specific project sponsorship through the planning and initial implementation year with foundation funds.

## **Art Resources in Teaching, Chicago**

Program Director 1985-1989

During my tenure, I managed the growth of the program from 10 teaching artists in 80 schools to 25 artists in 200 schools annually. I was the primary link to prospective schools, hired the teaching staff and monitored their performance. I also connected with major institutions for special projects as well as developed professional development opportunities for the staff and educators in our programs.

## **EDUCATION**

M.F.A. School of the Art Institute of Chicago 1983

Area of Emphasis: Sculpture

B.F.A. Rhode Island School of Design 1979

Areas of Emphasis: Printmaking and Sculpture

European Honors Program, Rome 1978-79



**CENTER FOR COMMUNITY ARTS PARTNERSHIPS at  
COLUMBIA COLLEGE CHICAGO**

**JOB DESCRIPTION**

**Position Title: TEAM Project Director**

**Position Description:**

The Center for Community Arts Partnerships (CCAP) was founded to enable Columbia College Chicago (CCC) to more fully realize the college's commitment to make itself a vital part of its community and to better prepare students to "author the culture of our time". CCAP is charged with creating an infrastructure through which the college's faculty, students and administration can develop meaningful relationships with community residents.

The TEAM Project Director will provide coordination and oversight of programs and professional development workshops delivered in Chicago Public Schools and other designated school districts that have been selected to partner with CCAP.

The TEAM Project Director reports to the Director of School Partnerships, and is accountable to the Director of School Partnerships and the CCAP Executive Director.

**Role Specific Duties and Responsibilities include but are not limited to:**

- Responsible for day-to-day management of specifically assigned programs
- Develop frameworks for evaluation and program improvement and quality assurance
- Conduct monthly site visits, program meetings, and staff interactions to facilitate program cohesion for TEAM and related initiatives
- Responsible for day-to-day management of staff assigned to TEAM program delivery
- Provide key linkages to programs for outside evaluators, researchers, and peer reviewers including potential funding partners
- Provide guidance to CCAP to meet the center's vision/mission by articulating core concepts/goals/objectives of TEAM to CCC

**Level Specific/Management Duties and Responsibilities include but are not limited to:**

- Lead continuous improvement processes that includes needs assessment, program development, program implementation and evaluation
- Articulate core competencies and expectations of job performance for staff
- Oversee and manage workload of staff to ensure successful program delivery
- Coordinate and mentor staff to facilitate growth and leadership in their individual roles
- Monitor/balance/revise budgets to ensure grant/funder compliance
- Create a communication strategy to effectively disseminate specific program success and opportunities internally and externally
- Identify needs of staff and develop opportunities to professionally develop the staff through training to meet core competencies and program goals and operations
- Determine best practices/effective program models that offer the greatest opportunity for partnership growth
- Lead initiatives related to effective relationship building between CCAP and CCC students, faculty, staff, and alumni and new school partners
- Support of the CCAP Development Manager by contributing written information and documentation for foundation/corporate support of the program as well as final reporting

**Qualifications and General Skills needed for this position:**

- Master's or above in Arts Education, Arts Administration or a related field in the arts
- Experience in running teaching artists programs and workshops.
- Understands the culture of the Chicago Public Schools and the policies that impact arts programming initiatives presented in classrooms
- Has a deep knowledge of the ongoing needs of CPS teachers and students receiving programs by artists in their classrooms.
- Highly motivated and a self-starter.
- Excellent written and verbal communication, organizational and interpersonal skills
- Ability to adhere to strict deadlines and function well under pressure.

## **Paul A. Teruel**

Director, Community Partnerships  
Center for Community Arts Partnerships  
600 S Michigan Ave, Chicago, IL 60605  
pteruel@colum.edu

### **Professional Experience**

#### **CENTER FOR COMMUNITY ARTS PARTNERSHIPS COLUMBIA COLLEGE CHICAGO**

##### **Director of Community Partnerships**

**Sept. 2004 – Present**

Oversee programs and develop partnerships between Columbia College and various community-based organizations, including Urban Missions and Arts in Youth and Community Development. Urban Missions, is a consortium of community based organizations and college departments collaborating to create project based programs and college courses. Arts in Youth and Community Development, is a Masters degree program designed to train the future leaders on the field of community arts.

#### **STREET-LEVEL YOUTH MEDIA (S-LYM)**

##### **Co-Founder & Co-Director**

**Sept. 1995 – Aug. 2004**

In 1995, co-founded S-LYM, a non-profit organization that educates low income Chicago youth in the media arts and emerging technologies for use in self-expression, critical thinking and social skills. Duties include managing a full-time staff of 14, as well as, part-time staff, interns and volunteers; and overseeing an annual budget between \$750,000 and \$950,000. Other primary responsibilities include developing the organization's strategic plan, grant writing, working with the Board of Directors, representing S-LYM at conferences and presentations and developing programs and partnerships at a local and national level.

##### **The Future of Creativity Symposium**

Alliance of Artist Communities

Nov. 2001

Developed an interactive web site that provided live symposium updates.

##### ***Street-to-Street: What's Up with the World***

A partnership with Columbia College, Deep Dish TV, CAN TV and Free Speech TV      Sept. 15, 2001

Coordinated a multi-media outdoor event and a live nationwide youth broadcast of youth's responses to the events of 9/11.

##### ***Coming Up Taller Award***

Presented by the President's Committee on the Arts and the Humanities and the National Endowment for the Arts      Oct. 1998

S-LYM is named one of ten national recipients of the 1<sup>st</sup> annual *Coming Up Taller Awards*, awarded to exceptional organizations that teach children the value of the arts and humanities, and presented by the President's Committee on the Arts and the Humanities and the National Endowment for the Arts.

##### ***Chiapas Youth Media Project***

Supervised, fundraised and participated in a project that sent six

S-LYM participants to Chiapas, Mexico who trained Mexican youth in video making. 1997

##### **Artist as Cultural Workers Conference**

Illinois Arts Council

May 1997

Supervised the documentary video about the weeklong Artist as Cultural Workers Conference.

##### ***Rooting, Uprooting the West Side***

Chicago Historical Society

Sept. 1996

Supervised 15 teens in the production of a half an hour documentary for the Rooting, Uprooting the West Side.

## **STREET-LEVEL VIDEO**

### **Co-Founder & Executive Director**

**Oct. 1992 – Sept. 1995**

Co-Founded a collective of youth, artists and educators to use the medium of video as a form of expression on neighborhood and societal issues.

#### ***Transporters***

Department of Cultural Affairs

April 1994

Audio installation with Experimental Sound Studio

#### ***Tele-Vecindario: 1<sup>st</sup> Annual Multi-Media Block Party***

Sculpture Chicago

Sept. 1993

Coordinated the 1<sup>st</sup> annual multi-media block party, an outdoor 75 monitor installation and live performance event.

#### ***Cul-de-Sac***

Museum of Contemporary Art

July 1993

*Cul-de-Sac* featured 14 monitors of surveillance video footage, an aerial map of the West Town neighborhood and video documentaries created by the Street-Level Video crew.

## **MEXICAN FINE ARTS CENTER MUSEUM**

### **Video Documentation**

**June 1990 – 2005**

Documented performing arts, education and community events presented by the MFACM, including presentations by President Salinas de Gortari of Mexico, Cesar Chavez, Isabel Allende and Octavio Paz.

### **Artist / Video Maker**

#### **Mexican Fine Arts Center Museum**

2002

*Recuerdos*, Day of the Dead Exhibit

A multi-media ofrenda, or altar, installation using video documentaries, oral histories and sound clips.

#### **Mexican Fine Arts Center Museum**

2000

Cesar Chavez Video, *Mexicanidad* Permanent Exhibit

Video documentation of Chavez's last public appearance featured in an installation dedicated to the United Farm Workers Organization.

#### ***Latinos on the Edge***

1999

Department of Cultural Affairs

#### ***Imaging Atzlan: Printmakers from Chicago's Mexican Community***

Betty Rymer Gallery

1995

Produced and exhibited a video documentary on the printmaking process.

#### ***Chicago Hip Hop***

1994

Latino Chicago Theater

Co-curated a multi-media Hip Hop exhibit featuring art and video installations and live performance.

### **Education**

#### **Columbia College, Chicago IL**

Film/Video Major

1990

## **Career Related Experience**

### **Maryland Institute College of Art**

Community Arts Convening  
Advisory Committee 2008

### **Shanti Foundation**

Building Peaceful Communities Through the Arts Conference  
Conference Planning Committee 2007

### **Illinois Arts Alliance**

Co-Chair Annual Conference 2006/07

### **CAN TV**

Board of Directors September 2004 – Present

### **ACT Charter School**

Board of Directors 2005 - 2007

### **Cooperative Image Group**

Board of Directors January 2004 – June 2006

### **Eisenhower Fellowship**

Mentor March 2004

### **Kellogg Foundation**

Coordinated a Midwest roundtable discussion about the Media Arts field on behalf of the Kellogg Foundation.  
2004

### **Evanston Arts Council**

Proposal Reviewer 2004, 2005

### **Department of Cultural Affairs**

Proposal Reviewer 1997, 1998, 1999 & 2001

### **Cleveland Center for the Arts**

Consultant, “Youth Speak Out” Exhibit 1998

### **Video Data Bank**

Advisory Board 1997 – Present

### **Illinois Arts Council**

Proposal Reviewer 1998, 1999, 2000, 2002 & 2006

### **School of the Arts Institute Chicago**

Thesis Review Panel 1998

## **Presentations/Exhibits**

- Presenter, Imagining America Conference 2006
- Moderator, Columbia College Chicago Alumni Panel 2006

- Presenter, Florida Campus Compact, Service-Learning on the Arts Conference 2006
- Presenter, DePaul University, Linking Adults with Community Symposium 2005
- Presenter, Florida Campus Compact, Service-Learning on the Arts Conference 2005
- Presenter, Higher Learning Commission Conference 2005
- Presenter, Learn & Serve America Conference 2004
- Presenter, Council on Foundations 2002
- Presenter, The Art of Violence Prevention Conference 2002
- Presenter, National Conference on Family and Community Violence Prevention 2001
- Keynote Speaker and Workshop Facilitator, The Mid-Atlantic Network of Youth and Family Services Annual Conference 2000
- Presenter, Rutgers University, 2000
- Presenter, "Urban Youth and Emerging Technologies", Society for Cinema Studies Conference, 2000
- Presenter, "Youth Media Jam" Prince Music Theater, 2000
- Panelist, "Bridging the Digital Divide" Columbia University, 1999
- Presenter, "Citywide Youth Arts Festival", Arts Department, Carnegie Melon University, 1998
- Workshop Facilitator, "Grantmakers in the Arts", 1998
- Panelist, "Private Industry Versus the Public Trust", Truth in Media Symposium, Loyola University, 1997
- Presenter, "Moving Images: Youth on Urban Life", School of Education, De Paul University, 1996
- Panelist, "Community Technology", Institute for Metropolitan Affairs, Roosevelt University, 1995
- Presenter, Solving Youth Violence: Partnerships That Work, US Department of Justice, 1994

#### **Related Skills**

Intermediate level of Spanish and American Sign Language, seasoned interpersonal skills, extensive teaching, training and facilitation skills, proficient in the uses of technology as an educational tool, and experienced curriculum, research and program development abilities.

**Cynthia Weiss**  
**Center for Community Arts Partnerships**  
**600 S. Michigan Ave., Chicago, IL 60605**  
**(312) 369-8869 cweiss@colum.edu**

### **PROFILE**

Professional artist and arts educator, with 25 years experience developing and implementing arts education programs and designing large-scale public art commissions. Award-winning public artist, mosaicist, and painter.

### **EDUCATION**

**1981** University of Illinois at Chicago-MFA in Painting  
**1975** Colorado College-BA, Arts Major, Spanish Minor-Cum Laude  
**1973** University of Barcelona, Spain, Spanish Arts & Humanities Program

### **EMPLOYMENT HISTORY**

**2002-Present** **Columbia College, Center for Community Arts Partnerships**  
**Associate Director of School Partnerships/Project AIM**

Responsible for directing the Arts Integration Mentorship Project, including: leading Professional Development and Training, Hiring and Supervising Columbia College teaching artists partnering with Chicago Public School teachers to integrate the arts in the core curriculum, and managing DOE AEMDD Project AIM/CCAP grants.

**1998-2001** **Chicago Arts Partnerships in Education, (CAPE)**

Founding Member, and Director of Professional Development. Responsible for designing and implementing professional development for teachers and teaching artists.

**2002** **Gallery 37 Downtown Summer Arts Program**

Lead Teaching Artist, Mural Designer

**1993-96** **Whirlwind Performance Company**

Art Integration Specialist

**1987-94** **Cynthia Weiss Mosaics**

Owner/Designer of architectural mosaics studio.

**1992-94** **Erikson Institute**

Educator/Consultant for Erikson Institute's Arts Integration

**1981-1990** **Urban Gateways**

Residency and Special Projects Artist

**1984-86** **Chicago Teachers' Center/Northeastern Illinois University**

Arts Education Specialist

### **PRESENTATIONS & WORKSHOPS (selected list)**

**University of Maryland, Baltimore, UMBC, Arts Integration Institute**, Baltimore, MD, March 2010

**Anderson Ranch NEA Arts Education Teacher Institute**, Aspen, Colorado, July 2009

**Right Brain Initiative Arts Integration Institute**, Portland, Oregon, June 2009

**FIPSE/Department of Education National Conference**, Washington, D.C.

**NAEA National Conference**, Miami, Florida; Presentation with Terra Museum

**Illinois Art Education Association Annual Conference**-Presentation with the Terra Museum

**National Louis University-Arts & Literacy Professional Development course**

**Association of Teacher Educators**, (with H. Daniels, M. Bizar, S. Zemelman,

**Walloon Summer Teacher Institute**, Faculty, Petosky, Michigan- Keynote speaker

### **MOSAIC MURAL COMMISSIONS (Selected List)**

- 2009 Mosaic murals at Foster Ave and Bryn Mawr Ave. with Chicago Public Art Group, Trace
- 2005 Stroger County Hospital-Womens' Wing with Mirtes Zwierzynski
- 2002 Cristo Rey Jesuit High School with Juan Angel Chavez
- 2002 Oakton Community College, Theatre Building, with Miriam Socoloff
- 1999 Waters Elementary School, *Journeys & Refuge* garden mosaic bench with Phil Schuster
- 1998 Gateway Park, Exterior mosaic bench sculptures with Chicago Public ArtGroup team; Gude, Smith and Zwierzynski
- 1996 Chicago Children's Museum, 4 Mosaic mural installations
- 1995 North Shore Congregation Israel, Mosaic murals with Miriam Socoloff

### **EXHIBITIONS**

- 2007 **Elmhurst College**, Elmhurst, IL. *Field Study*
- 2006 **Vespine Gallery**, *Imprints*
- 2005 **Marwen**, *Those Who do, Teach*
- 2001 **South Shore Cultural Center**, *Frames of Reference, 5 Public Artists*
- 1999 **Chicago Art Source**, *Interpreting the Landscape*
- 1998 **Illinois Art Gallery**, *Spiritual Passports and Transformative Journeys*,

### **CURATORIAL WORK**

- 2002 Park Art Center; *Prestar* = Borrow & Lend with Annie Morse
- 2001 Curator of citywide contemporary art student shows, including;  
*Spiritual Passports and Transformative Journeys* with the Illinois Art Gallery and the School of the Art
- 1999 Womanmade Gallery; Cut & Paste Collage Exhibit, with Ginny Sykes

### **AWARDS**

- 2009 Ragdale Foundation Visual Artist Residency
- 2008 Staff and Faculty Art & Media Award, Columbia College Chicago
- 2001 Illinois Alliance for Arts Education Teaching Artist Recognition Award
- 1998 Chicago Artists International Program (CAIP), Award; travel to Venice, Ravenna & Spilimbergo, Italy
- 1991 The Chicago Bar Association/Young Lawyer's Public Art Award for the Play Sculpture at the Jackson Language Academy
- 1989 City of Chicago, Percent for Art Award with Hector Duarte

### **PUBLICATIONS**

- AIMprint: New Relationships in the Arts and Learning, Co-editor with Amanda Lichtenstein, Columbia Center for Community Arts Partnerships CCAP, Columbia College Chicago, 2008.
- Teaching Artist Journal, Article, Lawrence Erlbaum Publishers 2005
- Renaissance in the Classroom: Arts Integration and Meaningful Learning, Co-Editor with Gail Burnaford & Arnold Aprill:, 2001. (Reviewed in Harvard Educational Review, 2002)

### **LANGUAGES**

Fluency & Literacy in Spanish

VITA  
**Beverly J. Dretzke**

**Professional Address**

Center for Applied Research & Educational Improvement  
College of Education and Human Development  
University of Minnesota  
1954 Buford Avenue, Suite 425  
Saint Paul, MN 55108-1062  
E-Mail: dretz001@umn.edu  
Phone: (612) 624-3805; Fax: (612) 625-3086

**Home Address**

1354 Murray Street  
St. Paul, MN 55116  
Phone: (651) 699-5941

**PROFESSIONAL WORK EXPERIENCE**

- **Research Associate** December 2005-Present  
Center for Applied Research and Educational Improvement. As a project manager/principal investigator, coordinate and conduct educational research and evaluation studies. Design and implement survey instruments. Collect and analyze quantitative and qualitative data. Prepare research and evaluation reports. Supervise graduate student research assistants.
  
- **Professor of Psychology** July 2000–December 2005
- **Associate Professor of Psychology** July 1993-June 2000
- **Assistant Professor of Psychology** August 1987-June 1993  
University of Wisconsin-Eau Claire. Teaching assignments included undergraduate courses in educational psychology and introductory statistics (online and traditional). Also instructed courses in introductory psychology, psychological measurement, and graduate-level courses in research design and analysis, and educational psychology. Served as academic adviser for approximately 40 undergraduate psychology majors. Also served as a thesis adviser for school psychology masters degree students.
  
- **Marketing Assistant** Summer 1998 & January 1999  
IDEXX-Informatics, Eau Claire, WI. Designed telephone survey to measure customers' satisfaction with computer support services and analyzed data from the survey. Gathered information on company's new technology for sales personnel. Assisted with design and writing of promotional materials.
  
- **Market Research Analyst** January 1984-August 1987  
Madison Gas & Electric Company. Coordinated survey research projects on customers' satisfaction with company services and programs and on potential customers' interest in natural gas service. Also collected and reported consumption and revenue information on commercial customers. Major responsibilities included proposal preparation, questionnaire development, data base development, data analysis, and research report preparation.
  
- **Peace Corps Volunteer** July 1975-August 1977  
National Youth Service Secretarial School, Nairobi, Kenya. Instructed courses in typewriting and office practice. Received the first letter of commendation to a secretarial school instructor from the Director of the National Youth Service based on my students' superior performance on examinations given by the East African Examinations Council.

- **Employee Development Specialist** February 1972-June 1975  
Civilian Personnel, Headquarters, U.S. Marine Corps. Coordinated Headquarters' Upward Mobility Training Program. Developed, administered, and promoted an extensive office skills training program. Instructed courses in office skills, correspondence procedures, and human relations attended by civilian and military personnel and high school summer aids. Also gave presentations on upward mobility in supervisory-management courses. Received Sustained Superior Performance Award in 1974.
- **Business Education Teacher** September 1970-June 1971  
Damavand College, Tehran, Iran. Instructed courses in typewriting with an emphasis on preparations of essays and term papers.
- **Business Education Teacher** September 1968-August 1970  
North Division High School, Milwaukee. Instructed courses in typewriting and business principles. Also was piano accompanist for choirs and musicals.

## PUBLICATIONS

### MANUALS

- Dretzke, B. J. (2009). *Statistics with Microsoft® Excel*, 4<sup>th</sup> ed. Upper Saddle River, NJ: Prentice Hall.
- Wakefield, D., McLaughlin, K., Dretzke, B., & Timothy, B. (2009). *Technology manual*. Upper Saddle River, NJ: Prentice Hall. (Companion technology manual to accompany R. Larson & B. Farber's Elementary statistics: Picturing the World, 4<sup>th</sup> edition.)
- Vukov, A., Kelly, S., Dretzke, B., & Timothy, B. (2007). *Technology manual*. Upper Saddle River, NJ: Prentice Hall. (Companion technology manual to accompany W. Mendenhall & T. Sincich's *Statistics for engineering and the sciences*, 5<sup>th</sup> ed.)
- Wakefield, D., McLaughlin, K., Dretzke, B., & Timothy, B. (2007). *Technology manual*. Upper Saddle River, NJ: Prentice Hall. (Companion technology manual to accompany M. Sullivan's *Statistics: Informed decisions using data*, 2<sup>nd</sup> ed.)
- Wakefield, D., McLaughlin, K., Dretzke, B., & Timothy, B. (2006). *Technology manual*. Upper Saddle River, NJ: Prentice Hall. (Companion technology manual to accompany R. Larson & B. Farber's *Elementary statistics: Picturing the world*, 3<sup>rd</sup> edition.)
- Dretzke, B. J. (2005). *Statistics with Microsoft® Excel*, 3<sup>rd</sup> ed. Upper Saddle River, NJ: Prentice Hall.
- Dretzke, B. J., & Goulet, I. (2005). *Statistiques avec Microsoft® Excel*. (Traduit de *Statistics with Microsoft® Excel*, 3<sup>rd</sup> edition, by Beverly Dretzke). Upper Saddle River NJ: Prentice Hall.
- Dretzke, B. J. (2004). *The Excel manual*. Upper Saddle River, NJ: Prentice Hall. (Companion technology manual to accompany M. Sullivan's *Statistics: Informed Decisions Using Data*.)
- Dretzke, B. J. (2003). *The Excel manual*. Upper Saddle River, NJ: Prentice Hall. (Companion technology manual to accompany B. Armstrong & D. Davis' *Brief Calculus: Solving Problems in Business, Economics, and the Social and Behavioral Sciences*.)

Dretzke, B. J. (2003). *The Excel manual*. Upper Saddle River, NJ: Prentice Hall. (Companion technology manual to accompany R. Larson & B. Farber's *Elementary statistics: Picturing the World*, 2<sup>nd</sup> edition.)

Dretzke, B. J. (2001). *Statistics with Microsoft Excel*, 2<sup>nd</sup> ed. Upper Saddle River, NJ: Prentice-Hall.

Dretzke, B.J. (2000). *The Excel manual*. Upper Saddle River, NJ: Prentice Hall. (Companion technology manual to accompany R. Larson & B. Farber's *Elementary statistics: Picturing the world*.)

Dretzke, B.J., & Heilman, K. A. (1998). *Statistics with Microsoft Excel*. Upper Saddle River, NJ: Prentice-Hall.

## ARTICLES IN PROFESSIONAL JOURNALS

Dretzke, B. J., & Jordan, K. M. (in press). Expanding secondary school Chinese language programs: A study of potential challenges. *American Secondary Education*.

Dretzke, B. J., & Levin, J. R. (1996). Assessing students' application and transfer of a mnemonic strategy: The struggle for independence. *Contemporary Educational Psychology*, 21, 83-93.

Hanson-Tafel, J., & Dretzke, B. J. (1996). Effects of written and oral variations of elaborative interrogation in group settings. *Reading Psychology*, 17, 333-356.

Junge, M. E., & Dretzke, B. J. (1995). Mathematical self-efficacy gender differences in gifted-talented adolescents. *Gifted Child Quarterly*, 39, 22-28.

Dretzke, B. J. (1993). Effects of pictorial mnemonic strategy usage on prose recall of young, middle-aged, and older adults. *Educational Gerontology*, 19, 489-503.

Dretzke, B. J., & Levin, J. R. (1990). Building factual knowledge about the U.S. presidents via pictorial mnemonic strategies. *Contemporary Educational Psychology*, 15, 152-169.

Levin, J. R., Dretzke, B. J., Pressley, M., & McGivern, J. E. (1985). In search of the keyword method/vocabulary comprehension link. *Contemporary Educational Psychology*, 10, 220-227.

McQuire, J., Bates, G. W., Dretzke, B. J., McGivern, J. E., Rembold, K. L., Seabold, D. R., Turpin, B. M., & Levin, J. R. (1985). Methodological quality as a component of meta-analysis. *Educational Psychologist*, 20, 1-5.

Levin, J. R., Dretzke, B. J., McCormick, C. B., Scruggs, T. E., McGivern, J. E., & Mastropieri, M. A. (1983). Learning via mnemonic pictures: Analysis of the presidential process. *Educational Communication and Technology Journal*, 31, 161-173.

Dretzke, B. J., Levin, J. R., & Serlin, R. C. (1982). Testing for regression homogeneity under variance heterogeneity. *Psychological Bulletin*, 91, 376-383.

Levin, J. R., McCormick, C. B., & Dretzke, B. J. (1981). A combined pictorial mnemonic strategy for ordered information. *Educational Communication and Technology Journal*, 29, 219-225.

## ERIC DOCUMENTS

Hanson-Tafel, J., & Dretzke, B. J. (1996, April). *Elaborative interrogation in group settings*. Paper presented at the American Educational Research Association Meeting, New York. (ED 394 459).

Dretzke, B. J., & Keniston, A. H. (1989, May). *The relation between college students' reading strategies, attitudes, and course performance*. Paper presented at the Mid-Western Psychological Association Meeting, Chicago. (ED 312 609)

## **TECHNICAL REPORT**

Dretzke, B. J., West, S. L., & Hans, K. L. (1989). *A survey of high school psychology teachers in Wisconsin*. University of Wisconsin-Eau Claire.

## **PRESENTATIONS AT PROFESSIONAL MEETINGS**

### **PAPER PRESENTATIONS**

Louis, K.S., Dretzke, B. J., & Wahlstrom, K. L. (2009, April). *How does leadership affect student achievement? Results from a national survey*. Paper presented at the American Educational Research Association Annual Meeting, San Diego, California.

Stephens, V. M., Weiss, C., Murphy, M. E., Pruitt, L., Dretzke, B. J., Lent, S., & Muhamed, S. (2008, November). *Formalizing evaluation in an arts integration school/university partnership (Project AIM Columbia College, Chicago): Building policy and practice*. Paper presented at the American Evaluation Association Annual Meeting, Denver, Colorado.

Dretzke, B. J., & Jordan, K. (2008, October). *Finding qualified teachers and diversifying student enrollments: Challenges to expanding secondary school Chinese language programs in the U.S.* Paper presented at the Mid-Western Educational Research Association Annual Meeting, Columbus, Ohio.

Hornbacher, M. J., Dretzke, B. J., & Peterson, K. A. (2008, March). *Looking more deeply: Fidelity of implementation and process measures as critical components in assessing intervention impacts*. Paper presented at the American Educational Research Association Annual Meeting, New York, New York.

Dretzke, B. J. (2007, October). *Learning how to communicate statistical information: A requirement of the advanced placement statistics course*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, St. Louis, Missouri.

Wahlstrom, K. L., Seashore, K. R., Michlin, M., & Dretzke, B. J. (2007, April). *Efficacy, trust, and leadership for student learning: A multivariate analysis*. Paper presented at the American Educational Research Association Annual Meeting, Chicago, Illinois.

Dretzke, B. J. (2006, October). *Analyzing achievement levels via ordinal regression*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, Columbus, Ohio.

Dretzke, B. J., & Bagdassian, C. M. (2004, October). *Using item analysis to guide the revision of homework assignments for an introductory statistics course*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, Columbus, Ohio.

Dretzke, B. J., Hynek, E. E., & Ley, K. A. (2004, October). *Undergraduate teaching assistants in an introductory statistics course*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, Columbus, Ohio.

Dretzke, B. J., & Wingen, R. L. (1999, October). *Do thematic titles and utilization of an imagery strategy affect six graders memory for prose?* Paper presented at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Ament, D. M., & Dretzke, B. J. (1998, October). *Attributions, aspirations, and academic confidence: How do gifted females measure up?* Paper presented at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Jasperson, T. L., & Dretzke, B. J. (1997, October). *A comparison of solution-finding and memorization approaches to problem solving*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Dretzke, B. J. (1993, April). *Developing images of cigarette smokers via ratings of famous people*. Paper presented at the Midwestern Psychological Association Annual Meeting, Chicago.

Dretzke, B. J., & Levin, J. R. (1992, October). *Application and transfer of a mnemonic strategy*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Dretzke, B. J., Hanson, B. A., & Hans, K. L. (1991, April). *Effects of thematic titles and strategy use on recall and recognition of thematic and nonthematic passage content*. Paper presented at the American Educational Research Association Annual Meeting, Chicago.

Dretzke, B. J., & Hans, K. L. (1990, May). *Card sharks and coin snatchers: How to illustrate a problem-solving strategy*. Paper presented at the Midwestern Psychological Association Annual Meeting (Council of Teachers of Undergraduate Psychology), Chicago.

Heatwole, S. L., & Dretzke, B. J. (1990, October). *Learning information about ordinary people via the mnemonic keyword method*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Keniston, A. H., & Dretzke, B. J. (1990, October). *The relation between college students' test scores, reading attitudes, and study strategies*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Dretzke, B. J. (1990, April). *Young, middle-aged, and older adults learn about city attractions via the mnemonic keyword method*. Paper presented at the American Educational Research Association Annual Meeting, Boston.

Dretzke, B. J. (1989, October). *How students' study behaviors change over the semester*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Dretzke, B. J., & Levin, J. R. (1984, April). *Building factual knowledge about the U.S. presidents through pictorial mnemonic strategies*. Paper presented at the American Educational Research Association Annual Meeting, New Orleans.

Dretzke, B. J., Levin, J. R., McCormick, C. B., Scruggs, T. E., McGivern, J. E., & Mastropieri, M. A. (1983, April). *Learning mnemonically: Analysis of the presidential process*. Paper presented at the American Educational Research Association Annual Meeting, Montreal.

Dretzke, B. J., Levin, J. R., Pressley, M., & McGivern, J. E., (1983, April). *In search of the keyword method/vocabulary comprehension link*. Paper presented at the American Educational Research Association Annual Meeting, Montreal.

McCormick, C. B., Levin, J. R., & Dretzke, B. J. (1981, April). *Who was president number --? Application of a complex mnemonic strategy by eighth graders*. Paper presented at the American Educational Research Association Annual Meeting, Los Angeles.

## **PANEL/SYMPOSIUM PRESENTATIONS**

Walker, D. A., Dretzke, B. J., & Smith, T. J. (2005, October). *Simulations and online technology as learning tools in statistics courses*. Symposium presentation at the Mid-Western Educational Research Association Annual Meeting, Columbus, Ohio.

Dretzke, B. J., Barcikowski, R. S., Holt, J.K., Newman, I., Rogers, B. G., & Smith, T. J. (2002, October). *What to do and what not to do when teaching statistics*. Panel presentation at the Mid-Western Educational Research Association Annual Meeting, Columbus, Ohio.

Dretzke, B. J., D'Costa, A., Barcikowski, R. S., & Smith T. J. (2002, October). *Online instruction in statistics and research methods*. Symposium presentation at the Mid-Western Educational Research Association Annual Meeting, Columbus, Ohio.

Holt, J. K., Barcikowski, R. S., Huck, S. W., Rogers, B. G. Smith, T. J., Dretzke, B. J., Leitner, D. W., Newman, I. (2001, October). *Teaching an introductory statistics course: Can we reach consensus?* Panel presentation at the Mid-Western Educational Research Association Annual Meeting, Columbus, Ohio.

Huck, S. W., Knapp, T. R., Levin, J. R., Leitner, D. W., Barcikowski, R. S., & Dretzke, B. J. (1999, October). Teaching statistics: A debate over goals and strategies. Panel presentation at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Leitner, D. W., Dretzke, B. J., Huck, S. W., Knapp, T. R., Levin, J. R. (1998, October). *Tricks of the teaching statistics trade*. Panel presentation at the Mid-Western Educational Research Association Annual Meeting, Chicago.

Dretzke, B. J., & Haseleu, T. M. (1991, May). *Advising issues: The top ten worries of undergraduates*. Panel presentation at the Midwestern Psychological Association Annual Meeting (Council of Teachers of Undergraduate Psychology), Chicago.

## **POSTER SESSIONS**

Dretzke, B. J., & Kalke, N. E. (2009, October). *Challenges of evaluating small learning communities in a large urban school district*. Paper presented at the Mid-Western Educational Research Association Annual Meeting, St. Louis, Missouri.

Dretzke, B. J., Ewan, E. E., Ley, K. A. (2004, July). *Reading behaviors and reading attitudes of introductory statistics students*. Poster session paper presented at the American Psychological Association Annual Meeting, Honolulu.

Dretzke, B. J., & Ley, K. A. (2004, April). *Statistics study groups led by undergraduate teaching apprentices*. Poster session paper presented at the Midwestern Psychological Association Annual Meeting/Council of Teachers of Undergraduate Psychology, Chicago.

Dretzke, B. J., (1994, May). *Don't wait until an exam to find out what your statistics students don't know*. Poster session presented at the Midwestern Psychological Association Annual Meeting (Council of Teachers of Undergraduate Psychology), Chicago.

Dretzke, B. J., & Craemer, C. C. (1993, April). *Religion in the personals column*. Poster session presented at the Midwestern Psychological Association Annual Meeting, Chicago.

Dretzke, B. J., & Heilman, K. A. (1993, May). *Taking the inference out of tests of reinforcement and punishment*. Poster session presented at the Midwestern Psychological Association Annual Meeting (Council of Teachers of Undergraduate Psychology), Chicago.

Dretzke, B. J., & Levin, J. R., (1992, April). *Can high school students apply and transfer a mnemonic strategy?* Poster session presented at the American Educational Research Association Annual Meeting, San Francisco.

Dretzke, B. J., Brown, W. T., Hans, K. L., & Eklund, L. J. (1991, May). *Assessment of appeal in the content of personal classified ads*. Poster session presented at the Midwestern Psychological Association Annual Meeting, Chicago.

#### **PRESENTATIONS AT STATE AND LOCAL MEETINGS**

Dretzke, B. J. *Thanks for the memories!* Presentation given at the University of Wisconsin-Eau Claire Alumni Weekend, Eau Claire, June, 1994.

Dretzke, B. J. *Appealing descriptions in personal advertisements*. Presentation given at University of Wisconsin-Eau Claire, Wellness Sessions, Spring Semester, April 1993.

Dretzke, B. J., Peden, B. F., & Keniston, A. H. *Critical thinking in psychology*. Workshop given at the Wisconsin Council for the Social Studies Convention, Oconomowoc, March, 1990.

Dretzke, B. J. *Classroom management: First priority*. Presentation given at the Wisconsin Association of Middle Level Education Conference, Eau Claire, April 1989.

Dretzke, B. J. *Memory development across the middle school years*. Presentation given at the Northwest Educational Association Meeting, Eau Claire, October, 1989.

Dretzke, B. J. *Mind games: The psychologist's lab*. Workshop given at Challenges and Choices (Workshops for girls in grades 6-9, their parents, and educators), Eau Claire, November, 1989.

Dretzke, B. J. *Study strategies: Using "hooks" to help students remember*. Presentation given at the Wisconsin Association for Middle Level Education Conference, Milwaukee, April, 1988.

Dretzke, B. J. *A look in the psychologist's lab*. Workshop given at Challenges and Choices (Workshops for girls in grades 6-9, their parents, and educators), Eau Claire, November, 1988.

## GRANTS

Ritter, S. J., & Dretzke, B. J. (1998-99). *Effects of active teaching methods on motivation and achievement*. University Research and Creative Activities Grant, \$2,000. University of Wisconsin-Eau Claire.

Dretzke, B. J. (1995-96). *Problem solving strategies*. University Small Research Project Grant, \$435. University of Wisconsin-Eau Claire. (Traci Jaspersen's thesis research).

Dretzke, B. J. (1991-92). *Perceptions of cigarette smokers*. University Research and Creative Activities Grant, \$1,316. University of Wisconsin-Eau Claire.

Dretzke, B. J. (1988-89). *A comparison of different variations of the mnemonic keyword method for enhancing adults' recall of prose information*. University Research and Creative Activities Grant, \$1,000. University of Wisconsin-Eau Claire.

## MEMBERSHIPS

American Educational Research Association

Division C: Learning and Instruction

Division D: Measurement and Research Methodology

Division H: Research, Evaluation, and Assessment in Schools

Special Interest Group: Educational Statisticians

Council of Teachers of Undergraduate Psychology

Mid-Western Educational Research Association

Division C: Learning and Instruction

Division D: Measurement and Research Methodology

Division H: Research, Evaluation, and Assessment in Schools

## OFFICES

Mid-Western Educational Research Association

Chair of Division H (School Evaluation & Program Development), 2009-10

Co-Chair of Division H (School Evaluation & Program Development), 2008-09

Chair of Division D (Measurement and Research Methodology), 2002-2003

Co-Chair of Division D (Measurement and Research Methodology), 2001-2002

Association Council, 2008-2010

Association Council, 2004-2006

## **EDUCATIONAL BACKGROUND**

- 1984 Ph.D. Department of Educational Psychology  
University of Wisconsin-Madison  
Advisor: Joel R. Levin  
Major: Human Learning  
Minor: Quantitative Methods  
Interdepartmental Minor: Educational Policy Studies
- 1975 M.A. Department of Education  
George Washington University, Washington, D.C.  
Major: Adult Education
- 1968 B.B.A. Schools of Business and Education  
University of Wisconsin-Madison  
Major: Business Education

**VITA**  
**DEBRA INGRAM**

Research Associate  
Center for Applied Research and Educational Improvement  
College of Education and Human Development  
University of Minnesota  
360 Education Sciences Building, 56 East River Road  
Minneapolis, MN 55455  
Telephone: (612) 625-0502  
E-mail: d-ingram@umn.edu

**Education:**

- 1996 Ph.D., University of Minnesota (Educational Psychology)
- 1994 M.A., University of Minnesota (Educational Psychology)
- 1983 B.A., St. Olaf College (Psychology)

**Professional Experience:**

- 1996-present Research Associate, Center for Applied Research and Educational Improvement, University of Minnesota
- 1994-1996 Graduate Research Assistant, Center for Applied Research and Educational Improvement, University of Minnesota
- 1991-1994 Evaluation Fellow, The Saint Paul Foundation
- 1987-1991 Research and Evaluation Manager, Hazelden Foundation
- 1984-1987 Program Evaluation Consultant, Hazelden Foundation

**Teaching Experience:**

- 1998 Lecturer for EdPA 5285/EPsy 5240, "Principles and Methods of Program Evaluation," University of Minnesota
- 1997 Lecturer for EdPA 8225, "Program Evaluation Theory and Models: Qualitative and Quantitative Alternatives," University of Minnesota
- 1992-1994 Graduate Teaching Assistant for EdPA 5285/EPsy 5240, "Principles and Methods of Program Evaluation," University of Minnesota

**Other Professional Activities:**

- 2005 Research advisor for the Metropolitan Regional Arts Council's study of arts-active communities in Minnesota
- 2003-2004 Research Review Editor for the *Teaching Artist Journal*, Lawrence Erlbaum Associates, Publishers
- 2002-present Reviewer for the Juran Fellowship and Doctoral Awards, Joseph M. Juran Center for Leadership in Quality, Carlson School of Management, University of Minnesota
- 2002 James P. Shannon Leadership Institute, Amherst H. Wilder Foundation
- 1997-1998 Educational Policy Fellowship Program, Institute for Educational Leadership and the University of Minnesota

**Publications** (\* = refereed publication):

1. Huffman, D., Ingram, D., and Finnerty, K.O. Explore, experiment, explain, & exhibit: Collaborating with science museums. *Science and Children*, (in press).
2. Ingram, D. and Sikes, Michael. (2005). *An introduction to scientifically based research*. Commissioned by the National Assembly of State Arts Agencies through a cooperative agreement with the National Endowment for the Arts. Available at [http://www.nasaa.arts.org/publications/arts\\_ed\\_monograph.pdf](http://www.nasaa.arts.org/publications/arts_ed_monograph.pdf)
3. \*Ingram, D., Louis, K.S., and Schroeder, R.G. (2004). Accountability policies and teacher decision making: Barriers to the use of data to improve practice. *Teachers College Record*, 106, 1258-1287.
4. Louis, K.S. and Ingram, D. (2003). Schools that work for teachers and students. In B. Williams (Ed.), *Closing the achievement gap: A vision for changing beliefs and practices* (pp. 154-177). Alexandria, VA: Association for Supervision and Curriculum Development.
5. Ingram, D. and Colby, J. (1999). Putting computers to the task. *Journal of Staff Development*, 20, 45-47.
6. Finnerty, K.O., Ingram, D., and Huffman, D. (1998). Finding a common language to describe the museum process. *Journal of Museum Education*, 23, 3-5.

**Evaluation Reports and Monographs:**

*Arts and Education Partnerships*

1. Ingram, D. and Meath, J. (2007). *Mirrors and Windows: Minneapolis Arts Educator Professional Development Program evaluation report*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
2. Ingram, D. (2007). *Arts for Academic Achievement: Perspectives of long-term teachers and principals*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
3. Ingram, D. and Meath, J. (2007). *Arts for Academic Achievement: A compilation of evaluation findings from 2004-2006*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
4. Ingram, D. (2006-7). *Neighborhood Bridges: Program evaluation reports I through V*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
5. Ingram, D. and Riedel, E. (2005). *Artful Teaching and Learning: Final evaluation report*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
6. Ingram, D. and Sheldon, T.D. (2005). *Arts and Schools as Partners: Evaluation report*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
7. Ingram, D. (2005). *Fall 2005 evaluation report for Mirrors and Windows: Minneapolis Professional Development Program for Arts Educators*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
8. Ingram, D. (2003). *Artful Teaching and Learning: Preliminary evaluation report*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
9. Anderson, A.R. and Ingram, D. (2003). *Arts for Academic Achievement: Results from the annual teacher survey*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
10. Ingram, D. and Seashore, K.R. (2003). *Arts for Academic Achievement: Summative evaluation report*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
11. Ingram, D. and Riedel, E. (2003). *Arts for Academic Achievement: What does arts integration do for students?* Minneapolis, MN: Center for Applied Research and Educational Improvement.
12. Ingram, D., Seashore, K., Anderson, R. and Freeman, C. (2001). *Arts for Academic Achievement: Results from the 1999-2000 Teacher Survey*.
13. Louis, K.S., Ingram, D. and Werner, L. (1999). *Arts for Academic Achievement: Year 1 survey report*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
14. Werner, L. and Ingram, D. (1999). *Arts for Academic Achievement: Report on the 1998-1999 mid-year progress interviews*. Minneapolis, MN: Center for Applied Research and Educational Improvement.

*Human Services*

15. Ingram, D., Colby, J. and Seppanen, P. (1997). *Minnesota's Family Services and Children's Mental Health Collaboratives: A summary of two-year outcome reports*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
16. Bloomberg, L., Ingram, D., & Seppanen, P. (1996). *Minnesota's Family Services Collaboratives: A summary of outcome evaluation plans and progress reports*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
17. Ingram, D., Bloomberg, L., and Seppanen, P. (1996). *Collaborative initiatives to develop integrated services for children and families: A review of the literature*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
18. Ingram, D., & Seppanen, P. (1996). *Minnesota's Family Services and Children's Mental Health Collaboratives: A summary of two-year outcome reports and outcome evaluation plans*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
19. Seppanen, P., Bloomberg, L., Ingram, D., and Hirsch, J. (1996). *Collaborative initiatives to develop integrated services for children and families: An outcome evaluation resource manual*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
20. Colby, J., Ingram, D., King, J., & McKendall, V.J. (1995). *Guidebook for action research at Pillsbury Neighborhood Services*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
21. Colby, J., Ingram, D., King, J., & McKendall, V.J. (1995). *Pillsbury Neighborhood Services action research process: An introduction for new employees*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
22. Seppanen, P., Bloomberg, L., Stewart, D., Hirsch, J., & Ingram, D. (1995). *Evaluation of Minnesota's Family Services Collaboratives and Children's Initiative partners: An instrument compendium*. Minneapolis, MN: Center for Applied Research and Educational Improvement.

*Science Education*

23. Ingram, D. (1997). *RiverGirls Ecology Camp: Evaluation report on the 1996 session and follow-up with participants of the 1995 session*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
24. Ingram, D. and Huffman, D. (1997). *Assessing student learning in the exhibit development learning model*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
25. Ingram, D. (1996). *RiverGirls Ecology Camp: Evaluation report of the 1995 session*. Minneapolis, MN: Center for Applied Research and Educational Improvement.

26. Ingram, D. and Williams, K. (1995). *Evaluation of the Experiences in Informal Learning project*. Minneapolis, MN: Center for Applied Research and Educational Improvement.

*Other*

27. Bigelow, M., Ngo, B., Wahlstrom, K.L., Ingram, D., and Whitehouse, B.M. (2006). *An evaluation of the Transitional Language Center program in the Saint Paul Public Schools: Summary report*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
28. Bigelow, M., Ngo, B., Wahlstrom, K.L., Ingram, D., and Whitehouse, B.M. (2005). *A preliminary report on an evaluation of the Transitional Language Center program in the Saint Paul Public Schools*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
29. Ingram, D. and Colby, J. (1998). *Instructional transformation through technology: Linkages Across Minnesota final report*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
30. Ingram, D. and Wahlstrom, K. (1997). *The link between staff development and student achievement: An evaluation of site-level staff development practices in the Minneapolis Public Schools*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
31. Ingram, D. (1996). *Evaluation of the Minnesota Extension Service's Supporting Community Diversity initiative*. Minneapolis, MN: Center for Applied Research and Educational Improvement.
32. Ingram, D. (1996). *Outcome-based education and student achievement in high school mathematics*. Doctoral dissertation. University of Minnesota.
33. Ingram, D. (1994). *Evaluation report: Management Improvement Fund*. Saint Paul, MN: The Saint Paul Foundation.

**Presentations:**

*American Educational Research Association*

1. Whitehouse, E.M. and Ingram, D. (2006). *Student achievement in Hmong refugee newcomers*. Paper presented at the annual meeting of the American Educational Research Association, April 7-11, 2006, San Francisco, CA.
2. Baker, T., Boughton, D., Freedman, K., Horowitz, R., Ingram, D. and Richard, B. *Artistic production as evidence of learning in interdisciplinary contexts*. Paper presented at the annual meeting of the American Educational Research Association, April 12-16, 2004, San Diego, CA.
3. Seashore, K. and Ingram, D. *Culture and change process theories*. Paper presented at the annual meeting of the American Educational Research Association, April 10-14, 2001, Seattle, WA.

4. Ingram, D. and Seashore, K. *Shape shifting: Tracking and measuring wicked solutions to whole school change*. Paper presented at the annual meeting of the American Educational Research Association, April 10-14, 2001, Seattle, WA.
5. Freedman, K. and Ingram, D. *Researching integrated arts: Issues, methods, and evidence*. Paper presented at a meeting of the American Educational Research Association, Special Interest Group on Learning and the Arts, February 21, 2001, Tucson, AZ.
6. Ingram, D. & Louis, K.S. *Trust and quality improvement in high schools*. Paper presented at the annual meeting of the American Educational Research Association, April 24-28, 2000 in New Orleans, LA.
7. Freedman, K. & Ingram, D. *Education in and through the arts: The Annenberg Challenge in Minneapolis*. Paper presented at the annual meeting of the American Educational Research Association, April 24-28, 2000 in New Orleans, LA.
8. Ingram, D., Louis, K.S., & Schroeder, R. *Data-based decision-making and organizational learning in schools: An exploratory study in U.S. high schools*. Paper presented at the annual meeting of the American Educational Research Association, April 19-23, 1999 in Montreal, Quebec, Canada.
9. Ingram, D. and Colby, J. *Taking standards beyond the classroom door: A process for implementation*. Paper presented at the annual meeting of the American Educational Research Association, April 1998.

*American Evaluation Association*

10. Colby, J. and Ingram, D. *Technology for instructional management: The development of software to support standards implementation*. Paper presented at the annual meeting of the American Evaluation Association, November, 1998 in Chicago, Illinois.
11. Ingram, D. and Huffman, D. *Evaluation of the exhibit development learning model*. Paper presented at the annual meeting of the American Evaluation Association, November, 1998 in Chicago, Illinois.
12. Ingram, D. and Wahlstrom, K.L. *Using program theory to enhance the evaluation and practice of staff development*. Paper presented and the annual meeting of the American Evaluation Association, November 1997.
13. Ingram, D. and Seppanen, P. (November, 1996). *A model for evaluating progress and outcomes in community-based interagency collaborative initiatives*. Annual meeting of the American Evaluation Association in Atlanta, GA.
14. Ingram, D., Colby, J., King, J.A., and McKendall, V. (November, 1996). *Action research meets outcome evaluation*. Annual meeting of the American Evaluation Association in Atlanta, GA.

*International*

15. Ingram, D., Seashore, K., Schroeder, R. and Bies, A. *From the statehouse to the schoolhouse – not yet: Blending external pressure and internal strategies for innovation*. Paper presented at the annual meeting of the International Congress on School Effectiveness and Improvement, January 3-7, 2002, Copenhagen, Denmark.

*Other*

16. Ingram, D. *Integrating the arts to raise academic achievement*. Paper presented at the annual meeting of Social Theory, Politics, and the Arts, October 7-9, 2005, Eugene, OR.
17. Klug, E., Alleyne, U. and Ingram, D. *A voice for my environment: Improving science instruction by integrating the arts*. Paper presented at the annual meeting of The Education Trust, November 1-3, 2001, Washington, D.C.
18. Ingram, D. and Paulson, P. *Arts for Academic Achievement*. Invited presentation at a meeting of the Arts Education Partnership, June 16, 2000 in Durham, NC.
19. Louis, K.S., Detert, J.R., & Ingram, D. *Quality Practices in Education: TQM, culture, and school improvement*. Paper presented at the International Congress for School Effectiveness and Improvement 12<sup>th</sup> Annual Conference, January 3-6, 1999 in San Antonio, Texas, U.S.A.
20. Ingram, D. (January, 1997). *Outcomes and advocacy*. "Coming together for children, youth, and families: Communities with vision and purpose" the third annual statewide conference for interagency collaborative initiatives including transition, early childhood, mental health, and family services. St. Cloud, MN.
21. Ingram, D., Patton, M. and Stockdill, S. (May, 1996). *Outcome evaluation is not benign: Ethical issues in outcome selection and use*. Statewide conference, "Outcome Evaluation from Alpha to Omega," St. Paul, MN.

**Professional Memberships:**

American Evaluation Association  
 American Educational Research Association  
 National Society for the Study of Education

# Melissa Soberanes

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1340 W. Granville Avenue, #2W • Chicago, IL 60660 • 773-991-5579 • [auntiem1968@yahoo.com](mailto:auntiem1968@yahoo.com)

## Summary of Qualifications

- Twelve years of marketing and communications experience, with emphasis in media relations; writing, editing and producing a variety of communications materials; and social marketing.
- Excellent media relations skills resulting in consistent local and national media placements, including *USA Today*, *The New York Times*, *US News & World Report*, *Woman's Day*, *Child*, *Chicago Tribune*, *Chicago Sun-Times* and WGN-TV.
- Ability to communicate effective messages to a broad range of audiences, with expertise in talking about community arts and child advocacy.
- Experience facilitating and presenting workshops and trainings for both national and local organizations.
- Developed and launched a three-year, nationwide public service advertising campaign in partnership with the Advertising Council, resulting in \$49.3 million in donated media time and space the first year.

## Professional Experience

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### **Manager of Public Relations & Advertising; Prevent Child Abuse America, Chicago, IL; October 1999-Present**

- Develop and implement communications and media relations strategies to increase awareness and understanding of child abuse prevention, resulting in 75 percent growth in print media from 1999-2002, generating 213 million gross impressions in 4.5 years.
- Write and edit a variety of marketing and media materials including newsletter articles, the annual report, press releases, backgrounders, letters to the editor, editorials, speeches and talking points. Manage the development of the newsletter *Lookin' Up* and the annual report.
- Coordinate media events, including the Child Abuse Prevention Month Chicago Kick-off event in 2004 and 2003, the Child Abuse Prevention Month press conference in 2003 with the U.S. Department of Health and Human Services that garnered 7 million print impressions, and the 2001 Child Abuse Prevention Month Tip-off event at the NBA Store in New York City.
- Coordinate the organization's publication program of more than 70 publications used to educate children and adults on alternative discipline strategies, sexual abuse prevention, bullying, general parenting topics and more.
- Secured funding to present "Building Public Will for Prevention," a summit in April 2004 that examined communications strategies for child abuse prevention that included representatives from over 60 national organizations and built on a year-long strategic frame analysis of the issue.
- Coordinated the development of fulfillment pieces for the public service advertising campaign, "A Child is Helpless, You Are Not," including an informational brochure and redesigned website.

### **Administrative/Public Relations Coordinator; Evanston Art Center, Evanston, IL; August 1994-October 1999**

- Managed media relations for all exhibitions, special events and school programs, securing local and national media placements on a monthly basis.
- Coordinated the production of, wrote and edited a variety of communication and marketing materials for exhibitions, membership campaigns, development programs and special events, consistently meeting deadlines.
- Implemented the membership and Annual Giving programs, resulting in an increase of membership and total annual donations by 200 percent.
- Planned and executed special events including exhibitions and opening receptions, artist lectures, Art After Five, the Spring Art Auction and Benefit, and Holiday Market.
- Wrote, edited and managed production of the quarterly membership newsletter, *Concentrics*, including the development of a new design in 1996.
- Managed the launch of the Evanston Art Center's website, [www.evanstonartcenter.org](http://www.evanstonartcenter.org).
- Managed the computer network and database in conjunction with the registration coordinator, including the successful implementation of a new relational database.
- Supervised a staff of four, including a graphic designer, administrative assistant and workstudy students.

### **Temporary Employee; Thirty Three Temporaries, Inc., Chicago, IL; March 1994-August 1994**

- Worked for three months in the marketing department of Harris Investment Management aiding in new business development and client proposals.
- Provided administrative support for Arrington Travel Center and Merchandise Mart Properties, Inc.

# Melissa Soberanes

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1340 W. Granville Avenue, #2W • Chicago, IL 60660 • 773-991-5579 • auntiem1968@yahoo.com

## **Administrative Assistant to the President; Sheila King Public Relations Inc., Chicago, IL; March 1993-February 1994**

- Edited correspondence, monthly reports, press releases, client activity plans and new business proposals.
- Planned and executed special event honoring the Chicago premier of renowned photographer Matthew Rolston.
- Secured media placements for various clients and prepared monthly tracking reports for Flowers Direct.
- Assisted with production, distribution and writing of media kits and press releases.
- Clients included: Starbucks Coffee Company, Milano's Italian Kitchen, HeartWise Express, Flowers Direct, Neenah Springs Inc., Matthew Rolston, The Chenny Troupe and *Plus Voice*.

## **Additional Professional Experience**

- Provided pro-bono and paid media relations support for the Chicago Institute of the Moving Image, including its 3<sup>rd</sup> Annual International Festival for Cinema of the Deaf, Chicago, IL, July 2004-March 2005.
- Provided pro-bono media relations support for the Southport Children's Festival, Chicago, IL, 2003.

## **Education**

### **Michigan State University, East Lansing, MI**

- Dual Bachelor of Arts in Journalism and German, June 1992

### **Supplemental**

- Graduate of Landmark Education, Chicago, IL, 2002
- MSU overseas study in Mayen, Germany, summer 1990
- Public Relations intern, Volkswagen United States, Inc., Troy, MI, June-September 1991

### **Honors**

- East-Central District winner of the PRSA national public relations planning competition, 1992.
- Recognized for "Outstanding Achievement in Advertising Education," MSU Department of Advertising, 1992.

## **Professional Development**

- Attended The University of South Florida's "Annual Social Marketing in Public Health Conference," Clearwater Beach, Florida, 2002 and 2005.
- Attended American Association of Museums (AAM) annual conferences: Cleveland, 1999; Atlanta, 1997; and Minneapolis, 1996.

*\* References and writing samples available upon request.*

**Edna Radnik-  
Madonia**  
8634 Rockefeller Avenue  
Brookfield, Illinois 60513  
708.485.3351  
[radnike@yahoo.com](mailto:radnike@yahoo.com)

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## Education

**GCLMA, Columbia College Chicago**, April 2004  
Graduate Certification in Laban Movement Analysis

**BA Columbia College Chicago**, June 1998  
Major in Dance with emphasis in Teaching  
Concentration included courses in Composition, Improvisation,  
Kinesiology, Music for Dancers, and Theory and Practice of Teaching

**Michigan State University**, 1992-1995  
Pre-veterinary major with specialization in Fisheries and Wildlife  
Concentration included courses in Biology, Chemistry, Forestry,  
Invertebrate and Vertebrate Anatomy, and Park and Recreational  
Resource Management

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## Administrative Experience

**Associate Director of Finance and Operations, The Center for Community Arts Partnerships**,  
Columbia College Chicago  
9-05 to present  
Manage Account Associate and CCAP Administrative Assistant; Ensure accounting records are kept in  
accordance with generally accepted accounting principles; Oversee accounting policies and procedures  
as well as the day-to-day accounting of \$3.5 million annual budget, operation and internal control  
activities of CCAP; Provide staff support to the Executive Director and Directors in their decision making;  
Meet monthly on the financial statements of project/grants with Directors/Associate Directors and  
Executive Director;; Ensures all budgetary accounting and annual budget close-outs conform with  
stipulated guidelines of grants/funders

**Operations and Accounts Manager**, The Office of Community Arts Partnerships, Columbia College  
Chicago  
Daily management of all programs and projects; Administered all accounting processes; tracked all  
budgetary accounting and annual budget close-outs inclusive of People soft requisitions of operating  
budget \$3 million+ dollars; Assisted the Director of OCAP and Program Managers in preparation of grant  
proposals, reports, general correspondence, contracts and other matters; Assisted in planning and  
implementation of community based and educational initiatives

4-01 to 9-05

**Administrative Associate/ Accounts Manager**, The Office of Community Arts Partnerships, Columbia  
College Chicago.

General Administrative duties and accounting for all programming of the office.

4-00 to 4-01

**Program Assistant**, The Office of Community Arts Partnerships, Columbia College Chicago.

Assist the Director and the Program Manager in all aspects of the operations of the office.

11-98 to 4-00

**Office Manager**, Distribution Coordinator, DanceAfrica Chicago '98

Managed office in tasks needed to complete the overall facilitation of the  
DanceAfrica Chicago '98 three-week festival.

6-98 to 11-98

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## Teaching Experience

**Group Fitness Instructor**, Loyola Center for Health and Fitness

Turbokick and Ab Blast instructor

10-07 to present

**Group Fitness Instructor**, Woman's Workout World:

Certified aerobics, step, interval and Pilates ball instructor

6-96 to present

**Instructor, Student Health**, Columbia College Chicago

Yoga instructor

10-07 to 5-08

**Instructor** for DanceCard, Elder Adult Movement Classes sponsored by the Chicago Park District and The Dance  
Center of Columbia College Chicago:

Movement classes to senior adults focusing on spatial and body awareness.

5-00 to 10-02

**Instructor** for the Chicago Park District, Artist in Residence program, Broadway Armory:

Assist the students in gaining concepts of dance and awareness of the body. Primary focus of modern dance in a community based setting while developing response and critique techniques to dance.  
1-00 to present, Arts Partner 1-98 to 1-02

**Coordinator** for Riverside-Brookfield High School Pom Squad:

Supervise; choreograph routines and direct auditions. Also assist students on techniques of choreographing and performance skills.  
10-98 to 5-00

**Instructor** for Suzuki Orff School of Music's Project IMAGE, Cesar Chavez Multicultural Academic Center, Chicago Public School:

Provide inner city students with dance in the classroom as an alternative method of learning core curriculum subjects such as math, science and language arts. Designed a 34 week lesson plan for year round school.  
9-98 to 2-00

**Instructor** for North Park Elementary School, Chicago:

Designed a curriculum for a Creative Movement and Technique class as an extracurricular activity for K-2nd graders.  
9-98 to 12-99

**Instructor** for Lakeshore Athletic Club, Chicago:

Summer camp dance instructor, lesson plans based on planes of motion.  
6-98 to 8-98

**Teacher's Assistant** for Columbia College Dance Department:

Assisted beginning modern dance students gain a larger vocabulary and appreciation of dance. Demonstrated, made corrections and taught beginning modern technique class.  
2-98 to 6-98

**Instructor** for Youth Outreach Services Inc., Douglass Peace Project:

Provided inner city children with Creative Movement and Jazz technique Classes for kindergarten through 5th.  
1-98 to 5-98

**Group Leader** for Community Outreach Lecture Demonstration Program,

Michigan State University:

Traveled to Lansing area junior high and high schools and brought an understanding of the evolution of dance from tribal to hip-hop.  
2-94 to 5-94

#### **Performing Experience**

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**Founding member** of The Dance *COLE*ctive, Margi Cole, Artistic Director  
3-96 to 11-04

**Performed** in works choreographed by:

Chris Aiken  
Brian Jeffery  
Ellie Klopp  
Dardi McGinley-Gallivan  
Laurel Moore  
Adriana Durant

**Movement Invention:**

Numerous pieces with The Dance *COLE*ctive  
*13 Steps*, Choreographed by Emily Pitcher, 6-98  
*Pecking Order*, Choreographed by Keturah Stickann, 5-98  
*White, 2 Sugars*, Choreographed by Flora Wiegmann, 5-98  
*Restrained Escape*, Choreographed by Emily Pitcher, 4-97

#### **Awards and Memberships**

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American Management Association  
American Council of Exercise  
CPR certified  
Hermann Conaway Outstanding Student for Theory and Practice,  
Columbia College Chicago, 1996, 1997, 1998  
Student Dance Organization Scholarship, American College Dance  
Festival, Columbia College Chicago, 1998

Video and References are available upon request.

**Leslie C. Woods**  
**6739 S. East End, Chicago, Illinois 60649**  
**(773) 603-5195/ lwoods@colum.edu**

OBJECTIVE: Self-starter, quick learner, and goal-oriented desiring to work with an organization whose commitment and goals are to encourage, promote, and support arts education.

## **PROFESSIONAL BACKGROUND**

### **BUSINESS ADMINISTRATION**

- \* Effective oral and verbal communication skills
- \* Quality assurance auditing for mutual fund accounts
- \* Income collections & processing account receivable payments
- \* Troubleshoot problem accounts verifying accuracy
- \* Managed documentation & funding needs for assigned accounts
- \* Maintained financial balance reports to ensure accuracy & availability
- \* Executed wire funding request per account specifications
- \* 100% accomplishment of assigned projects & exceeding client expectations
- \* Prepared & reviewed critical documents for funding approval & compliance
- \* Prepared payroll time-sheets for customer service department of twenty
- \* Planned & coordinated meetings, luncheons & special employee appreciation gatherings
- \* Scheduled training sessions, ordered materials, booked conference rooms, coordinated conference calls via video conferencing
- \* Maintained travel budget for department
- \* Processed check requisitions, expense reports, & budget analysts

### **PERFORMING ARTIST**

- \* Freelance dance performer and teacher
- \* Formed & taught theatre and dance classes to elementary students & adults
- \* Organized & supervised parent volunteer groups
- \* Directed various theater & dance productions for community
- \* Participated in fund-raising activities
- \* Designed tickets, flyers, & program for performances
- \* Maintained budget & submitted grant proposals
- \* Stage Manager, box office management, event coordinator

COLUMBIA COLLEGE CHICAGO, Chicago, IL 06/06 – Current  
Account Associate  
Dance Instructor/After-School Program

LOFTUS & OMEARA, Chicago, IL 9/05 – Current  
Temporary Assignments in administration and banking industry

TAMBOULA ETHNIC DANCE COMPANY, Chicago, IL, 2/03 - Current  
Principal Dancer, Event coordinator

WEST INDIAN DANCE COMPANY, Chicago, IL, 2/02 – 2/06  
Principal Dancer, Stage Manager, Assistant Event Coordinator

HELLER FINANCIAL, INC. a G.E. CAPITAL Company, Chicago, Illinois, 3/98-11/03  
Portfolio Administrator: (3/99-11/03)

LUCENT TECHNOLOGIES, Maitland, Florida, 11/96-2/98  
Human Resource Administrator

MCLELLAN ELEMENTARY SCHOOL, Chicago, Illinois, 9/95-8/96  
Dance Instructor

CARAVALI COFFEE, Chicago, Illinois, 8/95-8/96  
Assistant Manager, Barista

WRIGHTWOOD COMMUNITY DEVELOPMENT CENTER, Chicago, Illinois, 3/95-8/96  
Program Director/Theatre & Dance Instructor

Special Projects, Chicago, Illinois, 2/90-3/95

KEMPER FINANCIAL SERVICES, Chicago, Illinois, 2/86-12/89  
Administrative Assistant

JOSEPH HOLMES DANCE THEATRE, Chicago, Illinois, 9/81-9/89  
Principal Dancer

CHICAGO YOUTH REPRETORY THEATRE & DANCE COMPANY, Chicago, Illinois, 9/80-6/83  
Principal Dance, Actress

## EDUCATION

BS in Business Management, National-Louis University, Chicago, Illinois

### Software

Microsoft Excel / Access Database System

Microsoft Word/Word Perfect / PowerPoint / Microsoft Outlook / Lotus Notes/ Internet

Global Plus/Rumba/Bloomberg

References available upon request

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# Budget Narrative

## Budget Narrative

Attachment 1:

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**Center for Community Arts Partnerships (CCAP) at Columbia College Chicago**  
**Arts in Education Model Development and Dissemination Grant**

<b>Budget Narrative</b>
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The Center for Community Arts Partnerships (CCAP) at Columbia College Chicago, in partnership with Chicago Public Schools, will implement the *Transforming Education through the Arts and Media* Initiative, or TEAM, over a four-year grant period.

**1. PERSONNEL**

The **Project Director** of TEAM will be paid at a rate of 100% of salary or \$50,000 Year 1, \$51,750 Year 2, \$51,563 Year 3 and \$55,436 Year 4. Overall management of the initiative will not reside with this person alone, but will be shared by a leadership and advisory team at CCAP including the following:

- The **Executive Director** of the Center for Community Arts Partnerships will be paid 5% of salary or \$5,766 Year 1, \$5,968 Year 2, \$6,177 Year 3 and \$6,393 Year 4.
- The **Director of School Partnerships** will be paid at a rate of 10% of salary or \$9,268 Year 1, \$9,592 Year 2, \$9,928 Year 3 and \$10,276 Year 4.
- The **Director of Community Partnerships** will be paid at a rate of 5% of salary or \$3,591 Year 1, \$3,717 Year 2, \$3,847 Year 3 and \$3,982 Year 4.
- The **Associate Director, School Partnerships/Project AIM Director** will be paid at a rate of 5% of salary or \$3,522 Year 1, \$3,645 Year 2, \$3,772 Year 3 and \$3,904 Year 4.
- The **Communications Manager** will be paid at a rate of 10% of salary or \$5,903 Year 1 and \$6,545 Year 4 only.
- The **Associate Director, Finance and Operations** will be paid at a rate of 5% of salary or \$3,456 Year 1, \$3,577 Year 2, \$3,702 Year 3 and \$3,832 Year 4.
- The **Account Associate** will be paid at a rate of 5% of salary or \$2,618 Year 1, \$2,709 Year 2, \$2,804 Year 3 and \$2,902 Year 4.

Please note that at 3.5% cost of living increase is seen from Year 1 to Year 2, Year 2 to Year 3, and in Year 3 to 4.

- The total personnel for Year 1 is **\$84,123**
- The total personnel for Year 2 is **\$80,958**
- The total personnel for Year 3 is **\$83,792**
- The total personnel for Year 4 is **\$93,270**.

## **2. FRINGE BENEFITS**

The fringe benefit calculation of Columbia College Chicago is 36.5% and includes FICA, retirement, disability insurance, worker's compensation, life insurance, unemployment insurance, health insurance and tuition remission.

## **3. TRAVEL**

Travel costs in Year 1 and Year 3 total \$8,100 each year, and \$10,300 in Year 2 and Year 4.

These totals consist of the following items:

- **Local transportation** costs of 60 trips at \$15/trip totals \$900 for each year.
- **Buses for field trips** will be provided for 2 field trips/year for 4 schools at \$250/bus totaling \$2,400 each year.
- **Travel and lodging for External Evaluators** at 2 trips/year for 2 research associates at \$700/trip (\$350 airfare, \$250 lodging, \$50 meals) totals \$2,800 each year.
- **Travel and lodging for US Department of Education grantee meetings** at 1 trip/year for 2 project staff at \$1,200/trip (\$450 airfare, \$600 lodging, \$50 ground transportation, \$100 meals) totals \$2,400 each year.
- **Travel and lodging for technology conferences** for project staff and teachers/artists: 2 trips at \$1,100/ trip (\$450 airfare, \$500 lodging, \$50 ground transportation, \$100 meals) totals \$2,200 in years 2 and 4 only.

#### **4. EQUIPMENT**

Equipment costing over \$5,000 per single item will not be purchased from grant funds.

#### **5. SUPPLIES**

Total supply costs are as follows: Year 1 \$16,600, Year 2 \$22,450, Year 3 \$17,450 and Year 4 \$12,600. These totals consist of the following items:

- **Digital cameras and peripherals** will be purchased in Year 1 for all schools, totaling \$2,000, with upgrades and maintenance budgeted for \$2,000 in Year 3.
- **Software for video, audio, graphic design, and website design** will be purchased for 11 classrooms at \$500 per classroom in Year 1 totaling \$5,500; for 22 classrooms at \$500 per classroom totaling \$11,000 in Year 2; and upgrades and maintenance for all classrooms in years 3 and 4 at \$4,000 per year.
- \$250 in **film, audio, visual tape stock** will be purchased for each of the four schools totaling \$1,250 annually.
- **Art supplies** will be provided to 11 classrooms in Year 1 and Year 4 totaling \$2,200, and 22 classrooms in Year 2 and 3 totaling \$4,400.
- **Supplies for student performances/exhibits and project documentation** will be purchased in Year 1 for \$1,000, Years 2 and 3 for \$2,000, and Year 4 for \$3,000 due to culminating events in the final year.
- **Miscellaneous project supplies** will be purchased at \$150 per classroom totaling \$1,650 for 11 classrooms in Years 1 and 4; and totaling \$3,300 for 22 classrooms in Years 2 and 3.
- **General office and program supplies** will also be purchased for \$500 each year.
- A **laptop and software** will be purchased for the Project Director for \$2,500 in Year 1.

## **6. CONTRACTUAL**

Total contractual costs for Year 1 are **\$119,130**, Year 2 **\$131,762**, Year 3 **\$131,762**, and Year 4 **\$116,130**. These totals consist of the following items:

- **External Evaluators** will be contracted for a total of \$35,000 per year in Years 1 through 4. This consists of: pay for 2 research associates based on 1.0 FTE salary and fringe at \$102,298 – Beverly Dretzke at .2FTE for \$20,460 and Debra Ingram at .075FTE for \$7,673; postage, printing, phone and fax for the project at \$867; and administrative costs at \$6,000.
- **Teaching Artists** will be working in 11 classrooms for 14 weeks for 2 hours per week at a rate of \$50 per hour each classroom, totaling \$15,400 in Years 1 and 4. Teaching Artists will be working in 22 classrooms for 14 weeks for 2 hours per week at a rate of \$50 per hour each classroom totaling \$30,800 in Years 2 and 3. As the teaching artists are on payroll at Columbia College Chicago, an additional cost of **FICA** at a rate of 8% will be paid for \$3,920 Years 1 and 4, and \$5,152 in Years 2 and 3.
- **Planning stipends** for teaching artists have also been budgeted at a rate of \$150 for classrooms for 14 weeks for 8 teaching artists and 8 students for a total of \$33,600 in stipends per year, Years 1 through 4.
- A **Documentation/Data Collection** part-time staff will be hired at a rate of \$15 per hour times 20 hours per week for 40 weeks or \$12,000. FICA on this position at a rate of 8% is \$960 Years 1 through 4.
- Five (5) **Teacher Institute Consultants** will be hired to lead summer professional development sessions at a rate of \$350 per day for three days or \$5,250 per year.
- **Teacher Planning/Evaluation Stipends** will be issued to each of the 22 classroom teachers at a rate of \$250 per teacher or \$5,000 per year.
- A **Web Consultant** will be paid to create and maintain a website for the project, costing \$8,000 in Year 1 due to buildout; \$4,000 in Years 2 and 3; and \$5,000 in Year 4 for further documentation and dissemination.

## **7. CONSTRUCTION**

Not applicable.

## **8. OTHER**

Not applicable.

## **10. INDIRECT COSTS**

Columbia College Chicago has an indirect cost rate agreement with the federal government executed with the Department of Health and Human Services, effective from 9/1/2006 to 8/31/2010, and provisional from 8/31/10 onward at the same rate. The rate is 61% of base, which consists of direct salaries and wages including vacation, holiday, sick pay and other paid absences but excluding all other fringe benefits. However, for this grant, CCAP has elected to use an indirect cost rate of 8% of project direct costs, which was approved for use in a previous AEMDD grant.

## **11. TRAINING STIPENDS**

Not applicable.