

DanceArt

Cultural Arts of the Americas Transforming Education (CAATE)

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SECTION 1: NEED FOR THE PROJECT

(a) How the project will provide services addressing needs of students at risk of failure

Absolute and Competitive Priorities, and Introduction

DanceArt, in partnership with the Chicago Public Schools (CPS) and Northwestern University (NWU) proposes a four-year *Cultural Arts of the Americas Transforming Education (CAATE)* project for the Cluster 5 District in the CPS, which is on the southwest side of the city. DanceArt is an Illinois not-for-profit arts organization devoted to dance and art education, including drama, music, and the visual arts. CAATE is a cohesive innovative systems-based model designed to strengthen standards-based arts education in dance, music, drama, and the visual arts through professional development and in-school programming serving 45 teachers who will collaborate with 10 teaching artists in implementing the project design. This project will connect powerful ideas (e.g. cultural traditions, tragedy, suspense, plot, conflict, and passion) through these arts and integrate such powerful ideas into transformed 4th and 5th grade literacy in the academic content arts reading, mathematics, and the social sciences to improve the achievement of 1,344 at-risk students, where those students become deeply and personally immersed in the thinking, meaning, and perspectives of the arts from the cultures of Mexico, Brazil, the Caribbean, Haiti, Peru, and the United States, which support the CPS 4th and 5th grade curricular requirements focused on the Americas. Through such artistic endeavors, students will understand the arts in a more profound way by becoming immersed in the thinking of artistic endeavors so that the arts become lived, and meaningful encounters with reality. In the Absolute narrative section of this proposal, *CAATE* describes how the project addresses the Absolute Priority Criteria. In addressing the Competitive Priority, CAATE will also implement an experimental design, which is described in the narrative for that section.

The *CAATE* model will implement the following objectives: (1) the development of a system of collaboration among CAATE’s partners, teaching artists and staff to support the creation of capacity to integrate the arts in curricula; (2) increasing teachers’ professional skills

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in integrating the arts into the core curricula, including offering programs that celebrate the arts through a comprehensive system of professional development; (3) increasing students academic performance in reading, mathematics, and the social sciences through authentic and inquiry-based arts curricula; and (4) disseminating the CAATE model locally and nationally.

The system-based design employed by this project (see Section 3.a. for a description of research supporting this approach) can be construed as fostering *the development of communities of learners or organizational systems* in which teachers, teaching artists, students, school administrators, parents, and CPS curricular specialists can collaborate and learn from each other by sharing their thinking about artistic and academic content, and work side-by-side to demonstrate effective practices and artistic forms of that thinking that can impact both inspire and make more meaningful the learning of at-risk students in core subject matter areas. The key facets of this arts in education model include: (a) the principal spear-heading CAATE development; (b) professional development and follow-up coaching of teachers; (c) collaboration and relationship building among teachers, teaching artists, parents, community arts partners, and school administrations through joint planning and reflection about the connections between artistic thinking and cultural perspectives, and the development of deep understanding of the cultural arts of the Americas consistent with local and national standards in the arts and core curricula; (d) drawing upon the cultural background of students to support engaged learning; and (e) enhancing school capacity to support arts instruction, share best practices teaching, and document and disseminate effective arts integration strategies.

Providing project services addressing the needs of students at risk of academic failure:

Potential Target Schools in Cluster 5 on the Southwest Side of Chicago:

Cluster 5 on the southwest side of Chicago has a total of 52 schools. This project has identified 26 schools from this cluster that are not making Adequate Yearly Progress. From these 26 schools, the project will randomly choose five treatment and five control schools in order for the project to be able to conduct an experimental evaluation design. Through the use of the Statistical Package for the Social Sciences (SPSS), a proportionate stratified random sample

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will be selected so that schools are racially representative of the lower performing schools within the geographic area from which they are drawn. Specifically, a stratum of schools will be predominately African-American, a second stratum will be predominately Latino, and a third stratum will be mixed African-American and Latino. Cluster 5 has been identified because this cluster contains large percentages of students at risk of failure. See Table 1 below.

(1) **Addressing Low Income Student Needs** -- Students in the potential target schools are overwhelmingly low income (over 90% compared to the state average of 43%), a factor that consistently predicts school failure (Bryk et.al., 2010; Diamond, 2007; Kochanek, 2005; Newmann, et.al., 2001; Payne, 2008; Rowan, et.al, 2002). By bringing artists into schools and tapping students' heritage of the Americas, students will be able to connect to their own culture and to resources that have not been accessible. The project in the Project Design Section describes in detail how the project will connect arts of the Americas with the core subjects of reading, mathematics, and the social sciences in order to raise students' academic achievement.

(2) **Addressing Low Student Achievement** -- The Illinois Standard Achievement Test (ISAT) scores listed in Table 1 conclusively demonstrate that there is much need for improvement in the 26 potential project schools in Cluster 5. Large percentages of students are below grade level in the 4th and 5th grades, e.g. in reading and mathematics cluster-wide, respectively 46% and 39%; among mixed African-American and Latino schools, 38% in reading and 32% in math; and among predominately African-American and Latino schools, respectively 46% in reading and 38% in math, and 51% in reading and 47% in math. **CAATE** will address this low achievement by: (a) focusing on improving literacy (reading and writing) through using best practices strategies which tap background knowledge and schemas, (b) creating authentic learning environments in the arts and academic subjects for the construction of knowledge; (c) transferring critical and artful thinking skills from the arts to core curricula; (d) connecting core concepts in the arts with those in reading and mathematics, (e) addressing local and national standards in the arts and in reading and mathematics; and (f) drawing upon arts of the Americas

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to engage students in meaningful learning. In this way, the project will challenge students with relevant, authentic, and culturally meaningful arts education programs to improve achievement.

(3) Addressing Limited English Proficiency and Students with Special Needs: – LEP

percentages are high in the mixed ethnic and Latino target schools, respectively: 19 and 33%, thereby creating a strong need for strategies to address and overcome barriers of language acquisition, and to prepare students for taking the Illinois Standard Achievement Test in English. The state average by contrast is only 8%. Very high rates of Limited English Proficiency (LEP) students in schools, who are not tested with the ISAT, means that much work needs to be done to teach reading and writing in English. The table below also shows that as many as 10-13% of the students in the Cluster have special learning needs. The project will provide specific techniques for using the arts to increase vocabulary, comprehension, fluency, and writing for LEP students, and for students with special needs, individual arts lessons more focused on engaging them in learning by addressing a range of cognitive, emotional, and social dimensions in learning. The arts, stressed in *CAATE* are especially useful to help LEP students and those with special needs to express ideas, communicate, and understand content. They help students tell stories of human experience, promote dialog and understanding, and transcend every day experiences.

(4) Addressing Low Motivation to Attend School – Teachers report that over time, students demonstrate less interest and motivation in academic study. In fact, the attendance rates in Cluster 5 is on the average just over 90% compared to the state average of 94%. A recent study by Bryk (Bryk et.al., 2010) found that CPS schools with attendance figures below 94% had on the average much lower scores on standardized tests of achievement. The arts stressed in *CAATE* are useful in helping students use their imagination, express ideas through visualization, and access content areas. The culture arts can inspire students by connecting them to their culture, increasing self-esteem, and encouraging them to take pride in arts learning. Cultural dance performances, cultural festivals, and art displays can inspire students and parents. Such

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performances are expressions of deep values and meanings, celebrations of community, and markings of significant events in the lives of people.

TABLE 1

School Variable	District Overall Mean	Overall Eligible Applicants in Cluster 5 Mean (Standard Deviations in parentheses) n=26	Eligible Applicants by Racial Composition Group Mean (Standard Deviations)		
			Mixed Ethnic Minority (n=2; 8% of applicants)	Predominately African American (n=20; 77% of applicants)	Predominately Latino (n=4; 15% of applicants)
Total Enrollment	590	504 (262.39)	497.50 (211.42)	413.10 (135.24)	962.00 (328.94)
% of Low Income Students	86.00	90.35 (7.76)	92.50 (.28)	90.73 (8.47)	87.43 (5.73)
% African American	45.10	81.21 (34.53)	53.85 (1.48)	98.78 (1.57)	7.08 (6.16)
% Latino	41.90	17.25 (32.52)	44.45 (3.18)	.71 (.98)	86.38 (10.79)
% White	9.20	1.30 (2.66)	1.30 (1.84)	.34 (.42)	6.10 (4.43)
% Asian/Pacific Islander	3.60	.19 (.38)	.30 (.00)	.13 (.37)	.43 (.48)
% Native American	.20	.05 (.16)	.10 (.14)	.05 (.18)	.03 (.05)
% of Limited English Proficient	12.20	6.65 (12.67)	19.25 (.73)	0.22 (.43)	32.50 (7.30)

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Students					
% of Students with IEPs	14.20	12.78 (4.50)	10.10 (.71)	13.15 (4.69)	12.28 (4.82)
Attendance Rate	96.00	92.43 (1.97)	91.05 (1.20)	92.05 (1.76)	95.08 (.71)
% Mobility Rate	23.10	31.86 (13.91)	34.15 (10.54)	35.02 (13.22)	14.93 (4.02)
% Truancy Rate	4.20	3.18 (3.81)	0.70 (.99)	4.00 (4.01)	0.38 (.52)
2009 ISAT % BELOW GRADE LEVEL IN READING	30.20	45.68 (9.64)	37.60 (3.39)	45.60 (9.95)	51.12 (8.64)
2009 ISAT % BELOW GRADE LEVEL IN MATH	26.40	38.64 (11.37)	31.80(3.96)	37.67 (11.53)	46.75 (9.77)

(Source: Illinois State Board of Education, School Report Cards: 2009)

(b) The gaps or weaknesses in services, infrastructure, or opportunities that will be addressed: See the Project Design section for more detailed program descriptions.

(a) A Lack of professional development in arts education: In Cluster 5 in Chicago there is a lack of professional development programs for teachers focused on arts integration into the core curricula or the development of arts programming. Due to budget limitations, professional development sessions focused on the arts are offered only two times per year during all day sessions and four times during two-hour sessions. In fact, grants for arts education professional

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development grants at the state level (ISBE and Illinois Arts Council) have been cut by 50% and the CPS Office of Arts Education has had overall budget cuts of 10% per year in the past two fiscal years. Professional development in the areas of reading, mathematics, and the social sciences are offered during three yearly half-day institute days. In addition, these professional development sessions never take into account the impact that the arts can have on supporting learning strategies in math, science, and reading. Further, the role of a student's culture, background, etc. is only minimally considered (and only in the reading area). Additional professional development is provided by the district, but those sessions are focused on city-wide curricular initiatives. Teachers also report that in the targeted schools they have little training in integrating arts into other subjects of the core curriculum. Due to budget and time limitations, minimal follow-up support in the form of coaching is provided. The State Arts Standards and No Child Left Behind define arts education as core curriculum, making it imperative that teachers and schools develop capacity for effective standards-based arts instruction. This project will create teams of teaching artists and classroom teachers to design and implement arts integration projects to improve the learning of at-risk students. Teachers, teaching artists, and curriculum specialists will teach and learn side-by-side to become partners in building professional learning communities in schools. Under CAATE the amount and intensity of professional development offered to teachers in the arts and how to integrate the arts into core curricula will be expanded appreciably. For example, during the first project year, teachers will participate in 30 hours of professional development during the first four months of the project, and then follow-up will be provided to teachers three times per week and twice monthly in two-hour after-school sessions.

(b) A Lack of access to arts education: In the 26 target schools of Cluster 5 of CPS, there are approximately 15,000 students, but due to budget allocations those students are only provided with a full time equivalent total of 14.5 arts teacher positions for a ratio of 897 to 1. Even if schools in the Cluster could provide more of their budget dollars to arts positions, the number of

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teachers that currently have a fine arts major (includes all disciplines) or endorsement only totals 51, for a ratio of 255 to 1. CAATE would address this capacity/knowledge issue by providing teachers at these schools and potentially hundreds more at the end of the grant period with the knowledge, information, resources (DVD, curriculum, and lesson plans) to support arts education at their respective schools/classrooms at little or no cost to them or their schools.

In addition, minimal opportunities for involvement in school day arts or arts integration curriculum exist. On average, schools only provide students with one 40 minute arts period per week, although the district recommendation is 120 minutes per week. The grant would triple the amount of minutes offered by these schools and allow them to meet the district recommendation while also providing effective methods to support the reading, social sciences and math curriculum. Even more impressively, teachers would use their increased capacity to integrate the arts into the curriculum into all of their classroom lessons across all subject areas.

(c) *Weaknesses in strategies to meet the learning needs of at-risk students:* In interviews and surveys, teachers report that students lack the motivation to be engaged in learning. The project will prepare teachers to draw upon the cultural backgrounds of students through dance, drama, music and the visual areas, and use visualization to enhance literacy, and collaborate with artists in using more effective strategies for engaged and authentic forms of learning.

(d) *A Lack of collaboration on integrating the arts into the core curricula:* Only 5 schools out of the 52 schools in Cluster 5 currently have the resources, finances and time to collaborate on arts with community arts agencies. At the remaining schools, arts teachers usually work in a vacuum and only collaborate with other teachers when it comes to school assemblies (and that is not always the case) or arts fairs. As for collaborating on general teaching and learning, this often takes place in grade level team meetings (for example, all 5th grade teachers) and at times within grade blocks (K-2, 3-5, 6-8). But, arts education teachers are very rarely included in these meetings and their roles are relegated to covering teacher preparation periods and their time with students is usually seen as enrichment, not as core curriculum (as stated and defined in NCLB).

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Moreover, few students participate in dance classes, drama, integrated arts education programs, attend community cultural performances, and visit museums, and less than half of the teachers have connected with any community arts services in their classrooms in the past year, while only a fifth have worked directly with artists or art specialists. CAATE in contrast will bring 10 artists with skills in dance, drama, music, and the visual arts to each school. Through the formation of school-based arts teams and teams across the five project schools, teachers will be able to establish strong connections with arts community resources in Chicago.

(e) A Lack of parent and principal involvement in arts integration education: In Cluster Area 5 of CPS, principals are only provided with one formal professional development session a year by the district’s Office of Arts Education. Parents are provided with no arts education programs. Parents’ current involvement in these schools is limited to the schools Bilingual Advisory Council and/or the Local School Council. CAATE would include monthly meetings with principals to plan with them how they can provide support for the project and update them on CAATE’s progress, solicit their feedback for program improvement, as well as provide them with teacher and student project data. Parents will be included by holding quarterly meetings where they will be provided with an introduction to the program, strategies to support their children in the arts in the home learning environment, and updates on program progress, as well as seeking their active participation in year-end performances.

SECTION 2: SIGNIFICANCE OF THE PROJECT

Likely utility of project products, including potential for use in a variety of other settings.

a. Likely utility of products: In order to enable other school districts and teachers to adopt the CAATE model of arts integration, this project will develop a wide range of products that will result from the project, which will enhance the ability of CAATE to disseminate its arts integration model. The next sub-section will describe in detail how these products can be used in a variety of settings. The products that will emanate from CATTE will include: (a) publication of a manual or “tool box” describing in detail how the *CAATE* model was developed and implemented and how it enhanced school capacity,

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strengthened standards-based art education, and improved teaching strategies; such as inquiry-based learning, best practice teaching, cooperative learning, and movement learning; the Manual will include a discussion on how the project refined and overcame problems in implementing the model; (b) a resource binder that will include sample curricular lesson plans and units focused on arts integration and the celebration of the arts in the cultural of the Americas and strategies for collaborating with arts organizations; (c) publication of case studies and best practices of school-based arts integration projects designed by Arts Integration Teams, providing illustrations as to how the cultural arts can be integrated into curricula of various grade levels and school settings. (d) published guidelines on how this model project draws upon cultural resources of the community, including recommendations for implementation in other cultural settings and neighborhoods. (e) publication of evaluation results, using an experimental design, on the effectiveness of the model, especially of exemplary classroom-based integrated arts projects, with strategies on how to achieve these results in other school settings and neighborhoods; (f) an anthology of how research in arts education can be conducted in a variety of settings and the results that can be achieved. (g) DVD, video, and photo recordings of art projects, dances, practices, and performances, and how these can be conducted in schools with other ethnic populations; (h) teacher papers and power point presentations at school workshops, district roundtables, and at state and national professional conferences that describe how teachers in different grade levels were able to introduce cultural arts of the Americas into classroom instruction and how this could be done in other ethnic settings. All of the above products will be posted on the DanceArt, CPS Office of Arts Education and Northwestern University dance and theater websites for on going reference and dissemination.

This is foremost, a collaborative teacher-based professional development and arts integration project. Hence interested teachers in any school will find it useful for replication in their classrooms. The *CAATE* project evaluation will provide guidance and documentation about effective project strategies suitable for replication in a variety of settings. It provides documentation on how the organizational structures, professional development program, and standards-based arts integration strategies are effective and replicable. Guidance for project

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replication will be provided through the following means: (a) documentation of the model’s conceptual framework to guide and assist others in designing this innovative arts integration and professional development program and implementing it in a variety of other settings; (b) documentation outlining ways in which the organizational structures can be developed to support implementation of this model. These structures focus on issues critical for replication, including project management, development of collaborative team work, preparing a cohort of cultural arts teachers, and establishing a communication network to share practices and access teaching resources; (c) documentation of ways in which professional development strategies were implemented and effective, and explanations of how these can be used in a variety of school and district settings; (d) documentation of enhancements for teaching practices through critical reflection and action research, and guidance for conducting and supporting such practices in other school settings; (e) documentation on how building upon community resources and the cultural backgrounds of students increases achievement and motivation; (f) explanations of how these strategies can be replicated among other ethnic student populations. The evaluation design documents the effectiveness of the professional development program and integration strategies, and will post the results on the project’s website, distributing curriculum guides, and exemplary arts integration projects. The project will offer technical assistance on professional development strategies, implementation, and evaluation results of effective methods.

b. Potential for the products being used in a variety of other settings: This project’s products will have the potential to be used in a variety of other settings for several reasons. First, the five treatment schools, which will be randomly drawn from a group of 26 schools within Cluster 5 in the Chicago Public Schools, will include schools with academically, low-income at risk students from predominately African-American and Latino backgrounds as well those that have a mix of African-American and Latino students. Because of the variety of school settings that exist within Cluster 5, this project will have the potential to be used in a variety of urban settings. DanceArt in collaboration with the CPS Office of Arts Education will spear head this dissemination initiative. In addition, the project

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products will be designed so that they can be used by students regardless of racial, ethnic, socio-economic, or academic status. The products will also make accommodations with students with special needs and those that are Limited English Proficient, given that the project schools will have many students with these needs. Second, the project's design for potential use in other settings will be enhanced because the products will draw upon a wide range of the arts in dance, drama, music, and visual arts and their relationship to such core subjects as reading mathematics, and the social sciences. Third, the potential use will also be increased because the project focuses on arts from a wide range of cultures of the Americas, e.g. Peru, Brazil, the Caribbean, Haiti, Mexico, and the United States. Fourth, schools without the appropriate infrastructure to carry out the project will be able to take parts of the project that best suits their individual needs and integrate those arts integration strategies into their regular school day or even in after-school programming. Fifth, schools with limited resources will be provided with information on how they can partner with local organizations and businesses to subsidize the CAATE program through financial contributions or donations of supplies and materials. Sixth, to further enhance the potential of other school districts to use the CAATE model, the project will employ a product development and dissemination strategy that draws upon diffusion of innovation theory and research, which is described in detailed in the research sub-section under the project's design and in activities under the project's fourth objective. That diffusion strategy, which will enhance the ability of schools to adopt CAATE, will take into account, in its development of its products, the importance of what Rogers (2003) refers to as the stages of adoption; namely, awareness, interest, evaluation, trial, and final adoption. Seventh, to effectively implement these dissemination or diffusion strategies, technical assistance will be provide to other schools and to teachers. Through e-mails, conference calls, and site visits and meetings, project staff will answer questions and about CAATE and discuss how the work of CAATE can be effectively adapted to other settings. Eighth, project staff in the third and fourth years of the project will provide on a monthly basis presentations in Chicago or on-line to interested parties as well as arrange for site visits to see CAATE in full operation.

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Products and results, including information and strategies, that will be useful in other settings were delineated in parts (a) and (b) above. The results of the *CAATE* model will be disseminated in a variety of ways to enable other educators and schools to use the information and strategies developed and evaluated by this project. These include: (a) publication of the model and evaluation results in professional journals; (b) presentations by staff and teachers at state and national professional conferences; (c) presentations at district roundtables, forums, and seminars; (d) presentations by teachers at school workshops; (e) publication of teacher action research projects on the project website; (e) DVDs of video narrations and photo slide shows, distributed to schools locally and nationally through the website; and (f) technical assistance and invitations to educators to visit focus schools, and follow up support through emails and teleconferences.

The *CAATE* strategies are suitable for replication in other settings, for their efficacy is documented by research studies, including effective professional development approaches, best practice teaching, and exemplary arts integration techniques. The evaluation design documents how the project was planned, organized, and implemented. It documents teaching strategies that were most effective in improving achievement of at-risk students, and delineates how teachers and artists can collaborate, working side-by-side in classrooms to enhance student learning. The website will also be used by teachers and students alike to post their arts projects, connect with all students in the project, and with other students in the US and overseas. By posting project updates and on-going implementation activities, the project will be available on an on-going basis to interested educators to access information and strategies.

SECTION 3: QUALITY OF THE PROJECT DESIGN

(a) A Project design that Reflects Up-to-date Knowledge from Research and Effective Practice.

The project design draws upon up-to-date research including professional development strategies, best practice teaching, school contexts for arts learning, and engaged learning for at-risk students.

(1) Objectives One-Four: A project design based on research that views the school as an organizational system to support the improved student achievement through the arts: Drawing upon

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some of the most recent research on how schools can improve student achievement (Bryk et.al., 2010; Diamond, 2007; Kochanek, 2005; Newmann, et.al., 2001; Payne, 2008; Rowan, et.al, 2002), the CAATE model for integrating the arts into core curricula has been designed so that it views the school as an organizational system composed of five essential supports; namely, effective school leadership, the development of teacher professional capacity, strong parent-community ties, a climate for authentic student learning, and a standards-based curricula. The seminal research of Bryk et.al., 2010 (*Organizing Schools for Improvement: Lessons from Chicago*), which has informed the development of this project’s design, is a ground-breaking seven-year research study that identifies 100 elementary schools that had substantially improved in terms of student achievement in reading and mathematics and 100 that had not. Their findings provide valuable data on what factors are critical for schools to accelerate student learning. Bryk persuasively makes the case, based on his recent research in Chicago and those of others, that for schools to have the most effective impact on student learning in core subjects like reading and mathematics, all of the above supports need to be present in a program design.

Accordingly, the CAATE model, as outlined in detail in the program design section, is structured so that: (1) principals play a key role in supporting project implementation, (2) teachers develop an in-depth knowledge of innovative instructional strategies in integrating the arts into the curriculum, (3) students have an opportunity to conduct meaningful inquiry in the classroom, (4) parents and community members can contribute to and support the development of the project, and (5) standards-based learning in the arts and curricula are effectively connected.

(2) Objective One: A project design employing research on enhancing school capacity to

improve arts learning: The collaborative design and assessment process to teaching and learning, which espouses the socially-situated nature of learning, is supported by a substantial body of research (Fullan, 2003; Wilhelm, 1997; Lieberman, 1995; Newmann ,2005; Cochran-Smith, 2008; Senge, 2001; Sergiovanni, 2002) indicating that collaborative problem-solving, when modeled throughout a school improvement program, can develop a social context for learning, curricular design, team teaching, the development of practical professional knowledge,

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and major improvements in the achievement of K-12 students. The conceptual design of this proposal also has been heavily inspired by the concept of *a community of learners*. Such a concept places an emphasis on breaking down hierarchy so that all members of a community, be they teacher candidates, parents, teachers, administrators, or professors, contribute ideas and learn from one another (Barth, 2001; Fullan, 2001; Hausfather, 2002; Newman & Wehlage, 1997; Senge, 2000; Sergiovanni, 1996). Through dialogue on professional teams, participants will create a culture of mutual learning and reflective critical thinking at classroom levels.

A project design using the above research: The project components under its first objective will establish a number of organizational units that will build capacity into the project. These units, which together a learning community, include: a Governance Council, a Management Team, a School Collaborative Team, and an Arts Partner Professional Development and Support Team. The role of these teams and their composition is described in detail under part b of this section and in the Management section. These teams will increase collaboration within the project and ensure that teachers, school personnel, teaching artists, project staff, principals, and parents work closely together to share ideas and to jointly implement the arts integration components of CAATE.

(3) Objective Two: Research on professional development: CAATE’s professional development design is aligned with research indicating that sustained and intensive professional development is more likely to have an impact on enhanced teacher knowledge and skills, and ultimately student achievement, rather than shorter professional development activities (Sparks et. al., 2005). Moreover, professional development that is focused on practical classroom applications provides teachers with opportunities for “hands-on” work that is integrated into daily work of the classroom and in this way it is more likely to have a positive impact student achievement (Sparks et. al., 2001). The National Staff Development Council’s Professional Development Standards stress the importance of features such as organizing teacher-learners into learning communities, providing sustained blocks of time for training and follow-up support, and aligning teachers’ knowledge of content, instructional strategies, and assessment practices (Darling-Hammond, L. (2006). In line with recent research, this project will involve teachers

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and school personnel into a progressively complex range of professional development experiences (Fullan, et.al., 2003; Phelan, et al., 1996; Lombardi, 2007). Research show that teachers are most likely to improve practice when they: (1) plan their own learning activities; (2) have opportunities to engage in on-going dialogue about their work with mentors and colleagues; (3) receive follow-up support and coaching; and (4) have the opportunity to observe the teaching of colleagues to deepen their professional knowledge (Danielson, 2000; Odel & Huling, 2001; Graham, et. al, 2000; Haberman; Connelly & Clandinin, 2000). Collaborative problem-solving, when modeled throughout a professional development program, can enhance professional knowledge and improve practice. (Clark et al., 1996; Fullan, 2000; Wilhelm, 1997; Lieberman, 1995; Newman and Wehlage, 1997; 2000; Senge, 2001; Sergiovanni, 2002) Successful innovations are especially effective when they involved in on-going teacher reflection and peer discussion. (Fullan, 2003; Goodlad, 1994; Sergiovanni, 2002; Senge, 2001).

A project design using the above research: Consistent with these research findings, this project in components under its second objective will provide sustained and intensive professional development activities in the first year, with five all day professional development sessions focused on how to use the arts of the Americas in their classrooms and connect those arts to core curricula. Moreover, two monthly two hour follow-up sessions as well as weekly support sessions will provide an intensive level of follow-up support during the four years of the project, all of which is in line with the research above to provide opportunities for practice of skills, classrooms demonstrations, reflection sessions, and the development of case material to use in assessing the effectiveness of their work in classrooms.

(4) Objective Three: Research on how the arts engage students in learning, improve their motivate to learn, and improve their academic performance: Challenging students with relevant, authentic, and culturally meaningful arts education programs improves learning and attitudes toward school (Arts Education Partnership, 2002). Through the arts, teachers can support student learning styles and tap background experiences. Moll and Gonzalez (1965) define these experiences as “funds of knowledge,” essential for high quality learning. Arts education can complement learning in other subjects and establish a foundation for success in school. Research indicates that the critical importance

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of reflecting on arts learning and sharing important experiences through writing (Burton, Horowitz, Chappell, 2005). Students participating in the arts were more likely than those in a control group to pay attention, persevere, problem-solve, self-initiate, ask questions, take risks, cooperate, use feedback and come to school prepared (Luisselli, J. et.al., 2005). Research shows the importance of honoring academic excellence through public acknowledgement and ceremonies. Performances, displays, and festivals are expressions of values and meanings, celebrations of community, and markings of significant events in the lives of people (Horowitz, 2005). Parents attending performances help affirm student initiative and achievement (Bizar & Daniels, 2000; Wilhelm, 2000). The inquiry and constructivist approach teaching the arts, reading, mathematics, and the social sciences which undergirds the work of this project is theoretically consistent with recent research demonstrating that student is enhanced when students are involved in creating their own knowledge (Brooks, 2002; Daniels, 2007; Putnam and Borko, 2000; Newmann, 2005; Wilhelm, 1997) and have opportunities to participate in disciplined inquiry and elaborated discussion. The project's approach to the teaching of the arts and academic content in the social sciences, mathematics, and reading draws upon research that demonstrates that student achievement in academic content areas will improve significantly with the use of authentic inquiry oriented strategies such as identifying similarities and differences, meaningful practice with real-world problems, setting objectives and providing feedback, generating and testing hypotheses, and using advanced organizers, interactive learning, artful ways of thinking and habits of mind, and thematically-based work (Marzano, Pickery, and Polack, 2001; Stigler & Hiebert, 2004; Walberg, 1995; Senk, 2003; the Harvard Zero Project, 2008).

A project design using the above research: Taking this research into account, this project in components under its third objective will focus on providing culturally relevant arts activities focused on the arts of dance, music, drama, and the visual arts from Mexico, Peru, Brazil, the Caribbean, Haiti, and the United States. Moreover, students and teachers alike will become immersed in authentic teaching and learning activities, and performances as they study the arts and the connections between them that are described in detail below. In line with recent research CAATE will engage students in meaningful

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activities where they have opportunities to employ inquiry-based learning, extensive discussion, and hands-on learning activities that fully employ their physical, cognitive, and affective faculties.

(5) Objective Four: Research on how an arts integration program can be effectively disseminated and applied to the CAATE project: The CAATE project will draw upon theory in the field of the diffusion of innovations developed by Rogers (2003) and which since then has been extensively studied (Bennett, et.al, 2003; Braak, 2001; Finley, 2003; Martin, 2003; Stuart, 2000; Less, 2003). This research categorizes dissemination and the diffusion of innovations into five states: awareness, interest, evaluation, trial, and adoption. It also demonstrates that for programs to be adopted, they need to be thoroughly documented so that adopters, with technical assistance, can see the steps that one needs to proceed through for adoption to occur and to realize what the benefits of the model are. Accordingly, the CAATE project as described in detail in Section 2 has developed products that will facilitate its adoption through the production of manuals, tool kits, DVDs, CDs, resource binders, research and case study anthologies, power point presentations, web sites, technical assistance, and publication of evaluation results. In this way, this project will, as the research above indicates, bring its multiple components to the awareness of other schools, provoke interest in its program design, and make possible the piloting and adoption of the CAATE model.

b. How the Proposed Project is Part of a Comprehensive Effort to Improve Teaching and Learning and Supports Rigorous Academic Standards for Students

How cultural arts will be integrated with and connected to core academic subjects

1. Creating a supportive learning environment Consistent with the above research, CAATE will place an emphasis on: constructing knowledge through such authentic intellectual work as analysis, interpretation, synthesis, and evaluation rather than reproducing what others have found; disciplined inquiry that highlights: defining problems, engaging in sustained investigation, using multiple sources and perspectives to arrive at conclusions, collaborating with other students, reflecting on their thinking and learning (meta-cognition), drawing upon interdisciplinary perspectives, creating polished products that are more than exercises, and

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employing multiple interpretations to arrive at outcomes and allowing for competing solutions to problems. **2. *Transferring critical and artful thinking skills from the arts to core curricula.***

The Harvard Project Zero’s Artful Thinking project (2008) will provide an underpinning for the critical thinking for the project. Artists will develop rich connections between works of art and the core subject areas by focusing on 6 thinking dispositions that have special power to explore the nature of art as well as academic disciplines. Those habits of mind include: questioning and investigating; observing and describing; reasoning and providing evidence; exploring multiple viewpoints; comparing and connecting; and uncovering complexity. Moreover, the instruction undertaken in this project will place a premium on students thinking about their thinking or employing meta-cognitive thinking strategies. **3. *Connecting Core Concepts in the Arts with those in Core Curricular areas:*** Under the third objective below, a detailed description of how core concepts in the arts can be connected to core curricular areas of reading, mathematics, and the social sciences are provided in the activities sections under the project’s four objectives. **4. *Creating Connections with local and national standards in the arts:*** See a discussion of these standards at the beginning of a discussion of the third objective.

PROJECT OBJECTIVES AND ACTIVITIES:

This project will address the following four interconnected objectives and their components. Timelines and responsibilities will be delineated in the Management Section; and how they will be evaluated will be explained in the Evaluation Section, which includes an experimental design.

FIRST OBJECTIVE—Developing a System of Collaboration Among the Project’s Partners:

By July 31, 2014, CAATE will have developed a system of collaboration among its partners, artists, and staff that will support the development of capacity in high need schools to: integrate standards-based arts education into the core curriculum in reading, writing, mathematics, the social sciences, and physical education in grades 4-5 in elementary schools, including their skills in creating and performing, and responding to the arts of dance, drama, music, and the visual arts

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of the Americas so that the CAATE model in the arts is more capable of increasing student achievement.

Components or Activities Supporting the First Objective Focused on the Development of a Collaborative Implementation System: In August of 2010, classroom teachers and school personnel at the five schools will be organized into school-based and cross-school teams arts integration teams. The 9 member school-based teams – composed of 4 classroom teachers (two each from grades 4 and 5), 1 physical education teacher, 1 arts education teacher, 1 lead literacy teacher, 1 lead math teacher, and 1 curriculum coordinator – will be called the School Collaborative Team (SCT). The cross-school teams will be composed of all of the SCT teachers plus the 10 professional teaching artists (highly experienced in dance, music, drama, and visual arts), and teachers and school personnel from across the five schools in the project. The latter 45 member team will be called the Arts Partner Professional Development and Support Team (APDT). During the professional development sessions, the APDT team will be broken up into 6 sub-teams, composed of teachers from across the project’s six schools, thereby providing opportunities for cross-school sharing of instructional strategies in the arts. Teachers in the APDTs will attend Cluster-wide professional development activities described in detail under the activities for Objective Two below. Both teams will provide opportunities for teachers and artists to share ideas on the arts of the Americas and how those ideas can be connected to the core curricula. The SCT will provide the focal point for school-wide sharing, including the exchange of information on the arts, and follow-up professional development sessions where there will be opportunities for teachers to reflect on their work in the project and to plan curricular projects. These two teams will be supported and their work coordinated and supervised by the Governance Council and the Management Team. The composition and role of those teams are described in detail in the Management Section of the proposal. ***Principal and Parent Support Programming:*** Because of the pivotal role that principals play in any school improvement project, the CAATE Management Team will conduct monthly meetings with

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principals to plan with them how they can provide support for the project and update them on the CAATE's progress, as well as solicit their feedback and suggestions for program improvement, as well as provide them with teacher and student project data. Parents will be included by holding monthly two-hour after school meetings each project year where they will be provided with an introduction to the program, strategies to support their children in the arts in the home learning environment, and updates on program progress, as well as seeking their active participation in year-end performances.

SECOND OBJECTIVE—Improving Teacher Professional Arts Integration Skills through Comprehensive Professional Development: By July 31, 2014, 45 teachers will have increased their ability to integrate standards and inquiry-based arts education into the core curriculum in reading, mathematics, the social sciences, and physical education in grades 4-5 in elementary schools, including their skills in creating and performing, and responding to the arts of dance, drama, music, and visual arts of the Americas so that the teachers are more capable of improving students' academic performance according to state and national standards.

Components Supporting the Second Objective Focused on Teacher Professional Development:

(a) A program of capacity building through professional development in the project's first year: Beginning in August and proceeding through December of 2010, the 45 members of the APDTs will participate in five-hour professional development sessions at the project schools on Saturdays, two occurring in August and the rest monthly through December. These sessions will be led by the project's Lead Arts and Professional Development consultants and teaching artists with expertise in dance, music, drama, and the visual arts, as well as social science, mathematics, language arts curricular designers and Northwestern University personnel. In the APDT members will develop foundational knowledge in the arts of the Americas with an emphasis on how dance in these cultures can open up other arts to students such as music, drama, and the visual arts. In this regard, the major dances that will be focused on in this project will include: the Huayano of Peru, traditional Folklorico of Mexico, the Bomba of Puerto Rico in the

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Caribbean, and African influenced dances from Haiti, the Samba of Brazil, and RaRa as a form of Carnaval (Spanish spelling of the event), and the Charleston and the Lindy of the jazz age in the United States. Each of these dances and their connections to other arts forms and to core curricula will be described in detail under the third objective. Curricular specialists during these capacity building professional development sessions will focus on underlying ways of thinking, habits of mind, authentic modes of teaching and learning, the creation of engaging climates for learning, and central concepts in reading, mathematics, and the social sciences in the curriculum of the 4th and 5th grades. Teachers will be introduced to and gain a foundational knowledge of national standards in the arts, especially those from the Consortium of National Arts Education Association discussed briefly in the next section. As mentioned, the CPS' Office of Arts Education Guide for Teaching and Learning in the Arts will also be used as a significant resource in making connections between the arts and core curricula.

From January through June in 2011, teachers will begin piloting the project in their classrooms. In addition to classroom demonstrations and reflection session three times a week, the teaching artists and curricular specialists will meet with the School Collaborative Teams twice a month after school for two hours to provide additional follow-up support to the teachers at their schools as they pilot dances and art forms in their 4th and 5th grades as they prepare for full implementation of the project in September of 2011. Finally, in May of the first year, a concluding cross-school APDT professional development session will be held for five hours on a Saturday to enable teachers to begin second-year planning and to reflect on how effectively the pilots were conducted, and what improvements might be incorporated into the project design.

(b) Professional development in the second through the fourth years: In years two through four the APDTs will meet one Saturday for five hours in August and May of each year to plan and assess the work of the program and to provide additional support to the teachers on performing the arts and making connections to the core curricula. In addition, each month the artists and

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curricular specialists will meet the SCTs after school for two hours to provide follow-up support to the teachers and other school personnel.

THIRD OBJECTIVE—Improving Student Achievement Through Authentically-Based Approaches to Learning in the Integration of Arts with Core Academic Subjects: By July 31, 2014, 1,344 students in grades 4-5 in Chicago elementary schools will have increased their academic performance in the core curricular areas of reading, mathematics, and the social sciences, and their ability to authentically create, perform, and respond to the arts of dance, drama, music, and visual arts of the Americas.

Arts Standards Focused in Arts Programs of the Americas and Students with Limited English Proficiency and Special Needs:

In all of the arts programming focused on the Americas described below, the following local and national arts standards will be integrated into both the professional development and classroom activities in the project's four schools-- ***Dance:*** identifying and describing the elements of pathways, range in space, sustained and percussive qualities of speed; the principles of ABA and round choreographic form, contrast and repetition; and the expressive qualities of mood and emotion; ***Drama:*** understanding the elements of acting, scripting, speaking, improvising, gesture, and picturization (shape, line and level); the principles of conflict/resolution and theme; and the expressive characteristics of mood and dynamics; ***Music:*** identifying elements and expressive qualities such as tone color, harmony, melody, form (theme and variation), rhythm/meter and dynamics in a variety of musical styles; ***Visual Arts:*** identifying and describing the elements of two and three dimensional space, figure, ground, value, and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story. ***English Language Learners and Students with Special Needs:*** This project will provide specific techniques, described in the dances and academic content connections below, for using the arts to increase vocabulary, comprehension, fluency, and writing for LEP students, and for students with special needs individual arts lessons will be developed that are focused on more deeply engaging them in learning by addressing a

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range of cognitive, emotional, and social dimensions in learning described in detail below. The arts, stressed in *CAATE* are especially useful to help LEP students and those with special needs to express ideas, communicate, and understand content. They help students tell stories of human experience, promote dialog and understanding, and enhance students' self-esteem.

Components or Activities Supporting the Third Objective Focused on Student Achievement:

(a) A pilot capacity building classroom program integrating the arts in 4th and 5th grades in the first year: In January through June of 2011, the SCTs will pilot dances in the classroom. 4th-grade teachers will focus on the Huayano of Peru and 5th-grade teachers on the Folklórico of Mexico over a 9-week period. Artists will teach students and teachers these dances during two 40-minute periods each week, and in a third period focus on the connections between the art forms and the subjects of reading, mathematics, and the social sciences. ***The Huayano of Peru as an Art Form and Examples of Its Connections to Academic Subjects:*** Students will learn about the musical structure of Huayano, from its pentatonic scale and binary/hybrid rhythms, to its characteristic dance movements featuring hops and a tap-like zapateo used to mark time, and the acoustics and history of its accompanying instruments: the quena (vertical, non-fiddled bamboo flute), charango (armadillo-shelled, 10-stringed instrument), harp and violin. Students will also explore Peruvian culture, the choreographic process, and the similarities between the patterns and designs of the dance and its geometry, creating relief maps of paper mâché that illustrate regions of Peru, writing monologues about Peruvian life for the cast of dancers to recite, reading and interpreting works on Peruvian society and its dances and music.

The Folklórico of Mexico as an Art Form and Examples of Its Connections to Academic

Subjects: The folkloric dance traditions of Mexico, about which students will learn, may be divided into three broad categories: (1) *Danza*: Indigenous dances and theater, generally religious in nature, performed in ritual and community settings; (2) *Mestizo*: Indigenous dances that incorporate European elements into their steps, harmonies, instrumentation, or costuming; and (3) *Bailes Regionales*: primarily social regional dances, presented in community and theatrical performances – the most common dance presented by Ballet Folklórico groups in the

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USA and Mexico. Connections between Folklórico academic subjects include: examining the subtext of the dances and theatrical components of Folklórico, which provides practice in the art of interpreting subtext from reading materials in general; an engaging introduction to the social sciences through a study of the culture reflected in the dances, especially its celebrations and ceremonies, and an ensuing deeper appreciation of the First Nation or Native American peoples; and developing sets as backdrops to the dances, which would include developing visual arts while using mathematical skills of measuring and proportion.

A year end culminating performance and parent night: In May of 2010, all of the students who have studied the dances will perform them for their schools during assembly times. In the course of preparing for the performances, students will learn how to work as a group to present the dances. In May of 2010, there will also be a parent night where students will demonstrate to their parents all that they have learned in the pilot year and also how parents can be supportive of the arts of the Americas and their connection to reading, mathematics, and the social sciences.

Field Trip to live performance for 4th and 5th grade students: To further motivate students in the pilot year, they will attend a live performance of dance, drama, or music at Chicago theaters.

(b) Integrating the arts in core curricular areas in the second through the fourth years in the 4th and 5th grades: In September through June of each year during the second through the fourth years, the SCTs will learn a different art of the Americas in the classrooms every trimester or 9 weeks. As was the case during the pilot year, the artists will assist with the teaching of the dances and the associated art forms, with precisely the same schedule where the third period will bring reading, mathematics, and the social sciences into their studies of the arts.

4th Grade Students: Fourth grade students in each of the years 2 through 4 will focus on the Huayano of Peru, the Carnival of the Caribbean, and the Samba of Brazil:

The First Trimester: the Huayano of Peru: This dance is described above, but more advanced mathematical connections will be explored by the 2nd through the 4th years, as follows:

The Huyano of Peru as an Art Form and Examples of Its Connections to Academic Subjects: Students will learn about the choreographic process by focusing on the patterns that emerge in a

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group of dancers. They will draw graphs that depict the relationships between the position of each dancer, and note the geometric forms that arise. This will serve as an introduction to two things: (1) an examination of tessellations – the collections of plane figures that fill an area with no overlaps and no gaps, as in a mosaic. The number of sides of each tessellating tile will be likened to the limbs of the dancers which interlock in regular geometric forms as if they were ‘meant to fit together’; and (2) a discussion of angles, introducing the students to the concepts of right angles, acute and obtuse angles, the number of degrees in a circle, and the total number of degrees found when adding together each point of various polygons. Words such as ‘perpendicular’, ‘parallel’, and even ‘z-axis’ will be introduced, as the students observe, for example, the angles formed between the dancers’ limbs and the horizontal plane of the floor on which they’re dancing. See the sub-section above for additional academic connections.

The Second Trimester: The Bomba and the Carnival of the Caribbean

In the Caribbean, dance is an integral part of culture and life. Each island has its own particular rhythms, but the result is the same: dance. Some of these styles fuse to become new styles, but many of their basic elements remain the same. **Bomba:** **Bomba** is one of the folk musical styles of Puerto Rico, probably hailing originally from Africa. A highly-improvised style, the percussion, played on hand drums, maracas and guiros, has a sophisticated complementary relationship with the dancers’ gestures. Students will be encouraged to make connections between this and the hip hop and break dancing of today. **RaRa as a form of Carnival:** Rara season overlaps with Carnival season, and so Rara activity begins on January 6th, known on the Christian calendar as Epiphany. Rara bands usually parade as small carnival bands, and then continue to parade after Carnival during Lent, until Easter. The "tone," or "ambiance," of Rara parading is loud and carnivalesque. In its orality, performative competition, and masculinity, Rara shares similar characteristics with other Black Atlantic performance traditions like Junkanoo, Capoeira, Calypso, Black Indians' parades, Reggae, and Hip Hop. Unlike many Afro-Creole masculinist forms, however, Rara is explicitly religious. The role of the kings and queens

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is similar to the function of the majò jon (baton major) in Rara, and that is to perform short dance routines for the amusement and honor of the person being singled out for salute.

Caribbean Art Forms and Examples of Their Connections to Academic Subjects: Both the Carnival and Bomba provide students with opportunities to explore the history of the Caribbean. Students will develop books on these dances and explore the concept of celebrations, parades, and pageantry, discussing their social and cultural meaning. Students will benefit from the rich reservoir of poetic and rhetorical vocabulary associated with the dances. Charts and graphs will also be employed to document dance moves in just the way that graphs are used in mathematics. Musical rhythms will provide an opportunity to explore mathematical fractions, and the relationship between time signatures and even/odd numbers. For visual arts, students will design and create masks out of paper mâché, all of which will be featured as examples of folklore, myths, and legends in theater and their connections to storytelling.

The Third Trimester: The Samba of Brazil: Samba – an old Brazilian style of dance with many variations – is African in origin. It has been performed as a street dance at carnival, the pre-Lenten celebration, for almost 100 years. Many versions of the Samba (from Baion to Marcha) are danced at the local carnival in Rio. During carnival time there are "schools of Samba" involving thousands of elaborately-costumed dancers presenting a national theme based on music typical of Brazil and Rio in particular. ***The Samba as an Art Form and Examples of Its Connection to Academic Subjects:*** The Samba provides an opportunity in the social sciences to explore the connections between the influences of one culture on another, e.g. African culture on Brazil. The Carnival of Brazil will also be used to study how myth has an influence on the literature of Brazil and other cultures. The rhythm of the Samba will provide an opportunity to compare the beats within music with patterns in mathematical times tables.

Fifth Grade Students: Dances for 5th graders in the 2nd through the 4th years will include the following dances and their arts forms: the Folklórico of Mexico, the Charleston and the Lindy of

the United States, and the African-influenced dances of Haiti. **First Trimester: Folklórico of Mexico:** The Folklórico is described above in the discussion of the first year pilot.

The Second Trimester: Charleston and Lindy Dances of the Jazz Age: While it developed in African-American communities in the USA, the Charleston became a popular dance craze in the wider international community in the 1920s. It is characterized by outward heel kicks, combined with knee-bends in time to the syncopated 4/4 rhythm of ragtime jazz. The steps are thought to have originated on a small island near Charleston, S.C. Students will be introduced to some basic statistics, collating data on the strong and weak beats of the syncopated rhythms and overall structure of the music by creating their own histograms. Tabulating the frequencies of these beats by drawing bars, they will learn the value of a graphic depiction of such data, and will be able to see immediately which proportion of beats falls into each category. This will pave the way for a discussion on percentages, and for calculating averages (mean, mode, and median).

The Charleston and the Lindy as Art Forms and Examples of Their Connections to Academic Subjects: Analyzing rhythm in more detail, students will be introduced to the mathematical concept of lowest common denominators (LCDs) – the least common multiple of the denominators of a set of vulgar fractions. LCDs are required in order to calculate the lower figure of a musical time signature, which indicates the rhythmic groupings of the music, i.e. whether the music is in, for example, simple duple, or simple triple time. But LCDs are also critical in elementary math, where the addition or subtraction of fractions is not possible in their absence. Music thus provides the perfect practical and engaging introduction to this concept – a fun way to talk about fractions. The Charleston and ragtime are rich in syncopation, and in particular hemiolas – the metrical pattern of music where groups of three and groups of two are superimposed. "America", from Leonard Bernstein's *West Side Story* makes extensive use of hemiolas, and will also be used as an example. Students will be encouraged to calculate the time signature of this piece by counting the beats, and by notating the two-three cross-rhythms as fractions while looking for the LCD. An even simpler approach to such rhythmic analysis for the

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students will be to note that groups of 2, groups of 4, and groups of 8 beats all contain the same strong beats, whereas groups of 3 are "out of synch" with these others. By clapping along to a Lindy Dance, groups of students, each assigned a different beat-grouping, will have their times-tables reinforced. As they are learning the Charleston and the Lindy, students will read opposing points of view about the 1920s and how the economy and culture of that pre-depression era had an impact on the arts. Students will then draw their own conclusions from their reading and write about what the period meant, its impact on the arts, and its comparison to contemporary history.

The Third Trimester: African style dances from Haiti: Haitian dance is unique in its melding of diverse African styles and cultural traditions. Many different African ethnic groups crossed paths on the island of Hispanola (Haiti and the Dominican Republic) when brought there as slaves by the French centuries ago. Old traditions, songs and dances (mostly of Congolese and Beninese origin) evolved and mixed with elements of Arawak (indigenous Haitian Indian) and French culture to form a new, uniquely Haitian dance expression. The dances and ritual arose as an attempt to preserve sacred and social art forms, customs and beliefs, in response to surviving the oppression of slavery. Afro-Haitian dance has greatly influenced the modern dance world, largely through the research and exposure through Katherine Dunham. Haiti captured Dunham's heart in the 1930s, when she arrived as a dancer and anthropologist to study the country's dance. Dunham, in turn, captured the hearts of Haitians by making the dances of Haiti and the Caribbean internationally known. Now, the "folklorization" of Haitian dance allows both religious and social dances to be performed in the secular context of the proscenium stage.

Haitian Dance Art Forms and Examples of Their Connections to Academic Subjects:

Alongside the common French créole, the Taínos, one of the ethnic groups of the Haitian people (dubbed the "Arawak" by the first Western explorers), speak a Maipurean language. Via Spanish, English has absorbed a number of words of Maipurean origin, including: *barbacoa* ("barbecue"), *hamaca* ("hammock"), *iwana* ("iguana"), *kanoa* ("canoe"), *mahís* ("maize"), *tabaco* ("tobacco"), *Juracán* ("hurricane"), *zabana* ("savannah"), and papaya ("papaya"). From the study of Haitian

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arts and the lyrics sung to Haitian Rara dances, students will learn the rudiments of lexical assimilation (borrowing within language), morphophonotactics (how letter-combinations within words vary from one language to another), and how language evolves. Learning about word-borrowing, students will develop a keener awareness of the external cultural influences on their own, as well as a fascination with language and how words are more than just abstract concept. To better understand Haitian dances, students will also study how one culture can have an impact on another, and how one society can borrow customs from another. As with earlier discussions of dances, students will also study the rhythms of Rara by graphically charting histograms of the music as well as the mathematical concepts implicit in the beats of the music's time signature. Musical rhythms again will provide an opportunity in another context to explore mathematical fractions, and the relationship between time signatures and even/odd numbers.

A year end culminating performance and parent night: As was true in the pilot year, all of the students who have studied the dances will perform them for their schools during assembly times in may of each year. See above for a description of those performance and the parent nights.

Field Trip to live performance for 4th and 5th grade students: To motivate students in their appreciation of the arts, all students in the second through four years, as they did in the pilot year will attend a live performance of dance, drama, or music at professional theaters in Chicago.

FOURTH OBJECTIVE—A System to Disseminate the CAATE Model: By July 31, 2014, CAATE will have developed and disseminated, through various means, a Cultural Arts of the Americas Transforming Education model to teacher colleagues in grades 6-8 within the target schools, to teachers in the control schools, and to school systems in the state of Illinois and nationally; namely, a model which is research-based, and which has improved both the ability of teachers to offer such a program and increased their capability to improve student academic performance in core subject areas and students' abilities to create, perform, and respond to the arts of dance, drama, music, and the visual arts of the Americas.

Components or Activities Supporting the Fourth Objective Focused on Disseminating the

CAATE Model: Drawing upon the activities described in detail in the Significance section of this proposal, CAATE will undertake during each year multiple activities to create useable program products. By the beginning of the third year, a dissemination plan will be implemented along the lines described above in the description of the diffusion of innovation research.

(c) Extent to which project builds capacity and will yield results extend beyond period of grant.

The *CAATE* project will build capacity and yield results beyond the period of the grant, as follows. First, the project partners have indicated that they are committed to institutionalization described in this section and to use their own resources, while at the same time building school resources and capacity, to continue the project. Principals of target schools and the Office of Arts Education indicate that improving schools through integrating standards-based arts education into the curriculum, for at-risk students, is a long-term priority. Second, the project will establish organizational units through seed funds under this grant that will build capability and sustainability: the Governance Council, the Management Team, the School Collaborative Team, the Arts Partner Professional Development and Support Team, and the Communication Network, using the project websites. The Governance Council and the Management Team also will develop detailed plans on how the partnership can be sustained through appropriated school funds, private grants, and reallocation of funds. Third, the project is designed to change the way teachers instruct at-risk students. It is anticipated that these new instructional skills will be a permanent part of their teaching repertoire. Fourth: The model has a multiplier leadership component in that project teachers will have developed skills in designing and implementing exemplary arts integration projects, and sharing these with colleagues in workshops and roundtables. Fifth, the teachers and students will have learned how to use the project's websites. This communication, documentation, and dissemination resource will become part of each school's information technology curriculum.

During years 3 & 4, specific plans will be developed to identify how funds can be allocated within the partner institutions to support the work of the project collaborative. First,

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project personnel and partners will work in a variety of ways to ensure the continuation of CAATE after federal funding concludes. Specifically, (1) project personnel will collaborate with schools to include program components into their yearly discretionary funds budget; (2) Funding via the Illinois State Board of Education’s 21st Century Community Learning Centers Program and the Illinois Arts Council, in addition to foundation funding will also be targeted; (3) Project personnel will provide schools with proven fundraising strategies that can allow parents and teachers to also provide financial support for program continuation. It is anticipated that due to the project’s work products (e.g. manuals, tool kits, resource binders, and lesson and unit plans) finances needed for program continuation will be minimal and will mainly consist of funding for teaching artists which is anticipated at an average of [REDACTED] per school. Second, the project is designed to fundamentally change the way teachers instruct at-risk students through an integrated arts curriculum. Thus, it is anticipated that these new instructional skills of teachers will be part of their teaching repertoire. The model has a multiplier component in that 45 teachers in the SCTs, will have developed skills in designing and implementing exemplary arts integration projects, and in the third and fourth years, 60 6th-8th grade teachers learn about dance from the 45 teacher leaders who have been participating in CAATE for two years. Over four years, a total of 45 teachers and 10 teaching artists will participate in the *CAATE* project, developing and implementing exemplary, inquiry-based, thematic arts units and curriculum guides. Third, The 45 teachers and approximately 1,344 students (over the 4 years of the project) will have learned how to use the project websites. This valuable communication, documentation, resource, and dissemination resource will become part of each school’s information technology curriculum. It will serve as a continual reference and database for teachers and students to find materials and to post their own projects and learning. As a result of participating in this project, students and teachers will be constructing knowledge, designing learning projects, doing research, and sharing their learning with other schools in Chicago and nationally. This will be one of the most beneficial, long-term, benefits of this *CAATE* model. Fourth, the Chicago Public Schools

district and its Office of Arts Education have made a special commitment to this project through the contribution of staff time as a professional service to the project.

SECTION 4: THE QUALITY OF PROJECT PERSONNEL

Employing Personnel Who Are Members of Underrepresented Groups:

If key staff positions should become available for the project, the DanceArt Equal Opportunity diversity planning process will be used along with other specially designed plans, to actively encourage applications from, and ultimately employ such individuals as those who have overcome circumstances similar to the populations served in the target area – i.e. people who have been traditionally underrepresented.

In this recruitment effort for personnel, the following initiatives will be undertaken for every search and screen: (1) If a position becomes vacant, the Project Director will post that position and target it for Affirmative Action efforts; (2) At the time a search and screen the Project Director will present to the search committee an outline of Affirmative Action procedures; (3) The committee will be composed of individuals from diverse backgrounds, including individuals from underrepresented backgrounds; (4) The committee will advertise in minority newspapers, journals or publications, and will use search firms as necessary; and (5) Before the hiring decision and offer is made, the chair of the search committee will transmit a completed Affirmative Action review form to the Project Director outlining the criteria used to hire. Finally, DanceArt is as an Equal Opportunity / Affirmative Action employer, must abide by all applicable provisions of Federal, State and Local Law. DanceArt does not discriminate in its employment policies and practices on the basis of race, color, religion, national origin or ancestry, sex, age, marital status, veteran's status, and physical or mental handicap/disability.

Key Project Personnel: The project's current key personnel, listed below, consist of four females, one of which is African- American and a Mexican-American male. In addition, performing arts instructors and partners that will be employed or contracted by the project will be recruited from minority (African-American/Hispanic-American) cultural arts organizations.

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Project Director (50% time): **Jesus Esquivel** holds a Bachelor's of Business Management and is currently a master's degree candidate (public policy/education) at Roosevelt University. He also has been working with the development, implementation and management of state and federal arts education grants with the Chicago Public Schools and in the not-for-profit sector for the past nine years. This has included active collaboration with principals, teachers, universities, arts organizations and evaluation groups on the successful implementation of a variety of arts education programs at the elementary school level. Specific projects that Jesus has managed include programming under the 21st Century Community Learning Centers Program, the Illinois Arts Council and the U.S Department of Education's Arts in Education Model Development and Dissemination Program. In addition, Jesus has participated in numerous education and arts related professional development trainings. ***Project Administrator (20% time) and Teaching Artists (20% time):*** **Maria Gebhard** holds a Ph.D. in Classical Languages and Literature from the University of Chicago. As the Executive Director of DanceArt, the fiscal agent for CAATE, she will function as Project Administrator for this project. In September of 2000, Dr. Gebhard founded DanceArt, an Illinois not-for-profit corporation devoted to dance and art education, including drama, music, and the visual arts. Dr. Gebhard's work at DanceArt has focused on at-risk communities where her company has created educational programs serving the academic needs of students who perform below grade level. Dr. Gebhard's early experience in dance was as a student at the Stone-Carmryn School of Ballet in Chicago and the Gus Giordano Dance School of Evanston. She has also coordinated numerous arts programs for low-performing schools in the city of Chicago. **Professional Teaching Artists**, who have at least five years of arts education experiences, will be hired by DanceArt to be on the project's arts integration teams.

Program Administrator (CPS, Office of Arts Education) (20% time): **David Roche** holds a Ph.D. in music from the University of California, Berkeley and masters degrees in ethnomusicology and music education from Wesleyan University and Holy Names College is a musician, arts journalist, and ethnomusicologist. He is the Director of the Office of Arts

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Education for Chicago Public School, and former Executive Director of the Old Town School of Folk Music in Chicago. A member of the Strategic Planning Task Force of the Illinois Arts Council for 2006, Roche currently co-chairs the Chicago Arts Learning Initiative, a citywide arts education project. He has over a thirty-five year career in arts administration and education.

Professional Development Consultant (20% time): Susan Lee Susan A. Lee has a Ph.D. in Educational Psychology from Northwestern University. She is the founding director of the Dance Program in the Theatre Department at Northwestern University and former chair of the Department of Theatre. She is artistic director of *Danceworks*. Lee founded the journal *American Dance* for the American Dance Guild and was founding director of the Center for Interdisciplinary Research in the Arts (CIRA) at Northwestern. She was acting director of the Integrated Arts Program – a Ford Foundation Initiative. She co-directed I-Arts collaboration between Evanston artists and Evanston schools. She has served on the boards of national dance organizations and has served on regional and local peer review panels as a dance professional and presenter. She has served as an external partner or consultant in dance for projects across the country and is widely published in the field. She is recognized for her leadership and scholarship in dance education, including the 2000 Ruth Page Award for Outstanding Contribution to Dance.

Lead Arts Consultant (50% time): Kahphira Palmer has an M.A. in education. She has participated in numerous dance programs and companies as a teacher, choreographer and performer. Kahphira's studies include: classical/modern ballet, jazz, tap, social and ballroom dance, Caribbean folk dance, Afro Haitian, West and South African dance. Kahphira has studied and performed with a number of major dance companies: including: Tamboula Ethnic Dance Corp under Daniel Desir, Pan African Dance Ensemble under Masina Ateguou, and the West Indian Folk Dance Company under Alfred Baker. She has also performed with the bands Rafo International Combo, Tchaka, and Mantwiela. She has taught dance at several Chicago Park Districts, Chicago Public and private schools. She also in conjunction with Dr. Daniel Jay created a multicultural dance video of West African and Caribbean dances for instructional purposes as well as a

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Multicultural Dance curriculum while completing her bachelor’s degree at NIU. She was assistant organizer, choreographer and performer for the “Celebration of Culture through Dance” as well as Graduate Assistant Dance Instructor teaching Modern Dance, Jazz and African Heritage Dance at NIU. . Presently Kahphira is a Having A Ball instructor for CPS Department of Arts Education and Program/Administrative Coordinator for Insight Arts.

SECTION 5: QUALITY OF THE MANAGEMENT PLAN

(a) Adequacy of the management plan to achieve objectives of the project.

The role of the Management Team and the Governance Council to ensure adequate management of the project: The management plan is designed to ensure that program objectives will be achieved in a timely manner and within budget. Detailed timelines, milestones, and persons responsible for accomplishing project tasks are delineated below and appear in Table 2. The project will function within budget and achieve objectives on time, because the Management Team will: (1) review timelines and milestones, (2) coordinate and supervise the activities of the project’s two instructional teams; namely, the School Collaborative Team and the Arts Partner Professional Development and Support Team; (3) monitor the budget, (4) define responsibilities of all staff, (5) carry out on-going review of project plans, and (6) monitor and modify the activities of the project based on feedback received from the project’s staff. That Management Team will be composed of the Project Administrator, the Project Director, the Professional Development Consultant, the Lead Arts Consultant, and the External Evaluator. In addition, the Governance Council will meet bi-monthly to: (1) set overall policies for the program, (2) monitor the implementation of this proposal, (3) review evaluation reports and make recommendations to staff on program changes based on this review, (4) meet with the Management Team to discuss the effectiveness of the project's implementation, (5) disseminate the project locally and nationally, and (6) develop and monitor plans to sustain the project after federal funding ends. The Governance Council will be composed of: the Project Director; the Project Administrator and the CPS Program Administrator; the Director of the Dance and Theater Department at Northwestern University; two project school

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principals; four representative teachers, two each from the School Collaborative Team and two from the Arts Partner Professional Development and Support Team; and a representative from the local arts advocacy group. A wide range of formative evaluation methods will be used to examine the effectiveness of the project's management strategies and provide on-going feedback to the Governance Council for decision-making and continuous monitoring of the effectiveness of the implementation design. As described in detail in sub-section c of this section, the project will take a number of steps to ensure that assessment of implementation strategies is used to improve the project through the analysis of formative and summative evaluation results. The Management Team and the Governance Team will work closely together to ensure that any needed recommendations or modifications in program design are effectively undertaken.

Coordination with the project's instructional teams: The Management Team will also work closely with the School Collaborative and the Arts Partner Professional Development and Support Teams to: (1) establish a schedule for the project's professional development activities, including follow-up support for teachers at the five project schools; (2) coordinate arts integration with teachers at the project schools, especially arts activities that will be offered during three class periods each week; (3) plan program events to involve parents in arts integration activities; (4) organize culminating school performances; and (5) plan and arrange for field trips to live performances within the city of Chicago.

An on-going communication network: An interactive project web page will be developed for the project, which will serve as a vehicle to establish a communication network for teachers, school administrators, artists, the Management Team, the Governance Council, and the School Collaborative and the Arts Partner Professional Development and Support Teams. Teachers and artists will be able to post their joint work on the web page and receive feedback. In addition, the web site will be used between professional development sessions to enable project participants to chat with one another at pre-determined times and to conduct threaded discussions. Finally, the project's network will also serve as a vehicle to share instructional arts

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integration strategies for the teaching of students and teacher professional development A

Management Chart to Guide the Development of the Project: The management chart, which is provided below, will be used by all of the project’s governance, management, and instructional teams to guide the project’s implementation and to ensure that the project is meeting its timeline and is within budget. That chart lists in detail the program the project’s key activities under each objective, milestone targets to assess on-going project in meeting project objectives, and the persons responsible for each set of project activities. The milestones and list of activities will serve as check points in reviewing project progress in meeting its objectives.

Fiscal and Records Management: The budget is adequate for this project because it provides funds for: (1) hiring project staff from the Dance Art, CPS, Northwestern University, and teaching artists; (2) teacher compensation for professional development; (3) supplies and resources for professional development sessions; (4) school performances; (5) buses for arts field trips; and (6) external evaluation. Fiscal oversight will be provided by the Project Administrator, in collaboration with DanceArt accountants. Fiscal reports will include up-to-date entry of purchases with careful attention to balances remaining in each line item. The Project Administrator and Project Director will receive monthly reports listing activities to-date enabling them to properly manage resources. All evaluation and accounting data collected will be password protected and files will be maintained in locked cabinets accessible only to the Project Director.

Table 2. Management Chart Organized by Objectives (See Key Below)

OBJECTIVES, ACTIVITIES, AND MILESTONES	TIMELINES	PERSONS RESPONSIBLE
<p>OBJECTIVE 1: Establishing a System of Collaboration and Professional Learning Community Among CAATE’s Partners, Artists, and Staff that Will Support the Development of Capacity in High Need Schools to Integrate Standard’s Based Arts Education into the Core Curricula of reading, mathematics, and the social sciences</p>		
<ul style="list-style-type: none"> • Activity: Governance Council being established and meeting to conduct its business • Milestones: Quarterly meetings are held as scheduled. Participants will rate the partnership as functioning effectively to support effective arts in education teaching in CPS schools: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%) 	<p>Quarterly every project year</p>	<p>PD, PA, PACPS</p>
<ul style="list-style-type: none"> • Activity: CAATE Management Team being established and providing day-to-day project coordination to integrate the arts into core curricula • Milestone: Meetings are conducted as scheduled and arts integration instruction is reviewed and redesigned each project year. 	<p>Every other week each project year</p>	<p>PD, PA, PACPS</p>
<ul style="list-style-type: none"> • Activity: The School Collaborative and the Partner Professional Development and Support Teams are established to implement arts integration into 20 CPS classrooms. • Milestone: The above teams will rate the activities of CAATE as functioning effectively to support effective teaching in CPS schools: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%) 	<p>Aug. through Dec. 2010 & Sept.– May 2010-2014.</p>	<p>PD, PA, PACPS, SCTs, PDST</p>

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<ul style="list-style-type: none"> • Activity: Principals and parents provide support to the implementation of CAATE • Milestone: Principals and parents will rate the activities of CAATE as functioning effectively to support CAATE: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%) 	<p>Monthly each project year Sept. – June</p>	<p>PD</p>
<p>OBJECTIVE 2: 45 Teachers Increasing Their Ability to Integrate Standards-Based Arts Education into Core Curricula</p>		
<ul style="list-style-type: none"> • Activity: Recruitment and enrollment of teachers into the program • Milestones: 45 teachers are recruited in August 2010 to participate in CAATE. 	<p>August 2010</p>	<p>PD, PA</p>
<ul style="list-style-type: none"> • Activities: Building teacher capacity in the project’s first year • Milestones: Teachers participate in 40-50 hours of professional development for the first year; 80% of the teachers rate the professional development sessions as effective and 80% report that they have acquired core arts integration skills. 	<p>August 2010 – June 2011</p>	<p>LPDC, LAC, PD, SCTs, PDST</p>
<ul style="list-style-type: none"> • Activities: On-going professional development offered to teachers in years two through four • Milestones: 50-60 hours of professional development and follow-up support are provided to teachers in years 2-4; and 80% of the teachers rate the professional development sessions as effective and 80% report that they have continued to acquire core arts integration skills. 	<p>Monthly Jan. – June 2011; and monthly Jan.-June 2011-2014.</p>	<p>LPDC, LAC, PD, SCTs, PDST</p>
<p>OBJECTIVE 3: Increasing the Academic Performance of 1,344 Students in Grades 4-5 through Cultural Arts of the Americas</p>		
<ul style="list-style-type: none"> • Activity: A pilot in the first year integrating the arts in grades 4-5 • Milestone: 600 students participate in pilot authentic arts in education projects; and 80% connect the arts to reading, math., and social sciences in yr. 1 	<p>Weekly from Jan. – June 2011.</p>	<p>PD, SCTs</p>

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<ul style="list-style-type: none"> • Activity: Integrating the arts in the core curricular areas of reading, mathematics, and the social sciences in years two through four • Milestone: Each yr. 80% of 600 classroom students develop three arts projects that effectively connect the arts of the Americas to reading, mathematics, and the social sciences in 4th & 5th grades; two school performances and one field trip are conducted each yr. 	<p>Weekly from Sept.- June 2011-2014.</p> <p>Performances and field trips in March - May each yr.</p>	<p>PD, PA, SCTs</p>
<p>OBJECTIVE 4: Developing and Disseminating the CAATE Model to Colleagues in Grades 5-8, Control Schools, and to Other Schools State-wide and Nationally</p>		
<ul style="list-style-type: none"> • Activity: Developing products for dissemination • Milestone: Number of products developed each yr. (Yr.1: 2;Yr.2: 4; Yr.3: 3; Yr.4: 4). 	<p>May 2011; and by June of each yr.</p>	<p>PD, LPDC, LAC, PACPS</p>
<ul style="list-style-type: none"> • Activity: Disseminating the CAATE model and products supporting its implementation • Milestone: Number of schools receiving technical assistance (Yr.3: 30; Yr.4: 40). 	<p>Sept. 2012- Sept. 2014.</p>	<p>PD, PA, PACPS</p>
<p>Key for Persons Responsible for Above Activities: Project Administrator (PA), Project Director (PD); Program Administrator from CPS (PACPS); Professional Development Consultant (LPDC); Lead Arts Consultant (LAC); The School Collaborative Teams (SCTs); the Partner Professional Development and Support Teams (PDST); and the External Evaluator (EE).</p>		

(b) Extent time commitments of project director and key personnel are appropriate and adequate.

The time commitments of Project Director and other key personnel are appropriate and adequate to meet the project’s objectives in that each major component of CAATE has support staff associated with it. The Project Director will have a 50% time commitment and will be supervised by the Project Administrator at 20% time commitment for a combined total of 70% time devoted to overall program management. These two staff will not only manage the activities, but will work closely with the 20% time Professional Development Consultant and the Lead Arts Consultant at 50% time, and the 20% time Program Administrator from CPS. The 20% time for the Professional Development Consultant is adequate in order to provide supervision one day a week for the professional development activities, which will generally occur on a monthly basis. The Lead Arts Consultant will supervise the project’s 10 professional teaching artists. The professional teaching artists in dance, drama, music, and the visual arts will be available to visit schools three times per week to provide classroom demonstrations, curricular planning, and feedback, and reflection sessions for teachers. To ensure an effective use of time and to provide for efficient administration, the teaching artists, teachers, and the key staff members have been organized into School Collaborative and Arts Partner Professional Development and Support teams. The Management Team will oversee these two project teams, each comprised of: CPS staff; teaching artists skilled in dance, drama, music and the visual arts; classroom teachers; reading and math teachers; and curriculum coordinators; and school principals.

(c) Adequacy of procedures for ensuring continuous feedback and improvement of project.

The formative evaluation design ensures continuous feedback for improvement of project. The Governance Council will receive on-going information from the evaluation team to ensure continuous improvement of the operation of the project. Moreover, a key component of the project is to engage teachers in continuous reflection on practice, mentoring with artists, and documenting student learning on a continuous basis. On-going assessment by teachers of the

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learning progress of their at-risk students is a central aspect of the project, and of the professional development program. Information will be used in a variety of ways to manage progress towards the project's stated goals and objectives. First, the Evaluation Team will assess during each year the degree to which milestones have been met for all of the project's objectives. The quantitative and qualitative results will be shared on a quarterly basis by the Management Team. Those results will include: pre-post surveys, feed-back questionnaires, teacher observation protocols, K-8 student test scores, focus groups, and interviews. A detailed list of these assessment instruments appears in the Evaluation Section. Second, the Management Team will meet with the Arts Integration Teams to share the formative and summative evaluation findings and to determine what changes and modifications in program design and implementation should be undertaken. Third, after these modifications have been implemented, the Management Team will assess in collaboration with the external evaluator the effectiveness of these changes and what impact the changes have brought. In summary, the following on-going feedback loop will be employed: (a) evaluation findings will be shared on a quarterly basis with the Management Team; (b) based on assessment of findings, any needed recommendations for modifications in program implementation will be made; (c) needed changes will be implemented; and (d) the Management Team will evaluate how effective these changes have been.

SECTION 6: QUALITY OF THE PROJECT EVALUATION

(a). The use of objective performance measures that are clearly related to the intended outcomes of the project that will produce quantitative and qualitative data

Overview of the Evaluation Methods: The purpose of this project's evaluation plan is to provide a thorough analysis of whether the project's objectives have been met through a summative assessment and how the project can be improved as it is being implemented through a formative assessment. Benchmarks and timelines will be set annually to gauge whether the project's activities are meeting the partnership's objectives. Throughout the program, teacher, student, school administrator, and artist performance will be assessed using such quantitative

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measures as time-series pre-post questionnaires and surveys; standardized observation instruments; attendance data; enrollment records; and student standardized test scores.

Qualitative assessments will include interviews, focus groups, portfolios, written reports, journaling, minutes, unit plans and lessons, and course materials.

An Experimental Random Assignment Design: This project will respond to the Competitive Preference Priority and will employ an experimental random assignment design. As described in detail in the Competitive Preference narrative, CAATE will randomly choose a treatment group of five schools and a control group of an equivalent number in order to effectively rule out or control for alternative explanations for the treatment effects that the project has.

Management of Project's Evaluation: The project's Management Team will be responsible for managing the project's evaluation design. This group will work with the External Evaluator and the Project Director to refine the project evaluation design, implement it, and report quarterly to the Management Team on formative and summative evaluation results. Assisting the Evaluation Team with data collection and analysis will be CPS staff members who are experts in evaluation design. In addition, each school will have a contact person for statistical data collection and the returning of surveys. The Assessment Team, in conjunction with the Project Director, will be responsible for all federal accountability reports.

The Project's Objective and External Evaluator: The evaluation team will also have an External Evaluation Consultant, Susan Ryerson Espino. Dr. Susan Ryerson Espino, principal consultant of Ryerson Espino Consulting Group, received her PhD in Community and Prevention Research from the Department of Psychology at the University of Illinois Chicago and has worked as an evaluation researcher for over 10 years. Her preparation and experience in mixed methods (quantitative and qualitative) research, her bilingual (English/Spanish) linguistic skills and experiences conducting research sensitive to cultural and linguistic minority youth, in addition to her direct experience evaluating cultural as well as arts programming in Chicago Public Schools uniquely qualifies her to evaluate CAATE. Dr. Ryerson Espino is bilingual

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(English/Spanish) and has conducted all of her research and evaluation work among low-income ethnic minority youth and families as well as their teachers and service providers. Dr. Ryerson has taken an active role in the design and development of the evaluation design for CAATE. Dr. Ryerson is also an External evaluator in that he is not an employee of DanceArt, and as a result will be able to conduct an objective analysis and assessment of the project's implementation. She will in her role as External Evaluator prepare reports periodically each year to assist the project in making appropriate adjustments in its design based on formative evaluation data. She will also as appropriate provide technical assistance on the design of evaluation instruments, their administration, and the analysis of data derived from such an evaluation.

Appropriate Quantitative Methods of Evaluation, Data Collection, Methods of Analysis: To determine the degree to which the project has achieved its objective, a wide range of summative measures will be used as described in detail under each project objective. In order to systematically organize the outcomes from these measures, the Director of the project, with the assistance of the Management Team and the External Evaluator, will create a computer-based Evaluation Management System. This Evaluation Management System will enable project staff to accurately track student outcomes. Where appropriate, regression analyses, 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.

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For the experimental design, baseline data will be collected from all control and treatment schools and pre CAATE tests of between group differences will be conducted. Baseline data collection and analyses are scheduled for August of each year (Years 1, 2, 3 and 4). Data will be aggregated when necessary to arrive at school-level data. For the experimental design, Multivariate analysis, using Statistical Package for Social Sciences (SPSS), will be used to assess pre CAATE experimental group equivalencies. Specifically, evaluators will assess if any school, teacher, or student characteristics are statistically related to treatment or control conditions. Statistical controls will be employed when necessary to isolate impact of CAATE on teacher practices and student achievement and attend to any significant baseline differences.

Availability of Results, and Timelines and Reporting to the U.S. Department of Education:

The Assessment Team and External Evaluator will be responsible for conducting the project's evaluation activities in a timely manner. Baseline data for summative assessments will be collected at all partnership schools: October of 2010 in the first year, and August of ensuing years. Post-assessments will be administered in August of each project year. Formative assessments will be administered quarterly throughout each project year. Finally, the project will report on this program's GPRA requirement documenting the percentage of students who demonstrate proficiency in reading and mathematics compared to the project's control group.

Objective Performance Measures and a Timeline for Their Development: The objective quantitative performance assessments include such measures as: time series of pre-post times series survey assessments of the professional arts integration skills acquired by teachers for teaching 4th and 5th graders; valid and reliable classroom observation protocols to assess competencies against national and state teaching standards in the arts and the academic subjects areas of reading and mathematics, and assessments documenting the intellectual quality of classroom tasks; videotapes of teacher and student practices; self-assessment feedback questionnaires (with Likert scales); logs of website use; meeting notes; mentor evaluations; structured and unstructured interviews with team members; focus groups; standardized tests of student academic

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performance in core subjects of reading and mathematics; records for meetings, classes, individual and groups sessions, and professional development sessions; documentation of web site use; and the number participating in all project activities. Finally, each school will have a contact person for statistical data collection and the returning of surveys.

The above assessment instruments will be developed or prepared for administration (in the case of existing measures) during the project's first year by the Assessment Team with the assistance of the External Evaluator. Pre or baseline assessments will be administered in the fall of 2011 and a time series of post assessments in the years 2012-14. The data obtained from the above tools will be used to help team members set goals and monitor the effectiveness of interventions. All data will be entered into a database at DanceArt for analysis and comparison.

Qualitative Data: This quantitative component will be reinforced with periodic measures of project processes and perceptions of participants. Consistent with an action research perspective, the qualitative aspect of the project will involve the evaluators, and the participants themselves through an in-depth study of how change within the context of the project occurs. The qualitative measures will include content analysis of documents such as instructional curricula; agenda; case studies of schools, teachers, and students; meeting minutes and notes; journals; the partnership's web site; non-structured interviewing; self-assessment; and peer observations. Finally, throughout the program, such measures as questionnaires, observations, focus groups, and interviews will be used to assess modifications to accomplish the project's goals.

A. Objective Performance Measures Clearly Related to the Outcomes of the Project: Benchmarks, Performance Measures, Outcomes, and Assessment Instruments

Full statements of the objectives appear in Project Design Section.

a. Objective 1: Establishing a System of Collaboration and Professional Learning Community Supporting the Development of Capacity of Schools to Integrate Standards Based Education into Core Curricula

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Benchmarks for Objective 1: (1) Each year of the project the Governance Council will have met quarterly and the Management Team will have met at least monthly to focus on establishing and maintaining the work of CAATE; (2) By August 2010, the School Collaborative and Partner Professional Development and Support Teams will have been established; (3) By June of each project year, principals will have met with the Project Director monthly and at least one parent workshop will have been held monthly; and at least 75% of the principals and parents will have rated the CAATE as effective.

Outcomes and Performance Measures for Objective 1: By September 30th of each project year, plans will have been developed and implemented indicating that a system for collaboration had been developed; the partners will continue to supporting the project and will have made plans to continue to collaborate with DanceArt in institutionalizing the project after federal funding ends; and each year the participants will have rated the partnership as functioning effective in supporting arts integration in CPS schools (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%).

Assessment Instruments for Objective 1: (1) Time series pre-post surveys assessing the effectiveness of the partnership's collaborative functioning and the effectiveness of the project's mentors, as well as the professional development sessions; (2) documents describing policies & practices, & organizational units in the partnership; (2) attendance records, minutes; (5) Feedback, satisfaction, and outcome questionnaires assessing the effectiveness of the project's Arts Summits and teacher professional development sessions; (5) plans & reports documenting the work of the Management, School Collaborative and Partner Professional Development and Support Teams; 6) Content analyses of documents produced.

b. Objective 2: Teachers Increasing Their Ability to Integrate Standards-Based Education into the Core Curricula of Reading, Mathematics, and the Social Sciences

Benchmarks for Objective 2: (1) 45 teachers are recruited in CAATE for year 1; (2) teachers participate in 40-50 hours of professional development in year 1; (3) 50-60 hours of professional development are provided in years 2-4.

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Outcomes and Performance Measures for Objective 2: By September 30th of each project year, teachers will have developed teaching lessons and unit modules integrating the arts into their teaching and teachers will have acquired the knowledge and skills to be effective teachers integrating the arts into the core curricula and developing activities appreciative of the arts of the Americas according to the CAATE time series pre-post assessment instruments described below and 80% of the teachers will demonstrate that they have acquired core arts integration skills.

Assessment Instruments for Outcomes for Objective 2: (1) Time series pre-post assessment will be developed and administered focused on the integration of the arts into core curricula, (2) subscales developed and validated in previously published research will be used to measure teacher beliefs *Importance of Arts* (Oreck, 2004); *Integration Efficacy* (Oreck, 2004); *Student Learning* (CAREI, 2003)) and *teacher practices:* (Gayda & Koliba, 2008, CAREI, 2003); *Student-directed instruction* (CAREI, 2003); and *Connections to other disciplines (Cross curricular)* (CAREI, 2003). (3) documentation of professional teaching modules; (4) teacher feedback questionnaires providing formative assessments of the effectiveness of teacher implementation of the arts activities; (5) DVDs of teacher classroom activity integrating the arts into the curriculum; (6) observation protocols and reports from artists; and (7) sample lesson plans and curriculum units.

c. Objective 3: Increasing the Academic Performance of Students in Grades 4-5 through Cultural Arts of the Americas

Benchmarks for Objective 3: 600 students participate in pilot authentic arts in education projects and 80% will connect the arts to reading, math, and the social sciences in year 1; 80% of 600 classroom students each year will develop three arts projects that effectively connect the arts of the Americas to reading, mathematics, and the social sciences; and two school performances and one field trip in the arts are conducted year.

Outcomes and Performance Measures for Objective 3: By September 30th of each project year beginning in year 2, students in the treatment group taught by CAATE teachers will have demonstrated on the average an increase in their academic achievement in skills in creating,

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performing and responding in the arts and the core subjects of reading and mathematics, and their students will have begun to conduct authentic and constructivist inquiry-based forms of learning in the arts and the academic areas of reading and mathematics, as compared to the students of teachers in the control group (with 1,344 students having increased their academic achievement in reading and mathematics by September 2014). **The baseline for measuring increases in student achievement will be the performance percentage increases over those baseline levels of achievement reported for the grade levels listed there.**

Assessment Instruments for Outcomes for Objective 3: Valid and reliable standardized State of Illinois Tests of student achievement in reading and mathematics, and analysis of the results from those tests indicating that achievement value was added, and the Newmann (2001) assessments of authentic teaching and learning, developed especially for the Consortium on Chicago School Research at the University of Chicago. The Newman assessments are reliable and valid instruments that document the degree to which students have been involved in authentic forms of learning (e.g. constructing knowledge, and being engaged in deliberative inquiry and work that has relevance beyond the school).

c. Objective 4: Developing and Disseminating the CAATE Model to Colleagues in Grades 5-8, Control Schools, and to Other Schools State-Wide and Nationally

Benchmarks for the Objective 4: (1) Quarterly reports will be submitted each project year assessing activities being documented; (2) Number of products developed each yr. (Yr.1: 2; Yr.2: 4; Yr.3: 3; Yr.4: 4); (3) number of schools receiving technical assistance (Yr.3: 30; Yr.4: 40); (4) number of schools receiving technical assistance (Yr.3: 30; Yr.4: 40).

Outcomes and Performance Measures for Objective 4: By September 30th of each project year, the documentation and dissemination activities of the project will have been conducted.

Assessment Instruments for Outcomes for Objective 4: Copies of products developed; logs of technical assistance provided for dissemination; and a questionnaire documenting the degree to which adopters were satisfied with the technical assistance provided.

2. Meeting GPRA Requirements

The evaluation design has been constructed to address and report on every year the GPRA evaluation requirements of this project, CAATE. In that regard the project will address the GPRA performance measures on student reading and mathematics performance, with comparisons between the treatment and control groups. Under each measure, how the project will assess that measure is provided. As required, this project will report to the U.S. Dept. of Education on a yearly basis the extent to which the project has met the GPRA performance measures.

(b). The Extent to Which the Methods of Evaluation Provide Performance Feedback and Permit Periodic Assessment of Progress toward Achieving Intended Outcomes

To provide regular performance feedback on period progress in meeting the project's intended outcomes, a variety of formative methods of analysis will be employed. The formative elements of the evaluation design will provide on-going feedback to project staff for timely and valid information on the management, implementation, and efficiency of the project. Systems for providing feedback and on-going assessment will be established as well as measures of on-going project progress. For example, the Project Director and the Management Team will receive monthly feedback from the Management Team and the External Evaluator to ensure that timely and valid information is provided on both formative and summative outcomes. Moreover, at the end of each program session the leaders of those programs will meet to both reflect upon and provide data (including feedback or satisfaction questionnaires from teachers and parents) on how effective those program components were implemented. The feedback surveys, using Likert scales and open-ended items, will include items on the way the professional development sessions have been organized and how effectively they have been led.

Not only have benchmarks and timelines been set to annually gauge the extent to which project's activities are meeting program objectives, but a range of formative evaluation measures will be employed to provide additional on-going and continuous feedback on the project's

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progress. The following formative assessment strategies will be used to give performance feedback to the Management Team: (a) focus groups will be convened quarterly to discuss how well students and learning are learning and what impact the project is having on students' academic performance and parental support for them; (b) structured and unstructured interviews, and case studies will be administered bi-annually with representative students and parents, which will provide in-depth analysis of project development; (c) staff will regularly review evaluation data, including: teacher pre-post assessments, standardized and authentic student achievement results, curricula development, and sample lesson plans and units posted on the website to consider design changes; and (d) the Management Team will convene monthly to review all of the above data to determine how efficiently the project is being managed.

Information will be used in a variety of ways to manage progress towards the project's stated objectives. First, the Management Team will determine during each year the degree to which benchmarks and milestones have been met for all of the project's objectives. The quantitative and qualitative measures and results (see above for a listing of teacher and student pre-post measures), for both formative and yearly summative evaluations will be shared on a quarterly basis by the Assessment Team with the Management Team. Second, the Project Director will meet with the all project staff to share the formative and summative evaluation findings and in consultation with the Management Team determine which modifications in program implementation should be undertaken. Third, after these modifications have been implemented, the Management Team will determine, in collaboration with the External Evaluator, the impact and efficacy of the changes. Fourth, this process will be repeated during each project year to ensure progress toward intended outcomes.