

A Tale of Two Cities

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1. Need for Project

Our fundamental challenge is to focus on how we can make school a meaningful experience for every student, an experience that engages them deeply in learning and school life, unleashes their capacity to be self directed and innovative and nurtures their desire to be contributing members of society. Arts education programs can be an equalizer for low-income students and a very important component in the equation to close the student achievement gaps that currently exist.

- Stevenson & Deasy, Third Space

a. The extent to which the project will provide services to address the needs of students ...

Global Writes is a nonprofit educational organization, founded in 2005, whose mission is to promote literacy, communication and collaboration among young people through the integration of performing arts and technology resources. The organization leads or assists in the development and support of projects and programs with local school districts, independent schools, government agencies, and other nonprofit groups. In our programs we work to create opportunities for students to develop as creative writers, and to share their original pieces in workshops and through performance. We promote the use of a variety of digital technologies, including videoconferencing and web collaboration tools, to provide venues for sharing and performing that bridge the boundaries of school, community, region, and even nation.

For *A Tale of Two Cities*, Global Writes, will partner with **Performing Arts Workshop**, an arts organization located in San Francisco, and eight schools in the San Francisco Unified School District (SFUSD), in California. The project will serve two significant educational needs in these communities: higher student achievement in English Language Arts and mathematics, and increased access to quality instruction in theatre and performance.

The schools selected for this project will serve a student population that is at high risk of academic failure. It will focus on students at the middle school level. Using random assignment, four of the eight schools will be randomly selected to a treatment condition and four to a control condition. All sixth grade students in the randomly assigned treatment schools will comprise the

treatment group; and, all sixth grade students in the randomly assigned control schools will comprise the control group. **A list of eligible** schools in San Francisco (see table page 4) were chosen based on the following criteria:

- Schools serving students grades 6 through 8 not in danger of closing for the next 4 years
- Schools with at risk student populations based on Title I eligibility.
- Schools interested in participating in a longitudinal study engaging in all evaluation activities for student program implementation from September 2011 through June 2014.
- Schools willing to engage in a random selection research design that will define classes on the 6th grade level beginning Fall 2011 as treatment or control.

Over recent years, due to an increase in the number of certified elementary school art teachers, the development of sequential arts programs is evidenced in the elementary school. However, there is a lack of continuity for students from elementary to middle school due to scheduling and inflexibility of integration of the arts into the core curriculum. Content-based middle school teachers lack the knowledge of how to teach using an art form. Furthermore, arts programs are needed in the middle school because they provide a safe environment for self-expression for adolescents. This age group is identified with a history of low interest in school, often due to conflicts the students experience in their social and emotional lives. To quote Dickens in his novel, “A Tale of Two Cities” for middle schools students, “It was the best of times and the worst of times, it was the age of wisdom”. Integrated arts education gives these students a voice for sharing their personal lives with their peers as well as other authentic non-threatening audiences.

San Francisco Unified School District 2008-09

Potential Participating Schools	Grades Served	Enrollment	% English Language Learners (ELL's)	% Special Education	% Free/Reduced Lunch	% at or above Proficiency (% at Levels 3 & 4 –at or above Proficiency)	
						ELA Performance*	Math Performance*
Elementary Schools							
Brown, Willie L. Jr.	4-8	221	12%	18%	77%	8%	9%
Revere, Paul	K-8	409	44%	10%	74%	23%	25%
SF Community	K-8	275	38%	11%	70%	54%	63%
Middle Schools							
Aptos	6-8	988	17%	12%	55%	62%	58%
Everett	6-8	427	51%	14%	65%	18%	16%
Francisco	6-8	699	56%	8%	81%	25%	46%
King	6-8	500	24%	15%	72%	41%	33%
Marina	6-8	941	30%	13%	78%	48%	60%
Roosevelt	6-8	723	18%	9%	74%	67%	74%
Mann, Horace	6-8	618	44%	16%	76.5%	30%	20%
Visitation Valley	6-8	868	24.8%	19%	72.9%	32%	32%

The SFUSD has been designated by their state as District In Need of Improvement (DINI) since the 2006-2007 school year. The SFUSD has been designated as DINI since they missed their mathematics proficiency target and graduation rate target for two consecutive years. Additional data reveals that Marina Middle School, Visitation Valley Middle School, Horace Mann Middle School and Everett Middle School in San Francisco are undergoing restructuring. Similarly, Roosevelt Middle has a designation of SINI Year 1 since they did not meet the proficiency target for both reading and mathematics. Martin Luther King Middle School is SINI Year 2.

b. The extent to which specific gaps, weaknesses, in services, infrastructure or opportunities have been identified and will be addressed by the proposed project...

The gap in providing and sustaining performing arts programs to the vast majority of students in California schools can be largely attributed to the absence of a state mandate for performing arts programming. Recent reports made public on January 26, 2010 reveal that San Francisco school arts funding is in jeopardy for at least the next two years. An Arts Advocacy Alert posted that the *San Francisco Board of Education has proposed dire budget cuts in arts funding for the next two years as a result of statewide cuts to education funding*. The Superintendent's budget proposal is a two-year plan (2010-2012) that would "flex" certain state arts funding to make up for cuts to the general fund. This adds up to a total loss of about \$1.36 million for the arts in San Francisco schools. For far too long, school arts programs have been funded through vulnerable sources of funding that are flexed or cut during challenging budget times like these. This practice forces schools to fundraise independently for their own arts programs and reinforces the inequity between schools in a district. Out of a population of 58,876 students the majority of students receive some level of arts instruction. However, it is very inequitable as to how much, how often, and in which art forms. It is also most often not sequential or consistent. Although many schools advocate student performances among the four arts disciplines of music, visual arts, dance and theatre, theatre arts are historically underserved. Almost exclusively, schools choose instruction in the visual arts and music, thus creating an (unintended) absence of instruction in theatre performance.

In addition, the pressure of training non-arts teachers to integrate art forms in their classroom is a reality. A 2007 report from the Office of Program Evaluation College of Education, University

of South Carolina on an Arts in Basic Curriculum Research project, conducted through NEA, revealed several challenges for non-arts teachers particularly at the middle school level. Most teachers reported that the over-emphasis on the state mandated assessments for the non-arts areas have been a barrier for an effective implementation of arts-immersed curricula. Professional development opportunities have been the most requested but scarcely available resource for non-arts teachers. With limited knowledge of the arts, non-arts teachers feel inadequate to implement an arts-immersed curriculum. Additional understanding of standards-based arts education results in the non-arts teachers valuing of arts education. Access to information on best arts- integration practices, lesson plans, and curricula online is also limited.

Case studies in *Third Space: When Learning Matters* by Stevenson and Deasy illustrate how arts education changes schools, changes communities and most significantly, changes the lives and learning experiences of students. Activities defined in the *Tale of Two Cities* project correlate with several key components, defined by Stevenson and Deasy, which are considered in the research to be the elements needed for successful arts integration programs in schools in supporting the academic achievement of students of at risk populations.

Research Elements Identified in Arts programs that Support Academic Achievement	Components of A <i>Tale of Two Cities</i> Project
<p>Student as Artist- Students develop a third space where they draw on their world and what they have learned from their teachers to create and express something new,</p>	<p>Student as Artist- Students are engaged in a writing process in developing their own poetry. Students use technology for writing, editing and publishing their work.</p>
<p>Student as Contributor The dimension of the art experience that culminates in a product that has value to oneself and an external audience. This is particularly important for students who recently immigrated to the US and are struggling with reading and speaking English.</p>	<p>Student as Contributor Students prepare a final version of selected poems from their original collection and use performance skills to engage in a Poetry Slam Competition with other participating schools. Students are encouraged to write and perform poetry in their native language</p>

<p>Self-efficacy- The ability to stand up and express an idea and back up that idea with feelings and be themselves. When students have a real audience they are preparing for they create a self-imposed set of high standards. They demand a high level of quality from each other and themselves.</p>	<p>Self-efficacy- Students are engaged in peer editing activities to prepare their poems and performances for slam competition. Videoconferencing technology is used for students to share their original work with other students as well as authentic audiences across other cities and states. Digital media is used for recording student’s work for feedback in the classroom.</p>
<p>Adaptive expertise Students develop the ability to apply what they are learning to new situations and experiences in school and in daily life. Students become progressively more competent at the routine procedures or technical aspects of all subjects.</p>	<p>Adaptive expertise Students that participate in the original model have also shown success in other subjects such as History Debate Teams and other public speaking activities.</p>
<p>Learning from Artists Partnerships with teaching artists allow for advanced skills in the art form in a classroom. Artists also bring their own experiences of personal growth and development fostered by their careers in the arts.</p>	<p>Learning from Artists Participating teachers are partnered with a teaching artist for two 15-week writing and performance workshop sessions. Non-arts teachers learn strategies for developing poetry and performance in their classrooms. Access to the expertise of a professional writer and performing artist provide real world experiences.</p>

A Tale of Two Cities seeks to replicate key successes of *POETRY Express*, a USDOE funded AEMDD grantee from 2003 and **Honoring Student Voices** a USDOE funded AEMDD grantee from 2006. The program provided long-term, sequential instruction in schools least likely to have such a program. It is hoped that through this grant funding, the *Global Writes* model can be replicated over a four-year period to a new urban community of at risk youth providing the connection between literacy, mathematics and the arts to boost student achievement.

2. Significance

a. The likely utility of the products that will result from the proposed project, including potential for their being used effectively in a variety of other settings.

A Tale of Two Cities is a direct result of the success of two AEMDD funded grant projects from 2003 to 2006 and 2006 to 2010. Over the period of each research project, data showed a trend toward an increase in students' oral and written skills and a deepened appreciation of the arts. The processes and techniques of the program were able to be vetted in two large urban centers, New York and Chicago. The Chicago Public schools, Department of Arts Education took the program to another level by adding their own connections to their existing writing curriculum and providing unique opportunities for "honoring students voices" such as a full day 'Across the Park' celebration bringing together students from all three treatment schools and the publishing of an annual anthology to engage in sharing the work they had done in writing and performance throughout the year. There was also a noted improvement in student motivation for writing as well as professional growth for teachers.

Specific findings from the final evaluation of the 2003-2007 AEMDD grant project, POETRY Express, demonstrated evidence of sustained impacts beyond the implementation period:

- In the year following program implementation, formerly participating teachers continued to implement most components of the POETRY Express project even after project funding had ended: 100% reported integrating art instruction, authentic assessment and poetry into class lessons during that school year; two-thirds (67%) reported collaborating with a teaching artist at least once, and more than half (53%) indicated they'd done so several times that year; 100% conducted a poetry slam at least once that year and almost three-quarters (73%) conducted a poetry slam at least once a month. Teachers' skills and confidence levels also remained stable beyond the program implementation: 100% of responding treatment teachers reported at least moderate confidence in teaching poetry and writing; and, more than three-quarters (87%) felt they could mentor other teachers in these areas either alone or with some assistance.

- Impacts on participating students were also sustained beyond the implementation period.

Former treatment students reported significantly more positive responses one year after the end of the POETRY Express program than they did at the start of the program to 16 of 19 survey items that were repeated across survey administrations. Significant increases were evident in students' pre- to post-program academic motivation and literacy-specific motivation. In addition, evidence of sustained impacts on students' reading achievement was also found: former treatment EP students in 6th grade significantly outperformed the 6th grade comparison students on the NYSELA exam; and, former LEP treatment students showed statistically significant gains on the NYSESLAT from Year One to Year Four, while comparison students did not.

Findings from the most recent interim evaluation of the current (2006-2010) AEMDD grant project, Honoring Student Voices (HSV), have demonstrated significant impacts on teachers and students, as well:

- After two years of full program implementation (year 3 of the grant), participating treatment teachers have reported significantly greater use of program components than control school teachers, including: use of authentic assessment strategies in literacy instruction (100% of treatment teachers vs. 50% of control teachers), integration of arts into literacy instruction (100% of treatment teachers vs. 58% of control teachers), integration of poetry into instruction in general (78% of treatment teachers vs. 33% of control teachers), and integration of technology into literacy instruction (100% of treatment teachers vs. 53% of control teachers).
- Participating treatment school students have showed significantly greater pre-post gains than control school students in specific attitudes toward school and literacy. In NYC, treatment

EP students' NYSELA scores improved at a significantly greater rate than did control EP students' scores over the grant period. Analyses of student writing samples indicated that treatment students' overall writing skills have improved significantly from fall to spring in both cities.

Lessons learned have informed the design of the *A Tale of Two Cities* project. Although San Francisco has a consistent arts following supported by many performing arts organizations such as Youth Speaks ,Global Writes' role provides a unique opportunity due to the mix of technology rich applications the program integrates into the performance and collaborative sharing venues it provides for students across cities. The use of digital media and videoconferencing technologies supports student achievement serving as a resource that is familiar and comfortable to students. It allows students to share their work in a safe environment, their own school, and receive feedback from authentic audiences all over the country. *A Tale of Two Cities* will further the use of these technologies by connecting students and teachers for sharing of best practices across two cities (New York and California) that are both similar and different in student population and geographically miles apart. The use of a blended technologies model that integrates digital media, writing process and videoconferencing technologies make this program innovative in nature and allow for convenient sharing for both students and teachers at a distance without any loss of valuable instructional time. In addition, it will create opportunities for ongoing dialogue between experienced teachers, students and administrators from successful Bronx schools and novice teachers, students and administrators in the SFUSD.

The collaboration of teacher and teaching artist in the classroom is critical to maximize student potential for learning through the arts. As research from Stevenson and Deasy shows, "the most effective experiences for teachers in integrating performing arts into other content areas occurred

when there was an opportunity provided to partner with practicing artists in their classroom.”

“Partnerships were an important catalyst for creating new dynamics in schools.” *A Tale of Two Cities* will foster these partnerships by creating a network of local arts organizations in two cities that can build relationships sustainable beyond the grant period using videoconferencing and a host of online collaboration tools, which will be developed during the project. Mentors from the DreamYard arts organization in New York will be the catalyst for a network of teaching artists from Performing Arts Workshop in San Francisco that can assist future arts organizations in the development and replicability of the model.

By replicating the program strengths and modifying the program through the lessons learned, *A Tale of Two Cities* will achieve the following outcomes for students and teachers:

- Treatment students’ gains in literacy and mathematics achievement, including ELL students, will exceed those of their peers in control schools.
- Treatment students will demonstrate significantly greater motivation toward literacy work and learning in general than their peers in control schools.
- Treatment teachers will report increased comfort in providing writing and performance instruction; coaching student performance; and integrating technology.
- An interactive web presence will be developed to serve as a guide of resources for the program and for dissemination purposes.

A Tale of Two Cities will rely on some of the existing products from the Global Writes program as well as develop its own products to further interest and effective use of the model in other settings. The Global Writes Handbook, a product developed in the last AEMDD grant project will be used as a guide for beginning project implementation. The handbook will evolve into an interactive web-based guide of teacher and teaching artist resources, lesson plans and best practices as well as newly developed assessment tools that can be used by teachers and teaching artists in their classrooms in any city or community that wishes to replicate the model. It will also

provide a general overview about the project and data collected to demonstrate its impact on students. In addition, blogs, wikis and podcasts will serve as free public tools for the collection of standard based student work and highlights of the program. Another essential ingredient to this project is its mentoring component. Students, teaching artists, teachers and administrators from New York's successful program schools will engage in professional development activities during year 1 that will assist them in becoming mentors of the program. Selected teachers and students will be groomed for mentoring opportunities through direct training and videoconference collaborative network sessions. The mentoring program will create opportunities for sustainability of the model beyond the grant period and will allow for its expansion to additional school districts. In addition, project staff in each city will also engage in traditional dissemination activities such as presentations at local and national conferences. The Global Writes team will engage in additional dissemination activities based on needs and interests that are accrued at conferences and through on line contacts. Involvement in dissemination activities will support both sustainability in the current sites and replication in future sites since experienced students, teachers and teaching artists will continually be called upon to share their expertise of the program with novices who wish to participate. Articles in magazines and other educational publications will focus on describing the program model as well as share data collected about its impact on student achievement and classroom teaching practice.

The importance of this project lies in its ability to replicate a model that has shown trends toward success in student achievement in a new urban community. The program reaches students through a medium that they are comfortable with (technology and performance) and will develop a passion for (writing) for over a short period of time. This project will engage teachers and

students in learning experiences that are enjoyable as well as effective in achieving increased literacy performance because it relies on its ability to give students a voice for sharing their innermost feelings about their lives and the communities they live in through poetry. “What lies behind us and what lies before us are tiny matters compared to what lies within us” (Ralph Waldo Emerson). In essence, the successful implementation of the *A Tale of Two Cities* project will support Global Writes in achieving its mission “to promote literacy, communication and collaboration among young people through the integration of performing arts and technology resources.” Through successful refinement and replication of the program model in the SFUSD, the door to future opportunities will be open for replication in other cities.

The evaluation findings each year will also provide the needed data for the refinement of the model. Each of the school districts will share the evaluation results with their local schools and communities. The sharing of student achievement outcomes will prompt a response for further expansion of the program to additional schools within the respective districts and will drive the need to identify additional funding sources that can be used to continue the program beyond the grant period. The schools involved in the program implementation will serve as a testing ground for the development of an interactive web guide that can be used for replication of the model across the US and internationally. The guide will include the key elements needed to replicate the program model in any school district as well as successful lesson activities and strategies developed by administrators, teaching artists and teacher participants that can be used by any classroom integrating literacy, mathematics and performing arts.

3. Project Design

A Tale of Two Cities is a collaboration of *Global Writes*, *DreamYard (DY)* and *Performing Arts Workshop (PAW)*, along with schools in the San Francisco Unified School District (SFUSD),

and with New York City Department of Education schools in the Bronx. The project will combine literacy and mathematics instruction, theatre performance and technology within the framework of a rigorous scientifically based research project, to determine the impact on student academic achievement of arts integration with the core curriculum. *A Tale of Two Cities* will build on the current Global Writes program model by providing opportunities for collaboration and sharing of original poetry and performance to over five hundred at risk treatment students per year from four middle schools in San Francisco, CA, with one another and with selected schools in New York City. The project will introduce teaching artists to 6th grade literacy classrooms for collaborative writing and performance workshops. The lessons developed for the workshops will dovetail with lessons from the 6th grade mathematics curriculum, integrating both the study and the writing of poetry with math. In addition, experienced schools from the Bronx – that have participated in the previous *GW* projects and have contributed to the growth of the model – will serve as mentors to the San Francisco schools. The mentorship relationships will be at the classroom level (students to students), at the instructional level (teachers/teaching artists to teachers/teaching artists), and at the leadership level (principals to principals).

A study will be undertaken of the impact of the model on 6th grade students and teachers in the San Francisco schools. From a pool of qualifying middle schools, up to eight schools will be randomly selected for participation. Then, using random assignment, each will be assigned to either the treatment or control condition. Based on enrollment projections in the treatment districts, it is expected that approximately 500 students from up to 20 classes will be assigned to each condition, each implementation year of the grant. Thus by the end of the grant period there will be 1,500 participating students who will have received one full year of intervention in the program.

As a cross-country, inter-city endeavor, *A Tale of Two Cities* will bring together multiple AEMDD grantees in one collaborative project. *Global Writes* and *DreamYard* have previously partnered on *POETRY Express* and *Honoring Student Voices*, and *Performing Arts Workshop*, a highly respected San Francisco-based organization, has previously been honored with AEMDD grants of their own.

The goals of **A Tale of Two Cities**, which have been designed to meet the needs of teachers, students and each local school community, are detailed in the following table.

<i>Objectives</i>	<i>Outcomes</i>
<i>Goal #1: To create and implement a standards-based arts education model that is integrated with the core curriculum across three treatment sites</i>	
1.1 In project year 1, at least 5 lead mathematics and literacy treatment teachers will collaborate to develop a learning model for the integration of poetry with literacy and math instruction based on each states core curriculum and state and national standards for grade 6 literacy and math.	1.1-1.2 By the end of project year 1, treatment schools will create and pilot a curriculum map that correlates the elements of poetry with the key ideas of the mathematics and literacy curriculum for grade 6 students which they will implement in years 2 through 4.
1.2 In project year 1, an interdisciplinary curriculum will be created that integrates poetry and performance with the grade 6 literacy and mathematics curriculum.	1.3 In each project year, at least 75% of administrators in treatment schools will report increased use of and comfort with a variety of technologies including videoconferencing and online collaboration tools as measured by annual pre/post surveys.
1.3 In each project year, 3 experienced administrators from NYC mentor schools will provide 12 hours of mentoring to 4 administrators in treatment schools via videoconferencing and online tools.	1.4-1.5 By the end of project year 1, a professional development model for the integration of poetry with literacy and math instruction will be developed and published online; the model will be used to support project implementation in the treatment schools and will be modified as needed in years 2 through 4.
1.4 In project year 1, teaching artists from PAW, with DreamYard as the mentor arts partner, will participate in 10 or more hours of	

<p>professional development and online collaboration in the basic design and implementation of the model.</p> <p>1.5 In project year 1, 20 literacy teachers and 20 mathematics teachers in treatment schools will participate in 20 or more hours of professional development to prepare them for project implementation.</p>	
<p><i>Goal #2: Teachers will become more comfortable in leading literacy and mathematics instruction that integrates the performing arts and collaborative technologies with the core curriculum</i></p>	
<p>2.1 In each project implementation year, at least 20 grade 6 literacy treatment teachers will participate in 30 or more hours of professional development focused on program design, writing process, performance instruction, and technology integration in the form of project workshops and mentoring sessions.</p> <p>2.2 In each project implementation year, at least 20 grade 6 mathematics treatment teachers will participate in 8 or more hours of professional development focused on the integration of poetry with the key concepts in the mathematics curriculum for grade 6.</p> <p>2.3 In each project implementation year at least 20 grade 6 literacy and mathematics treatment teachers will participate in 10 or more hours of professional development opportunities including distance learning and online topic discussions using collaborative web-based resources.</p> <p>2.4 In each project year, 3 experienced teachers</p>	<p>2.1 In each project implementation year, at least 80% of the treatment literacy teachers will report increased use and comfort with using an interdisciplinary curriculum that integrates poetry and performance with literacy instruction as measured by annual pre/post self-report teacher surveys.</p> <p>2.2 In each project implementation year, at least 70% of the treatment mathematics teachers will report increased use of and comfort with providing mathematics instruction that integrates poetry concepts as measured by annual pre/post self-report teacher surveys.</p> <p>2.3-2.4 a. In each project implementation year, at least 80% of treatment literacy and mathematics teachers will demonstrate and report use of and comfort with online collaborative resources as measured by online usage statistics and annual pre/post self-report teacher surveys.</p> <p>2.3-2.4 b. In each project implementation year, at least 80% of treatment literacy teachers will report</p>

<p>from each NYC mentor school will provide 10 hours of continuing professional development through mentoring of treatment teachers using videoconferencing and online collaboration tools.</p>	<p>increased use of and comfort with integrating technology with literacy and arts instruction and at least 70% of treatment mathematics teachers will report increased use of and comfort with integrating technology with mathematics and arts instruction as measured by annual pre/post self-report teacher surveys.</p>
<p><i>Goal #3: To increase the number of students participating in arts model programs that impact their academic achievement and deepen their appreciation for the arts.</i></p>	
<p>3.1 In each project implementation year, 500 or more English Proficient (EP) and English Language Learner (ELL) grade 6 students in treatment schools will participate in a 30-week residency providing instruction in the writing of original poetry and the art of performance and (for ELL students, some of this writing will be in their native language), with support from classroom teachers, performing artists, and student mentors.</p> <p>3.2 In each project implementation year, treatment students will perform their own poetry in at least 5 poetry performances for authentic audiences. At least twice per implementation year, the project will host local community-based slam sessions using local libraries, schools and neighborhood arts facilities, as well as inter-city slam sessions via videoconference.</p> <p>3.3 In each project implementation year, 500 or more English Proficient (EP) and English Language Learner (ELL) grade 6 students in</p>	<p>3.1-3.2a In each project implementation year, treatment EP and ELL students’ gains in literacy (reading) achievement will exceed those of students in control schools, as measured by their comparative gains on the California English–Language Arts Standards Test (CST) in English Language Arts or on the California English Language Development Test (CELDT).</p> <p>3.1-3.2b In each project implementation year, treatment students will demonstrate significantly greater gains in motivation toward literacy work and learning than students in control schools as measured by annual pre/post student surveys.</p> <p>3.2 In each project implementation year, treatment students will demonstrate significant gains in performance skills, as measured by a locally developed authentic assessment rubric.</p> <p>3.3 In each project implementation year, treatment students’ gains in mathematics achievement will exceed those of students in control schools, as measured by their comparative gains on the California Mathematics Standards Test (CST) in</p>

<p>treatment schools will receive mathematics instruction that integrates poetry with key ideas of their grade 6 mathematics curriculum at least twice per month.</p> <p>3.4 For each project implementation year, 15 student mentors from each NYC mentor school will provide 12 or more hours of mentoring to students in treatment schools via videoconferencing and online collaboration tools.</p> <p>3.5 For each project implementation year, 500 or more treatment students will receive 10 or more hours of instruction in the use of online collaboration tools for the purpose of publishing their writing, sharing performances, exchanging feedback and ideas and reflecting on their project experience.</p>	<p>Mathematics.</p> <p>3.4-3.5 In each project year 2, 60% of treatment students will demonstrate and report use of and comfort with videoconferencing and online collaboration tools as measured by online data usage statistics and annual self-report student surveys administered each spring. This benchmark will increase by 10 percentage points each implementation year to 70% in project year 3, and 80% in project year 4.</p>
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Goal #4: To evolve the Global Writes model by expanding and sustaining the Global Writes community.

<p>4.1 Global Writes will replicate its program model in a new urban center (San Francisco Unified School District), adapting it to fit with and serve the local educational, social and cultural needs.</p> <p>4.2 Treatment schools will engage in collaborative and dissemination activities with the larger Global Writes community thereby enriching the evolution of the program model.</p> <p>4.3 An online interactive guide will be developed for teachers and teaching artists who are current members of the Global Writes</p>	<p>4.1 By the end of project year 4, treatment schools will commit to sustaining a locally adapted version of the Global Writes model with its literacy and mathematics curriculum and maintain its participation in the Global Writes community as measured by a letter of commitment.</p> <p>4.2 By the end of project year 4, participating teachers and school administrators will disseminate successes and challenges of the project model with at least 2 local or national presentations.</p> <p>4.3 By the end of project year 4, at least 10 requests for information per year about the Global Writes</p>
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<p>community containing activities, implementation guidelines, and strategies for program development. This guide will be available to interested educators and arts organizations nationwide.</p>	<p>model from non AEMDD grantees will be made via online inquiries generated from the Global Writes website as reported by Global Writes staff.</p> <p>4.4 By the end of project year 4, Global Writes will create partnerships with 2 or more additional school districts.</p>
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a. The extent to which the design of the project reflects knowledge from research...

A Tale of Two Cities builds on the Global Writes model, integrating arts with literacy in the setting of a performance poetry workshop, providing opportunities for peer collaboration for both students and teachers. The model uses performance as both a context for writing and a means to share original writing with authentic audiences. The key elements of the original model include: integration of performance instruction with core literacy; collaborative instruction and collaborative learning; authentic assessment; individual performance; team-based academic competition; and use of technology to facilitate and extend collaboration, performance and assessment. In *A Tale of Two Cities*, Global Writes will expand the model to include a new element: integration with core mathematics instruction as well, correlating classroom activity in the poetry workshop with key concepts and unit/lesson plans in mathematics. Originally, the model was based on contentions supported by generally accepted research. Our own research from the *POETRY Express* and *HSV* projects further supports these contentions.

The first contention is that integration of performance with English language instruction can have a significant positive effect on the verbal skills and literacy development of students. In two separate studies – Winner & Hetland; Catterall – researchers identified links between classroom instruction in performance and dramatizing texts with student performance on standardized language arts tests. According to Sherry DuPont in *Reading Research and Instruction*, a third

study found that when children have been involved in the process of integrating creative drama with reading they are not only able to better comprehend what they've read and acted out, but they are also better able to comprehend what they have read but do not act out, such as the written scenarios they encounter on standardized tests. James S. Catterall, in his essay *Research on Drama and Theater in Education*, explains that drama helps students capture more of what is implicit in any experience. Dramatization encourages probing into the meanings of terms, the use of words in the context of action, the nature of human relationships and individual motivations, and encourages reflection on experiences and what one is learning from them. Data from performance reports of *POETRY Express and Honoring Student Voices* demonstrates similar impact: "Results of standardized test analyses produced interesting findings. ... ELA test scores... treatment students outperformed the comparison students overall."

The second contention is that performance and team-based academic competition have a significant impact on student motivation, attendance and enjoyment in learning. According to Angelo Brooks, coach of the Baltimore city champion debate team from Walbrook High School, students on the team get better grades, miss fewer days of school and spend less time in detention. "You give them this vehicle and this ability to refocus their energy from destructive to constructive...they're unstoppable." In *Third Space*, Stevenson & Deasy note that it is especially motivating for a student to feel that their own work is contributing to others, to the community and a greater good. Similar improvements in enthusiasm, peer support, motivation and connection to school and learning have been observed in *Bronx WRITeS* students over the years of that program. The data from *POETRY Express and Honoring Student Voices* indicates the following: "Overall, students in the treatment schools demonstrated greater enthusiasm for writing stories and poetry than the students in the comparison schools."

A Tale of Two Cities takes on a third contention: that the “third space” created when the arts are integrated with instruction in other subjects contributes to the development of students, teachers and school communities. Stevenson & Deasy describe “third space” as the atmosphere in a classroom when students create works of art, or when they interact with art, bringing their own knowledge, experience and imagination to bear on the sharing, interpretation or critique of art. It is also the relationships forged by working with the arts, and the context the relationships create for teaching and learning. Arguably, this “third space” exists in classrooms and schools that have been a part of *Bronx WRITeS* and *POETRY Express*. *A Tale of Two Cities* will create “third spaces” between and among students, teachers and teaching artists in project classrooms; between and among classes within project schools; between and among the schools and arts partners within each city (impacting institutional and community culture); and between the greater communities of the Bronx and San Francisco.

Global Writes is basing the expansion of our model on a fourth contention, new to our work: that there is a practical connection between both the study and writing of poetry and the development of mathematical concepts. In reviewing the research two distinct school themes were evident. One theme of the research points to the study of the composition and use of language in a poem as a means for linking it to geometric patterns and complex problem solving strategies in concepts such as algebra and probability. The second theme is the connection between the vocabulary and comprehension of mathematical ideas and the writing of poems to aid a student’s ability to understand mathematical concepts that they find difficult.

In the *Journal of Online Mathematics and its Applications*, JoAnne Growney states:

“...mathematical ideas influence the structure of a poem (its shape, the lengths of its lines and stanzas, its patterns of rhythm and rhyme).” She goes on to define the shape of poems such as

Haikus as square poems, explaining how the form language creates the shape and how the shape affects the reader. Growney maintains her own web site devoted to exploring the relationships between poetry, mathematics, art and translation. She illustrates, through a multitude of examples, how classic and modern poems contain mathematical imagery or mathematical ideas that influence the structure of the poem.

Taking the study of mathematics and applying it to poetry she discovered that the abstract nature of higher algebra depends on its symbolic language. Symbolic language also applies to poetry writing. Sometimes when writing a poem's feelings and thoughts are not expressed explicitly but implicitly. Poets use symbols or abstract descriptions to portray what they see, feel and think. In terms of mathematics, symbolic language signifies the use of letters or so-called variables to represent numbers. This similarity shows that both math and poetry share the same notation of symbolic language. Symbolic language makes the idea of a poem or the actual concept of a math problem harder to understand at first but if the reader makes the link between the actual concept and the symbolic representation, understanding comes easy. "Mathematics speaks to the mind, poetry to the heart." That is, we use our mind to do mathematic calculations and we use our heart to express thoughts or feelings through poetry. In a series of articles, "Poetry for Teaching Mathematics Topics" and "Poetry Connections Can Enhance Content Area Learning," Audrey Rule uses poetry to assist in the learning of concepts, procedures and theories of mathematics. Her contention is that for many students abstract concepts in mathematics are difficult to understand. She uses poetry, which is a much more comfortable venue for students, as a means to foster understanding of complex math concepts. Rule developed a collection of over sixty poems to teach topics such as probability, symmetry and polygons. Using this concept in a study

with pre-service teachers in 2004, she reports that teachers who wrote poetry confirmed that the experience helped them develop more positive feelings about mathematics.

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

A Tale of Two Cities is structured with activities that directly support the systemic strategies of both the NYCDOE and the San Francisco Unified School District. The activities address national literacy, mathematics and arts standards, aiding replication in cities throughout the U.S. The specific standards addressed are taken from the National Council of Teachers of English, the National Council of Teachers of Mathematics and the Consortium of National Arts Education Associations. A table that correlates the activities of *A Tale of Two Cities* with each of these standards can be found in the **Absolute Priority** section of this proposal.

A Tale of Two Cities has four overarching goals with four aligned areas of activity: classroom-based interventions with students; ongoing professional development for teachers, administrative and support staff; ongoing professional development for teaching artists, arts partners and district staff; and use of collaborative technologies to extend individual and school contact and sustain personal and community benefits.

Goal 1: *To create and implement a standards-based arts education model that is integrated with the core curriculum across four treatment sites.*

Student Interventions – Workshops Beginning in Year 2, all grade 6 students in four middle schools in San Francisco, and single classes in three middle schools in the Bronx will participate in yearlong workshops providing instruction in the art of performance and in the writing of original poetry for performance. The workshops will be collaboratively taught by pairing the English Language Arts teachers with professional artists from *DY* in the Bronx and from *PAW* in San Francisco. Students will develop their voices (written and spoken), develop oral literacy,

use movement and gesture, and build skills in improvisation and performance. The workshops will teach the writing process for drafting, revising and publishing original work. The publishing of student poems will ultimately be in the form of individual performances, developed by each student, and coached by the classroom artist, the teachers, and their peers. A key characteristic of the workshops will be a reliance on authentic assessment and publishing to and performing for authentic audiences. This will include rubrics – developed by the artists, teachers and students. The workshops will offer opportunities for peer collaboration among classes within the 7 schools in both cities, but also, via videoconference, between cities. This will include collaboration with the more than thirty schools within the GW community. The workshop classes will comprise English Proficient (EP) and English Language Learner (ELL) students, and exercises in writing and performance will include use of Spanish and other primary languages of the ELL students. ELL students will be encouraged to also write poems in their primary languages, translate the poems into English, and develop performances in both languages. The workshops and performances will occur in cycles, twice per year, from Years 2 through 4 of the project.

Student Interventions – Performance Competitive events are a fundamental part of the program, and are entirely based on the structure and rules of the traditional *poetry slam*. Along with a year-end open microphone celebration, the *slams* serve as the primary venues for student performance. Each 15-week workshop will culminate with in-class *slams* to determine the members of competitive teams that will represent their classes in the inter-school *slam* tournament. The tournament will be held as a series of multi-point videoconferences, linking students in their classrooms to other classrooms and to a panel of judges at a separate site. Scoring for the competitions will be based on rubrics for writing and performing, and the make-up of a five-judge panel, two adults (teachers and staff) and three students from non-competing

schools. Through this structure, students are given ownership of their personal creative process, of the criteria by which their work will be valued, and of the actual assessment of the performances given by their peers. This will be especially important for ELL students, in that they will be given ownership and validation in both their primary language and in English.

Student Interventions – Collaborative technology Students will make innovative use of new and unfamiliar technologies such as, blogs, wikis, social networks, and videoconferencing. They will also integrate technologies such as portable computing for the project, using word processing and other applications for the drafting, revising and publishing of their poetry. Students will use electronic portfolios to collect their work. Paper and electronic anthologies will be published annually. Technology will play two other vital roles though: videoconferencing will serve as a medium for student collaboration and performance; and videoconferencing will expose the students to different modalities for learning, including synchronous distance learning.

Goal 2: Teachers will become more comfortable in leading literacy and mathematics instruction that integrates the performing arts and collaborative technologies with the core curriculum.

Professional Development – Training- All program participants will receive both initial (baseline) and ongoing training through a series of scheduled sessions. Depending on his or her role, each participant will attend 3-5 days per year. In Year 1, the topics of the sessions will include: program orientation and planning; writing process; performance instruction; integration of poetry with mathematics; videoconferencing, online collaboration tools, and other technologies; mentoring. All artists will participate in sessions on writing process and performance instruction, but they will also receive separate ongoing training through ***DY*** and ***PAW*** to extend their own professional capacity, and build the capacity of their organization to sustain the program. The efforts in Year 1 will be directed toward baseline training of new teachers. In Years 2 through 4, the sessions will become more focused, refining and extending

instructional options and strategies, advancing the use of technology resources, and addressing deficiencies and issues arising from the ongoing program evaluation.

Professional development – Modeling & mentoring -Teachers and teaching artists from the three Bronx mentor schools will provide ongoing professional development for the literacy and mathematics teachers from the San Francisco schools through synchronous videoconference sessions and asynchronous online collaboration. Using the same tools, teaching artists from ***DY*** will provide similar mentoring for their colleagues at ***PAW***. Teachers and artists in San Francisco will observe workshops in the Bronx as they happen, engage in follow up conversations on project blogs, and watch video of mentors at work on a project social network. Through this mix of training, modeling and mentoring, more than 20 teachers will each engage in 30 hours of professional development per year, and through the mentor relationships and online collaboration they will each engage in 20 hours of professional networking per year.

Goal 3: To increase the number of students participating in arts model programs that impact their academic achievement and deepen their appreciation for the arts.

Teachers, staff and students will, from the outset of the project, document their work in a variety of ways and forms that will then be available for evaluation and dissemination of the model and project. Since much of the work and many of the products (both student and teacher) will be facilitated by use of technology, there will be numerous opportunities to record and share both the process and products of the model as it is implemented. Electronic versions of draft and final poems will be available for the purposes of assessment of student work and grading. These will be collected and anthologized on an annual basis both to document the project and to share with the school communities and families of students. Digital video footage of videoconference events, including student collaboration and the Poetry Slam Tournaments, will be archived and made available both as a documentary record of the project and as a resource for ongoing

evaluation and professional development. Artifacts such as lesson plans and teacher/mentor reflections will be available from the online collaboration environment.

Goal 4: To evolve the Global Writes model by expanding and sustaining the Global Writes community.

c. The extent to which the proposed project is designed to build capacity ...

Capacity building & dissemination The explicit goal of replicating our successful model program makes capacity building and dissemination a cornerstone of this project. The model has now been successfully replicated in over five locations around the country, and it is the growth of the GW community that enables both further expansion and sustainability. It also allows for the type of sharing of experience that promotes growth and evolution of the model itself. The creation of new partnerships in new locations allows for the model to be implemented, but it is the sharing that goes on within the GW community that ensures its growth and sustainability. Use of collaborative technology is fundamental to the model, but its use to share expertise and knowledge will be a key to further and continued growth.

In *HSV*, *Global Writes*, *DreamYard* and *Metis* jointly developed a handbook with strategies for replication, implementation guidelines, workshop resources and student/teacher assessments.

The handbook was successfully piloted during professional development sessions in the project.

With *A Tale of Two Cities*, *GW* will build an on-line collaborative realm, based on the handbook, and comprising tools such as blogs, wikis and social networks. This fully interactive handbook will be open to all outside the GW community, but those within can contribute to it from their own practice and experience. This means the work and wisdom of teachers and teaching artists will be alongside the work and wisdom of their students, constantly growing.

4. Project Personnel

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

The success of the original *Bronx WRITeS* program that began twelve years ago in New York City and the successful completion of two AEMDD research projects is attributed to the close collaboration of the team that developed and implemented the original model.

Maria Fico and John Ellrodt, co-presidents and founders of Global Writes in 2005, were original creators of the Bronx Writes model, along with Jason Duchin, co-director of DreamYard, a local arts organization. This writing and performance-based project, implemented beginning in the spring of 1998 in four Bronx middle schools, has found its way today into over forty classrooms in twenty-three Bronx schools and spans grades four through twelve. It was the vision for taking the model to other cities and schools across the country that inspired Maria and John to start Global Writes, Inc. a nonprofit organization whose mission is to promote literacy, communication and collaboration among young people through the integration of performing arts and technology resources. The organization works to create opportunities for students to develop as creative writers, and to share their original pieces in workshops and through performance. The use of a variety of digital technologies, including videoconferencing and web-based collaboration tools, provide venues for sharing and performing that bridge the boundaries of school, community, region, and even nation. Prior to becoming co-president of Global Writes, Inc. Maria Fico was the Director of Instructional Technology for Region One, NYC public schools for 27 years. She has been a pioneer in the use of videoconferencing in education and has served on the New York State Technology Policy Committee, a board of regents committee whose mission is the development of state-wide standards for technology practices in education. Maria has presented her work at local, state and national levels. John Ellrodt has supported technology-based projects, as an Educational Technology Consultant, in over sixty NYC schools. He is a leader in the development of videoconferencing-based

projects in education. His experience in the technology field includes the development of technology centers at the university level including Columbia and Fordham University. Both John and Maria are highly qualified to serve as the principal investigators for the *Tale of Two Cities* project having served in this capacity for both the 2003 and 2006 AEMDD grants.

Ellen Hagan is a writer, performer and educator. She works for DreamYard in New York City as the project coordinator for all Bronx Writes program activities. She holds a Master of Fine Arts in Fiction, from the New School University, in New York since May 2003. In January 2010 she published **Crowned: Collection of Poetry**, by Sawyer House Press, a collection of her original work. For the past four years, her role as project coordinator includes the hiring and management of all Bronx teaching artists, coordination of an annual thirty hour professional development program for teachers and teaching artists, serving students in grades four through twelve. She is also responsible for the development and coordination of all special performances associated with Bronx Writes including submission of applications to the Scholastic Writing Awards and Gold Key submissions for National Competition and an annual Poetry and Spoken Word Festival, a public performance of work from students in the program. Ellen will serve as the project coordinator for DreamYard Inc, the mentor arts organization in this project.

Jessica Mele is Deputy Director at Performing Arts Workshop. Prior to joining the Workshop, Jessica worked with the Alameda Alliance for Arts Learning Leadership, the Julia Morgan Center for the Arts, and Glitter and Razz Productions, based in Oakland, CA. From 2002-2005, Jessica managed the academic research projects of Marshall Ganz at the Kennedy School of Government at Harvard University. She holds a B.A. in Anthropology and French Studies from Smith College and a M.Ed. in Education Policy and Management from the Harvard Graduate School of Education. Jessica will serve as the project coordinator for Performing Arts Workshop.

Metis Associates will be conducting all evaluation activities for the *Tale of Three Cities* project.

Dr. Alan J. Simon, Executive Vice President of Metis Associates, who will serve as the Principal Investigator, holds an M.A. in Curriculum & Teaching from Teachers College at Columbia University, and a Ph.D. in Educational Psychology, with a specialization in Research Methodology, from Hofstra University. Dr. Simon has training and experience in evaluation methods, qualitative and quantitative research, statistical analysis, psychometrics, and research design. Since joining Metis in 1992, he has served as the director for multiple large-scale projects in the areas of program evaluation and statistical analysis.

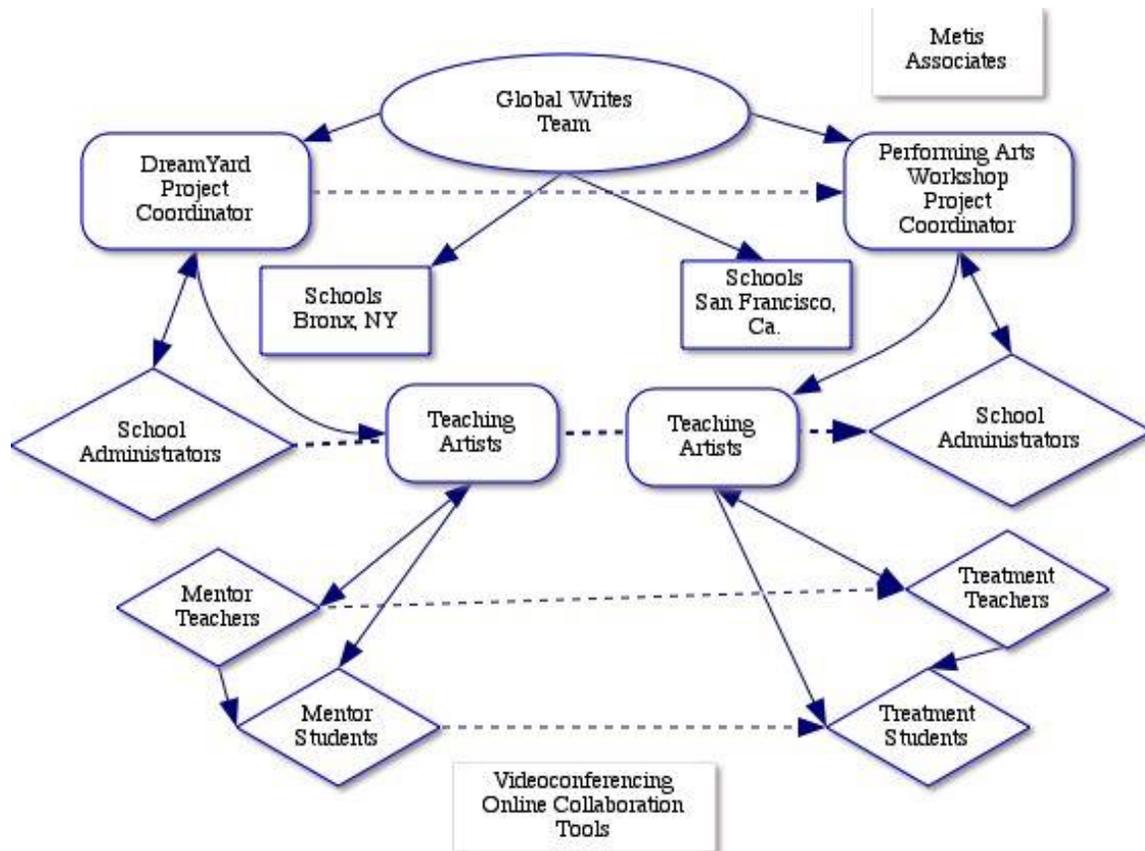
Dr. Lori Gerstein Ramsey, Senior Research Associate, who will serve as the project evaluation manager, is currently managing the *Honoring Student Voices* evaluation and has evaluated a number of other federally funded initiatives including two Enhancing Technology Through Education grants and an Evaluating State Education Technology grant in Arkansas. Dr. Ramsey participates in proposal development; evaluation design and planning; quantitative and qualitative data collection and analysis; and project management. She holds an Ed.D. from Teachers College, Columbia University in Instructional Technology and Media, as well as an M.Ed. in Curriculum and Instruction from the University of Cincinnati, and a B.S. in Special Education from Miami University.

5. Management Plan

a. The adequacy of the management plan to achieve the objectives of the proposed project on time and within budget...

The management team for the *Tale of Two Cities* project will consist of Maria Fico and John Ellrodt, Co-presidents of Global WRITeS, Inc., who will share the role as the project directors. They will be responsible for overseeing the daily implementation of the project. They will oversee the budget and represent the project in both cities by acting as the liaison for all meetings

regarding the project. They will serve a key role in the design and implementation of all technology requirements for this project including ordering videoconferencing equipment to meet facility needs and providing training on use of videoconferencing, digital media and all online collaboration tools. They will work with principals in both New York City and San Francisco to inform their participation and maintain their support of the project. They will assist the mentor schools in the selection and development of mentor teachers and students who will guide the treatment schools with successful strategies and practices throughout the project. Ellen Hagan, project coordinator from DreamYard ,will serve this project by working with teaching artist staff to define their role as mentors for the arts partners in this project. She will be responsible for all of the professional development that will be required for their staff to work effectively as mentors to the local arts organization in San Francisco. They will collaborate monthly with teaching artists from Performing Arts Workshop and Jessica Mele, the project coordinator, to share best practices around project development and implementation. Both Ellen and Jessica will meet monthly via phone, videoconference and live with the *Global Writes* team to assess implementation status and recommend modifications to the program. A shared online project calendar will be created, which will include; a schedule of professional development sessions and events for the program. They will also be responsible for communicating all scheduled events with school staff. They will assist Metis staff by providing needed data to facilitate the research component of the program. Metis Associates, an independent research and evaluation firm, will assign two principal investigators to conduct all necessary research and evaluation components of this grant. The organizational chart that follows reflects the roles and relationships of the various stakeholders in the project.



Two parallel structures will be set up in each city headed by a project coordinator from each arts partner that will maintain an ongoing relationship with Global Writes and the participating schools. Mentor relations, *illustrated with dotted lines*, will be established between arts organizations, administrators, teachers and students to maximize program sustainability. A collaborative relationship, *double arrows*, based on shared knowledge and common planning time will be developed among administrators, teaching artists, teachers and students to maximize program success. The table that follows shows project milestones throughout the grant period.

c. The extent to which the time commitments of the project director and principal investigator and other key project personnel are appropriate ...

The project directors, Maria Fico and John Ellrodt, will spend at least two days per week focusing on project activities. Project coordinators, Ellen Hagan and Jessica Mele, will commit approximately 40% of their work time to the responsibilities of this project.

Activity	Year 1	Year 2	Year 3	Year 4
Planning Who: Project Directors, Principal Investigator Project coordinators, Teaching Artists Mentor Schools Lead Teachers	<ul style="list-style-type: none"> • Development of project guidelines and curriculum maps • Ongoing project coord. meetings • School and teacher selections. • Professional development outlined • Technology needs assessment conducted and technology ordered. • Attendance at USDOE project management meeting 	<ul style="list-style-type: none"> • Schedule of events and all staff • Ongoing project coord. meetings • Design of professional development based on teacher/artist needs. • Ongoing meetings with project coordinators • Poet/Artist scheduled • Attendance at USDOE project management meetings • Continue to develop online tools 	<ul style="list-style-type: none"> • Ongoing project coord. meetings • Development of professional development schedule based on teacher/artist needs from evaluation documents. • Attendance at USDOE project management meetings • Continued to develop online tools • Seek resources to build capacity and sustainability 	<ul style="list-style-type: none"> • Final modification of web based tools for sharing. • Seek resources to build capacity and sustainability • Ongoing meetings with project coordinators. • Development of professional development schedule • Attendance at USDOE project management meetings
Implementation Who: Treatment and Mentor Administrators, Teachers, Teaching Artists Project Coord. Project Dir. Students	<ul style="list-style-type: none"> • Orientation for mentor and treatment administrators • Training for DreamYard teaching artist mentors • Joint training of literacy teachers (20) and teaching artists (5 days) • Training for treatment math teachers (2 days) • Technology installed and used for spring professional development. • Template for web-based guide designed. 	<ul style="list-style-type: none"> • Mentoring teaching artists (3) work with SFUSD teaching artists • Training for mentoring teachers (3) • All treatment classes begin program- artists and teachers (20) • Slam competition events occur for each city (January and June) via videoconference • Pilot use of handbook and online tools • Mentor admin., teachers and students collaborate via videoconference and online. 	<ul style="list-style-type: none"> • All treatment classes resume program • Online guide used in all treatment classrooms. • Slam competition events occur for each city (January and June) • Invitational slam tournaments between Bronx, Chicago, San Francisco • Development of student blogs, wikis, podcasts for public view • Videoconferencing sessions for student sharing/mentoring 	<ul style="list-style-type: none"> • All treatment classes resume program • Slam competition events occur for each city (January and June) • Invitational slam tournaments between Bronx, Chicago and San Francisco • Continued development of blogs, wikis and podcasts by treatment and mentor students • Videoconferencing sessions - student sharing, mentoring /training. • Use of classroom

			<ul style="list-style-type: none"> • Use of classroom computers and digital media for documenting • Mentor admin., teachers and students collaborate via videoconference and online. 	<p>computers and digital media for documenting student work.</p> <ul style="list-style-type: none"> • Mentor admin., teachers and students collaborate via videoconference and online.
<p>Dissemination</p> <p>Who: Project Directors Project Coordinators, Mentor and Treatment Administrators, Teachers, Teaching Artists and students</p>	<ul style="list-style-type: none"> •Experienced NYC administrators and teachers share expertise about the program with new SFUSD schools via videoconference. 	<ul style="list-style-type: none"> •Invitational tournaments with Queens and Newark Rockland , and Chicago schools •Student to Student Collaborations and sharing of poetry with authentic audiences •"Open Mic" Sessions for celebration and sharing with local community in both cities. 	<ul style="list-style-type: none"> •Presentations at local and state conferences. •Invitational tournaments •Student to Student Collaborations continue via videoconference •"Open Mic" Session for celebration and sharing with local community in both cities. • Mentoring continues 	<ul style="list-style-type: none"> •Presentations at state and national conferences. •Invitational tournaments • Replication of model in two new school districts. •Student to Student Collaborations support new schools. •"Open Mic" Session for celebration and sharing with local community in • Web based guide available to the public
<p>Evaluation</p> <p>Who: Metis Staff Project director Project coordinators</p>	<ul style="list-style-type: none"> •Select database for data collection •Development of assessment instruments •Collection of baseline school data surveys, test results. 	<ul style="list-style-type: none"> •Assessment tools distributed and collected from all students /teachers •Use of newly developed assessment tools in schools for cross analysis •Collection of pre/post survey data • Ongoing planning meetings 	<ul style="list-style-type: none"> •Assessment tools distributed and collected from all students /teacher • Continued use of new assessment tools in schools •Collection of pre/post survey data • Ongoing planning meetings 	<ul style="list-style-type: none"> •Assessment tools distributed & collected from students & teachers in both treatment and comparison schools. •Use of new assessment tools •Final evaluation report completed

c. The adequacy of procedures for ensuring feedback and improvement in the project.

An advisory committee will be formed to meet three times per year to provide feedback on project implementation, make recommendations for improvement and provide guidance for ongoing project modifications. The advisory committee will consist of two members of the Global WRITeS Board of Directors, the project directors, a principal investigator, a principal, teacher, teaching artist and student from each city, and the project coordinators.

6. Project Evaluation

Global WRITeS will retain Metis Associates, an evaluation firm in New York City, to develop and conduct the project evaluation, which includes an experimental design component for the assessment of program impacts on students. Metis has extensive experience utilizing experimental, and quasi-experimental to evaluate academic enrichment programs, arts education programs, and professional development initiatives at the middle school level in school districts throughout the country. Metis is evaluating two current AEMDD projects, *Honoring Student Voices* and *Studio in a School*, both using an experimental design in which outcomes for students participating are compared to those for students in a non-participating control group. These experiences have provided Metis staff with broad qualifications for conducting scientifically designed evaluations of educational initiatives. Among the resources that Metis will make available to the evaluation of Global WRITeS' AEMDD initiative is a professional staff with extensive collective expertise in instrumentation and measurement, psychometrics, and qualitative and quantitative research methodologies. Dr. Alan J. Simon, Executive Vice President and Senior Research Scientist, will serve as the Principal Investigator, while, Dr. Lori Gerstein Ramsey, Senior Research Associate, who is currently directing the evaluation of the *Honoring Student Voices* project, will serve as the Project Director for this Global WRITeS AEMDD

evaluation. (See Competitive Preference Priority narrative for additional information about Metis Associates, including recent project summaries.)

a. The extent to which the methods of evaluation include the use of objective performance measures that are related to the intended outcomes of the project ...

The evaluation of the proposed project will be both formative and summative in nature in order to monitor progress toward the project's process objectives as well as to assess the program's impact on student outcomes, including GPRA performance measures of reading and math proficiency. Evaluation data will be collected from sources such as project documentation; published and locally developed surveys and rubrics; standardized assessments of student achievement; and interviews.

The evaluation of the *A Tale of Two Cities* project will use a multi-method approach to assess project *implementation* and its *impact* on students and teachers. Metis will collect program data pertaining to all aspects of project implementation, including capacity building, teacher professional development, student interventions, and project dissemination activities, in order to assess attainment of the project's process objectives identified in the Project Design section.

The impacts of the *A Tale of Two Cities* project on participating students and teachers will be assessed through the collection of quantitative and qualitative data pertaining to the project's intended outcomes. Through the use of an **experimental design**, the evaluation will assess the extent to which students' participation in the program results in improved language arts and mathematics achievement, improved English proficiency for English language learners (ELLs), greater motivation toward learning, and increased technology use. The experimental design will involve the **random assignment** of middle schools to treatment and control conditions. All sixth grade students in the randomly assigned treatment schools will comprise the treatment group; all sixth grade students in the randomly assigned control schools will comprise the control group. In

each implementation year, a new cohort of sixth grade students will participate in the project and study. The evaluation will examine teacher use of and comfort with the Global Writes curriculum integrating poetry and performance with literacy and mathematics as well as with online collaborative resources and integrating technology with ELA and mathematics instruction. Finally, the evaluation will address the accomplishment of the dissemination and replication of the *A Tale of Two Cities* project through program documentation and interviews.

The following table describes the methods/data sources and timeline that will be used to measure progress toward meeting each of the project’s goals and outcomes.

Project Outcome	Data Source	Timeline
Goal #1: To create and implement a standards-based arts education model that is integrated with the core curriculum across four treatment schools.		
<i>1.1-1.2 Create and pilot curriculum maps.</i>	Program Documentation (Curriculum Maps)	Spring, Year 1
<i>1.3 At least 75% of school administrators will report increased use of and comfort with technologies.</i>	Administrator Survey	Fall & Spring, annually
<i>1.4-1.5 Develop, publish, and use professional development model for integration of poetry with literacy and math instruction.</i>	Program Documentation (PD Model)	Spring, Year 1
Goal #2: Teachers will become more comfortable in leading literacy and mathematics instruction that integrates the performing arts and collaborative technologies with the core curriculum		
<i>2.1 At least 80% of treatment literacy teachers will report increased use of and comfort with curriculum that integrates poetry and performance with literacy instruction.</i>	Teacher Survey	Fall & Spring, Years 2-4
<i>2.2 At least 70% of treatment mathematics teachers will report increased use of and comfort with mathematics instruction that integrates poetry concepts.</i>	Teacher Survey	Fall & Spring, Years 2-4
<i>2.3-2.4a. At least 80% of treatment literacy and mathematics teachers will demonstrate and report use of and comfort with online collaborative resources.</i>	Teacher Survey	Fall & Spring, Years 2-4
	Online usage statistics	Spring, Years 2-4
<i>2.3-2.4b. At least 80% of treatment literacy teachers will report increased use of and comfort with integrating technology with literacy and arts instruction; and, at least 70% of treatment mathematics teachers will report increased use of and comfort with integrating technology</i>	Teacher Survey	Fall & Spring, Years 2-4

Project Outcome	Data Source	Timeline
<i>with mathematics and arts instruction.</i>		
Goal #3: To increase the number of students participating in arts model programs that impact their academic achievement and deepen their appreciation for the arts.		
<i>3.1-3.2a Treatment students' gains in literacy (reading) achievement will exceed those of control students.</i>	State Achievement Tests (CSTs & CELDT)	Spring, annually
<i>3.1-3.2b Treatment students will demonstrate significantly greater gains in motivation toward literacy work and learning than control students.</i>	Inventory for School Motivation (ISM)	Fall & Spring, annually
<i>3.2 Treatment students will demonstrate significant gains in performance skills.</i>	Performance Rubric	Fall & Spring Years 2-4
<i>3.3 Treatment students' gains in mathematics achievement will exceed those of control students.</i>	State Achievement Tests (CSTs)	Spring, annually
<i>3.4-3.5 Treatment students will demonstrate and report use of and comfort with videoconferencing and online collaboration tools (60% in Y2, 70% in Y3, 80% in Y4).</i>	Student Survey	Fall & Spring, Years 2-4
	Online usage statistics	Spring, Years 2-4
Goal #4: To evolve the Global Writes model by expanding and sustaining the Global Writes community.		
<i>4.1 -4.2 Treatment schools will commit to sustaining a locally adapted version of the Global Writes model with its literacy and mathematics curriculum and maintain its participation in the Global Writes community.</i>	Program Documentation (Letter of Commitment) & Interviews with school/program staff	Spring, Year 4
<i>4.3 Treatment teachers and school administrators will disseminate successes and challenges of the project model with at least 2 local or national presentations.</i>	Program Documentation (Presentations); Interviews with school staff	Spring, annually
<i>4.4 At least 10 requests for information will be made per year about the Global Writes model from non-AEMDD grantees.</i>	Interviews with GW staff	Spring, annually
<i>4.5 Global Writes will create partnerships with 2 or more additional school districts.</i>	Program Documentation Online, Interviews	Spring, Year 4

The following paragraphs describe each of the evaluation data sources presented in more detail.

Review of Program Documentation: In each project year, the evaluators will collect and review project implementation documentation, such as curriculum maps; professional development models; online usage statistics; and information about program dissemination.

Surveys: The evaluation will use both published and locally developed surveys to assess the project's progress toward meeting its goals, objectives, and outcomes. All locally developed

surveys will be created collaboratively by evaluation and program personnel during the planning year (Year 1) for this project.

- **Student Surveys.** Students' motivation toward literacy and learning will be measured using the *Inventory for School Motivation (ISM)*, a published survey, with established reliability and validity. This evaluation proposes the use of four of eight available scales, which pinpoint students' levels of motivation toward the following orientations: Task Involvement, Effort, Competition, and Social Concern. Additional student impacts will be measured through locally developed items added to the survey to assess treatment students' use of and comfort with technologies. These items will be adapted from existing items used during the *POETRY Express* and *Honoring Student Voices* projects and field tested during the planning year for this project. To determine effects of the intervention, the instrument will be administered to students in both the treatment and control groups on a pre (fall) and post (spring) basis. It is expected that in each year of the project, students in the treatment group will demonstrate greater pre-post gains in motivation than students in the control group. Differences in pre-post gains in ISM scale scores will be assessed using parametric statistical methods like analysis of covariance (ANCOVA) or multilevel or hierarchical modeling, as appropriate; changes in outcomes measured by locally developed categorical items will be measured by appropriate non-parametric statistics (e.g., Wilcoxon signed rank test).
- **Teacher and Administrator Surveys.** Teacher and Administrator outcomes will be measured with surveys, administered on a pre (fall) and post (spring) basis, using a combination of Likert-scale and open-ended questions to gather additional information regarding how participants are implementing learned skills into their classrooms, insights into the collaborative relationships between teachers and teaching artists, and use of and comfort with the curriculum and the

technologies that are promoted by the project. Changes will be measured by appropriate non-parametric statistics.

Performance Rubrics: The quality of students' performance skills will be assessed through analysis of scores on a locally developed authentic assessment rubric, used during the *POETRY Express* and *Honoring Student Voices* project evaluations. It will be used to assess treatment students' performance skills in the fall (pre) and spring (post) of each implementation year. It is expected that in each year, participating students will demonstrate statistically significant gains in their performance skills from pre- to posttest. These gains will be assessed using appropriate non-parametric statistics (e.g., Wilcoxon signed rank test).

Student Achievement: Students' literacy achievement will be assessed using the California English–Language Arts Standards Test (CST) in English Language Arts and the California English Language Development Test (CELDT) for English Language Learners. Mathematics achievement will be assessed using the California Mathematics Standards Test (CST) in Mathematics. It is expected that in each year of the project, students in the treatment group will demonstrate significantly greater gains in scale scores than their peers in the control group from pre- (previous spring) to posttest. Differences in pre-post gains in achievement scale scores will be assessed using parametric statistical analysis methods like analysis of covariance (ANCOVA) or multilevel or hierarchical modeling, as appropriate

Interviews: In the spring of each project implementation year, the evaluators will conduct a series of semi-structured interviews with key project personnel consisting of open-ended questions designed to determine the successes and challenges of the program, as well as adjustments that have been made to refine implementation and enhance outcomes. Interviews will be used to collect information about dissemination activities, successes and challenges.

Qualitative data will be content analyzed to ensure valid and reliable data summaries and interpretations.

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

Formative evaluation activities will provide project personnel with ongoing assessment of project implementation, including problems and successes, so that optimal services for participants may be provided. Findings from both formative and summative evaluation activities will be communicated to project staff on a regular and as-needed basis through monthly update meetings, telephone and e-mail communications, and through the evaluator's periodic participation in project meetings and evaluation-related fieldwork. Both formative and summative evaluation results will be formally summarized and presented in annual performance reports and local evaluation reports, which will be completed at the end of each school year. In these reports, the evaluator will include a presentation of quantifiable, descriptive, and analytic findings, as well as a narrative explication of the data and interpretation of the findings. Each evaluation report will explore successes and obstacles the program encountered, strategies implemented to overcome challenges, and detailed recommendations for future program improvements and expansion.