

## **1) Need for Project**

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

The PROJECT responds to the overarching need to improve academic outcomes at troubled Corrective Action and Restructuring schools. The PROJECT intervention is an instructional methodology rather than a specific curriculum or curriculum supplement. The PROJECT responds to the academic needs by helping teachers implement an arts-integrated instructional methodology that can be used to improve learning using any curriculum. The PROJECT responds to what can be seen as a universal need – the need to equip teachers with better and proven-effective instructional methodologies that engage their students and result in improved academic achievement outcomes in both English language arts and visual and theater arts.

There is a pool of 72 Corrective Action or Restructuring Middle Schools in New York City as defined under NCLB. Following an electronic outreach to the defined pool and telephone contact with 47 schools, 23 Corrective Action or Restructuring schools volunteered to participate in the PROJECT. Ten target sites were randomly selected from the group of volunteer schools; two alternative sites were also selected (in anticipation of some school attrition); the remaining schools in the volunteer pool constitute the control group of schools. The 10 middle-level intervention schools (which will randomly assign staff and their students to the project target and control groups) are located across the boroughs of the Bronx, Brooklyn, Queens, and Manhattan in New York City. The schools have high levels of poverty and have displayed poor achievement over several years (failure to meet annual performance requirements). The target sites have pledged to use the proposed program as an integral part of their reform. The PROJECT will

develop a model that will help ensure that the arts are not marginalized in the effort to reform the lowest achieving schools across the nation.

The chart below clearly displays hard educational and demographic data that attests to the at risk nature of the pupil population to be served. The very fact that all pupils attend Corrective Action or Restructuring schools further attests to their educational needs and at risk status.

**Table A: Target Sites: Demographics and Achievement Levels, 2009**

**Source: NYC DOE Data File**

<b>Characteristic</b>	<b>203X</b>	<b>224X</b>	<b>117X</b>	<b>352K</b>	<b>136K</b>	<b>050K</b>	<b>166K</b>	<b>349K</b>	<b>053Q</b>	<b>061Q</b>
<b>Corrective Action Status Shown By Check</b>				x						
<b>Restructuring Status Shown By Check</b>	x	x	x		x	x	x		x	x
% 6th Grade Scoring Levels 2, 3 and 4 on NY State English language arts Examination*	100	98	100	100	96	98	100	100	100	100
% 6 <sup>th</sup> Grade Scoring Levels 3 and 4 on NY State English language arts Examination**	43	47	54	62	55.8	55	44.1	64	61	69
% 7 <sup>th</sup> Grade Scoring Levels 2, 3 and 4 on NY State English language arts Examination*	99	99	99	100	97.6	92	98	100	100	98
% 7th Grade Scoring Levels 3 and 4 on NY State English language arts Examination**	46	45	48	44	53.2	51	30.5	59	69	55
% 8th Grade Scoring Levels 2, 3 and 4 on NY State English language	99	92	94	91	97.2	97	95.9	100	99	90

arts Examination*										
% 8 <sup>th</sup> Grade Scoring Levels 3 and 4 on NY State English language arts Examination**	29	35	36	26	49.3	33	45	57	61	41
6 <sup>th</sup> enrollment	96	107	270	123	152	138	105	184	130	690
7 <sup>th</sup> enrollment	112	111	284	156	164	298	202	192	266	703
8 <sup>th</sup> enrollment	150	138	329	168	186	369	236	177	223	746
American Indian	0	0	0.3	0.2	0.4	.1	0	.5	1	0
Asian/Pacific Island	0.3	1.4	0.8	1.6	3.8	1.4	.7	1.1	2	11.1
Hispanic	64.6	71.3	75	20.5	88.3	4.5	21.7	84.6	33	80.2
Black	35.1	26.1	23.5	75.7	3.6	93.1	76.8	13.2	63	6.2
White	0	1.1	0.3	1.8	3.8	.6	.7	.4	1	2.4
Male	52.4	53.4	48.8	53.1	49.9	53.5	54.1	51.2	53	53.7
Female	47.6	46.6	51.2	46.9	50.1	46.5	45.9	48.8	47	46.3
Poverty Index	84.3	93.8	77.3	84.6	87.5	31.6	86.2	88.6	84	82.2

\* Proficiency

\*\*Advanced proficiency

Teacher and parent informal surveys/discussions and focus group activities, indicate the following information:

- 85% of teachers express the need for training in methods to integrate the arts into the core instructional program in English language arts;
- Almost all teachers believe that the arts can support increased academic achievement in English language arts and that they should be a vital component of the site's reform efforts;
- 94% of staff indicate that in-classroom modeling is a vital component of good professional development;

- Instructional time pressures (often the result of their status as Corrective Action or Restructuring) on teachers can often result in almost no arts instruction; and
- Parents almost universally believe that arts are an important part of schooling.

The area of assessment of arts skills was carefully studied during the needs assessment period. An extensive search of the professional literature and web-based resources revealed the strong need for quantifiable arts assessments at the middle school level. The New York State (NYS) Education Department has adopted K -12 arts learning standards and is in the process of developing aligned assessment instruments. To date, some assessment development has occurred, but compared to the elementary grades very little has been done on the middle grade levels. LeAp has been working with the Empire State Arts Partnership in the assessment area over the past few years and sits on a panel that is developing standards-based assessment frameworks. We will use our experience with the Empire State Arts Partnership combined with the work that the New York City Department of Education is now doing in arts assessment to develop a Middle School Arts Assessment Framework aligned to the *NYC Arts Blueprint*, similar to one we successfully developed under a prior grant that focused on grades K – 2 and which has generated significant interest from arts educators across the nation based on our presentations at a number of US DOE conference and our current grant aimed at grades 3 – 5.. The proposed project will allow our framework to be seamlessly used grades K – 8.

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

The PROJECT is designed to address the following specific gaps and weaknesses:

- a clear role for the arts in Corrective Action and Restructuring schools in terms of art for art’s sake and the role that the arts can play in enhancing achievement in core curriculum areas;

- an understanding of the relationship between integrated arts-based grades 6 - 8 instruction in English language arts classes and English language arts skills achievement;
- an understanding of the impact of arts-infused English language arts grades 6 – 8 instructional methodologies on arts achievement in drama and the visual arts
- lack of prior teacher professional development in integrated arts-based instructional methodologies that support increased English language arts and drama and visual arts skills achievement;
- lack of integrated arts-based curricula and lesson plans designed to enhance English language arts and drama and visual arts art skills development;
- need for a validated Grades 6 - 8 Arts Assessment Framework in drama and visual arts;
- need to develop a community of learners at the target sites to promote arts education, and ensure that the arts are not marginalized at Corrective Action and Restructuring schools; and
- need for materials that support arts as a part of Corrective Action and Re-structuring plans and assessments.

Our proposed program will provide important information pertaining to each of the identified gaps through rigorous scientific research involving randomly selected and assigned schools, trainees and their students that generates hard intervention and control group data. On a more global level the gaps in knowledge and “best practices” in the areas of integrated arts-focused instruction, as an independent discipline and on grades 6 –8 English language arts skills and drama and visual arts skills development, are important. Our proposed model intervention aims to provide new information about the role of active integrated arts-based instruction in English language arts and drama and visual arts skills development in Corrective Action and Restructuring schools.

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

The significance and utility of products of the PROJECT is enhanced by the critical elements listed below:

- classification of all sites as a Title I School-wide Projects (ensuring poverty equalization and a minimum of 60% in New York City);
- Classification of all sites as Corrective Action or Restructuring;
- Random selection of target and control schools;
- Random selection and assignment of staff (and their students) to intervention and target groups
- Use of identical New York City mandated English language arts curriculum tied to the New York State standards in both control and intervention classes at each site;
- Use of the New York State Grades 6 - 8 English language arts examinations which are valid and reliable instruments;
- Use of a to be developed Grades 6 – 8 Arts Assessment Framework; and
- All teachers are New York State certified (controlling for variance in staff licensing) at all target sites.

The PROJECT will yield significant scientifically based research data that will examine the impact of an integrated arts instruction model on English language arts and arts (drama and visual arts) achievement in grade –6 – 8 by pupils attending Corrective Action and Restructuring schools The PROJECT will yield important results including the training of 64 staff members and the provision of enhanced instructional services to approximately 4200 target pupils. We

project that target students will display statistically significant greater English language arts and arts (drama and visual arts) achievement than control group students. The magnitude of the greater achievement will be greater than at the .05 level of significance. Data will inform that national arts integration discussion, especially as it relates to the role of the arts at Corrective Action and Restructuring schools. The implications of the research are important, as Corrective Action and Restructuring schools struggle to reverse patterns of poor achievement and work to ensure that all pupils attain high standards. The study could point the way for the development of expanded integrated arts educational programming.

The fact that 100% percent of the participating schools are either Corrective Action or Restructuring enhances the national significance of the PROJECT and its products for dissemination. The PROJECT is designed to ensure that the arts (both as arts and as integrated arts) are active members of the plans to overhaul failing schools. We expect to develop protocols and materials that will help failing schools use integrated arts instruction to help in turning around patterns of low academic achievement.

A formal and structured vetting process will proceed any information sharing. The vetting process will include the following elements:

- standardization of format – e.g. lesson plans will be required to have specific elements (e.g. aim; resources needed);
- identification of audience(s) and method(s) of distribution;
- quantification of impact, when possible;
- results of pilot local distribution (including assessments of colleagues); and
- review by dissemination panel

The PROJECT will develop, test, validate and disseminate the following materials over the life of the proposed project:

- program informational brochure;
- program training manual;
- 60 lesson plans;
- web-based slide and video programming;
- visitation schedule and request form
- Grades 6 – 8 Arts Assessment Framework in Drama and Visual Arts aligned with NYC’s Arts Blueprint and NYS Arts Standards;
- resource materials that foster integrated arts instruction in Corrective Action and Restructuring Schools, e.g. data links; models program components; sample lesson plans; et al; and
- program replication informational materials.

The development of the materials will be facilitated by our prior experience in the development of similar materials associated with arts integration into English language arts instruction for grades K – 2 under an AEMDD grant completed a few years ago and a current AEMDD grant involving grades 3 – 5. Our goal is to finalize a K – 8 arts integration instructional model that has been tested and proven effective on more than 40,000 students under a scientific evaluation design over more than 10 years.

The PROJECT will use Open Educational Resources (OER) to facilitate wide dissemination. More specifically, we will use the ArtsCollaborative aspect of OER and the OER Arts Education Project funded by the Ford Foundation. to distribute our vetted materials. Our means of distribution will include the LeAp web-site (which already is home to almost 1200 lesson plans

involving the arts) and electronic resources from the New York City Department of Education, the AEMDD web-site that already features a variety of LeAp materials, portals from the New York Council on the Arts, New York State Education Department, and a broad range of arts and education-focused advocacy and support organizations.

Wide use of video and web-based technologies for documentation, and professional development; video and web-based activities will also facilitate extensive dissemination of information endeavors. We have a linked site with the USDOE in which we include lessons, results and videos of best practice from our prior AEMDD and current AEMDD grants.

Wide reporting of program results at national arts and English language arts conferences and government sponsored meetings will also be included in our dissemination activities.

In addition, dissemination will include many old world methods such as sharing at conferences (LeAp was a presenter at the last 4 AEMDD conferences and more than 10 educational forums over the past 5 years); hosting visitations; submission of articles to scholarly publications (the Executive Director of LeAp has written articles appearing in *Phi Beta Kappan*, *Middle Ground Magazine* and the *Iowa Educational Leadership Magazine*; and the LeAp newsletter (2500 distribution quarterly).

Project staff will host open houses, conduct tours, and make materials available on a regular and sustained basis over the project period, with activities increasing in years 3 and 4.

### **(3) Quality of the Project Design**

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

The effective practices and theoretical framework that underpin the PROJECT are an interdisciplinary collection of constructs involving brain development, English language arts teaching and learning, learning theory, and arts education.

For over fifty years, learning was thought to be solely cognitive, a process which only involved the brain. But recent research indicates that learning involves the brain fully linked with the body and together engaged in the context of its environment. This theory is called the Embedded, Embodied Cognitive Theory of Learning or EEC. The theory states that the brain receives all its information from the body's five senses, according to Margret Wilson in her article *Six Views of Embodied Cognition*<sup>1</sup>. As Wilson states in her article, "There is a growing commitment to the idea that the mind must be understood in the context of its relationship to a physical body that interacts with the world... [and that] cognitive activity takes place in the context of a real-world environment, and inherently involves perception and action." In other words, as we are learning something or doing something, the body is providing constant input to the brain, which is then providing output to the body. This explains why learning to ride a bike by trial and error is the best way. It also explains how we hold a conversation with someone. We hear a person's opinion and then respond verbally or with a shake of the head, often drawing on visual and emotional images stored in the brain from past experiences.

EEC is divided into two aspects: Embodiment and Embeddedness (or Situatedness).

Embodiment refers to the idea that the bodies' internal milieu (homeostatic and hormonal states) heavily influences the higher 'cognitive' processes in the brain, presumably via the emotional system. To put it simply, the state of your body is a direct factor of importance on the kinds of cognitive processes that may arise in the higher parts of your brain. Embeddedness refers to

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<sup>1</sup> M. Wilson. "Six Views of Embodied Cognition." University of California, Santa Cruz, *Psychonomic Bulletin & Review*, 2004: p. 3.

the idea that physical interaction between the body and the world, which in turn influences the cognitive processes that emerge out of the interaction between organism (student) and world (classroom). Body, world and brain form a system. Together these system parts “cause” intelligent behavior to arise as a system property.

EEC has significant implications for the way we should be teaching children. Since 2002, LeAp has been conducting a program called *Active Learning Leads to Literacy (ALLL)*<sup>2</sup> in which literacy is taught almost entirely through active, engaging arts integration strategies. Over 20,000 kindergarten to second grade students have participated to date. Dr. Vivian Clarke and Dr. Robert Malgady of NYU have been conducting a longitudinal study of these students and have found that 1) they significantly out-perform their controls who have been taught largely through traditional methods, and 2) these students continue to excel even two and three years after participating in *ALLL*. *ALLL* uses all of the concepts defined in EEC. Every lesson and activity engages the students in physical activities tied to conceptual skills. Activities range from improvisations based on grammatical construction and parts of speech or interpretation of poetry through reading poetry out loud using various voices and change of inflection to sketching storyboards of short stories to reinforce both quick line sketching skills, visualization of text and analysis of story structure or print making to establish the mode of a student created poem.

The theoretical framework of the PROJECT is further supported by the following research

- an article in the *International Journal of Education & the Arts*, Volume 11 Number 4: Maniaci, K & Chandler-Ott, K. “Still building the idea” Pre-service art educators’ perspective on integrating literacy across the curriculum 2010 report on a qualitative

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<sup>2</sup> A study of the effectiveness of ALLL was funded by the USDOE from 2003-2006. The study has continued through 2009.

study conducted collaboratively by an art educator and a literacy educator. It focused on pre-service art educators' perspective on integrating literacy in their teaching of art as they took required courses including literacy across the curriculum. Data included interviews, questionnaires, course assignments, and field notes from class sessions. An analysis identified three patterns related to participants' perspectives while taking the course: their conception of literacy expanded, they re-conceptualized familiar art education practices with a literacy-focused lens, and they considered new practices. Findings suggest that literacy courses are valuable for art educators, both pre and post service.

- Brain Power Studying Minds, and How to Teach Them, Benedict Carey *The New York Times* December 21 2009 reports that for much of the last century, educators and many scientists believed that children could not learn all before the age of five, that their brains simply were not ready. Recent research has turned that assumption on its head – that and a host of other conventional wisdom about reading, language and self-control in class. The findings, mostly from a branch of research called cognitive neuroscience, are helping to clarify how brains are best able to grasp fundamental concepts.
- Teaching is an ancient craft, and yet we really have no idea how it affected the developing brain,” said Kurt Fischer, director of the Mind, Brain and Education program at Harvard “Well this is beginning to change, and for the first time we are seeing the fields of brain science and education work together.” This relationship is new and still awkward experts say, and learning programs taught in U.S. schools that have a successful track record. If these and similar efforts find traction in schools, experts say, they could transform schools from the bottom up—thus giving the ancient craft a modern compass.

- In the study “Instruction in Visual Art: Can It Help Children Learn to Read?” published by The Journal of Aesthetic Education (Burger, K., Winner, E., Fall 2000, 34 (3-4):277-29)3, researchers found that there was a positive relationship between improved literacy skills and a visual arts-based form of reading instruction. The research involved two Meta Analysis reviews of 9 and 4 studies involving a total pupil population of almost 800 pupils.

In particular, an arts-based approach to learning has also been shown to attract students who have been alienated from other opportunities for success in school, especially at-risk or failing students who are revived by immersion in arts programs which has particular importance for the Corrective Action and Restructuring schools targeted for services. Yet, an arts based curricular approach goes beyond the advantages of academic resuscitation, as was found in a study entitled *Learning In and Through The Arts: The Question of Transfer*, conducted by researchers at the Center for Arts Education Research, Teachers College, Columbia University:

*In essence, our combined qualitative and quantitative data suggest a picture of thinking in the arts wherein a set of cognitive competencies, such as: elaborative and creative thinking, fluency, originality, focused perception, and imagination, group to form constellations in pedagogical contexts which demand the ability to take multiple perspectives, layer relationships, and construct and express meaning in unified forms of representation. These higher order competencies are accompanied by an array of dispositions such as: risk taking, task persistence, ownership of learning, and perceptions of accomplishment in school subjects such as reading and mathematics.” (Burton, Horowitz, Abeles 252-3)*

Finally, the data from our own prior and current AEMDD projects shows the value of the arts integration instructional methodology on more than 20,000 pupils under a scientific evaluation design. For example, in the vocabulary pre-test the LeAp group started more than half an ECLAS level lower than the control group, but by the post-test the LeAp group's test scores were higher than the control group. Thus, the LeAp students not only made up the deficit, but they surpassed the control group in the post-test given in the spring. In almost every category of the ECLAS, the LeAp students' gains were higher than the control group.

The main findings were highly supportive of the effectiveness of the LeAp program in promoting literacy gains at grades kindergarten through two. At the kindergarten level, the statistical analysis revealed that children participating in the LeAp program achieved literacy gains on **85%** more skills compared to children in the control. At the first grade level, LEAP children evidenced significantly greater gains in literacy in **75%** of the literacy skills assessed. Finally, at grade two, LEAP gains exceeded Control group gains on **73%** of the literacy skills targeted by the program. The statistical significance of these differences occurring by chance is far less than one in one thousand.

*Arts Learning Leads to Literacy for Grades 3-5 (ALLL 3-5)* – In 2008, LeAp received a four year \$1 million Federal Grant to expand the strategies used in its nationally-recognized *Active Learning Leads to Literacy (ALLL) K-2* program to grades 3, 4, and 5. LeAp launched *Arts Learning Leads to Literacy (ALLL 3-5)* in the 2008-2009 school year. The *ALLL 3-5* program is working with ten elementary schools in New York City to enhance the learning of English language arts and visual and theater arts through hands-on, arts-based teaching strategies. The evaluation results for 2008-2009 show remarkable gains in student achievement, especially among students who were held over from the previous year. In the 4<sup>th</sup> grade the students in the

program significantly outperformed the controls in their book level gains. On average the intervention students gained three more book levels than the control students. It is also significant to note that approximately one third of the population in this study did not come from English-dominant households.

**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.**

Our LEA collaborator, The New York City Department of Education, is undergoing sweeping systemic reform to ensure that all students meet or exceed the rigorous content area standards established by the New York State Education Department. A number of national reviews of state standards consistently rank the standards adopted by New York State as among the best in the entire country. Current systemic reforms, at the New York City Department of Education include the adoption of federally approved core curricula in English language arts and mathematics for all low-performing schools; assignment of only State certified teachers to low-performing schools; and collection of data that can be compared to similar schools using valid and reliable assessment instruments.

The New York City Department of Education is also supporting the use of best practices (e.g., smaller learning communities, wide use of manipulatives, etc.) and provides a fertile environment for the proposed project. The school system is focused on improving student achievement outcomes and welcomes and supports projects that have a high potential for success, such as the proposed initiative.

The PROJECT is a cohesive model of integrated arts education program that will be developed based on a prior proven-effective program conducted by LeAp involving integrated arts and

English language arts skills and arts skills involving grades K – 2 pupils and a currently funded project that is working in grades 3 – 5. The prior project conducted over more than five years shows statistically significant greater English language arts and arts skills among more than 20,000 intervention students when compared to randomly selected control group youngsters. The requested support will allow for the development of a new program using similar techniques but serving grades 6 – 8 in the area of English language arts and visual and theater arts .

The project is responsive to the Absolute, Competitive Preference Priorities, and Invitational Priorities as shown below:

- Absolute Priority: the PROJECT will enhance, expand, document, evaluate and disseminate information about the Arts-Based Learning Leads to Literacy Program’s arts integration model in grades 6 – 8.
- Competitive Preference Priority: the Project will employ a scientifically-based evaluation model that includes intervention and control groups that are randomly determined at both the school level and the trainee level (and the students of the trainees)
- Invitational Priority 1: The PROJECT does not target mathematics.
- Invitational Priority 2: The PROJECT is designed to enable at-risk students attending Corrective Action and Restructuring schools) achieve proficiency and advance proficiency in reading.
- Invitational Priority 3: The PROJECT only targets students in Corrective Action or Restructuring schools as defined under Title 1 (ESEA of 1965)
- Invitational Priority 4; The PROJECT does not target rural schools but they will be able to receive program materials and training videos from LeAp web site.

- Invitational Priority 5: The PROJECT includes a detailed and multi faceted plan (involving electronic and print formats) for materials/products development including a plan for vetting items prior to dissemination.

The overarching goals of the PROJECT are to improve standards-based English language arts and arts skills acquisition by pupils in grades –6 – 8, who are at risk of educational failure. We aim to have target pupils display quantifiably higher English language arts and art achievement outcomes, at statistically significant higher levels than control group pupils. Supporting goals include: development of integrated visual arts best practices instructional methodologies and materials; staff development component; developing a Grades 6 - 8 Arts Assessment Framework to assess arts skills achievement; and disseminating information and assisting replication sites.

The high quality project design is summarized in the chart below.

	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Total, if applicable</b>
<b>Schools</b>	10 First Year	9 – Second Year 1 First Year	8 Third Year 1 Second Year 1 First Year	8 Fourth Year 1 Third Year 1 Second Year	12 schools assuming attrition of one site in years 02 and 03.
Intervention Trainees/Classes	40 First Year	32 Second Year 8 First Year	26 Third Year 8 Second Year 6 First Year	21 Fourth Year 8 Third Year 6 Second Year 5 First Year	59 over 4 years assuming 20% attrition annually
Intervention Student	1200	1200	1200	1200	4800 target
Number of LEAP Artist-educators	10	10	10	10	
Hours of Training Provided to LEAP Artists/per annum plus mentoring	35	35	35	35	
Hours per Year for Teacher Professional	15.75	15.75	15.75	15.75	

Development 7 days X 2.25 hrs.					
Hours of in-classroom modeling professional development	40	40	40	40	

The PROJECT will serve 10 randomly selected schools. Forty randomly selected trainees (teachers) and their classes will receive intervention services each year of the initiative. The control populations will include two groups; there will be 40 randomly selected control teachers with one of their classes, 4 at each target site, and 10 matched pairs of data from 10 control schools that do not participate in the program.

Because students don't stay together over 3 years some students will be served only one year of the grant, some will be served 2 years of the grant and some students will be served 3 years of the grant. This will afford us many opportunities to see the impact of the program over time.

Presented below are the measurable objectives for the proposed initiative:

***OBJECTIVE # 1 – PUPIL ACHIEVEMENT***

When: During each of the four years of the project starting in September 2010.

Who: 1,200 randomly selected and assigned target 6 – 8 grade pupils at randomly selected schools beginning in September 2010 and 1,200 pupils in September 2011 – 14 for a total target population of 4,800 and a similarly sized randomly selected and assigned control population at the same schools for each year.

What: Intervention pupils will show statistically significant higher levels of proficiency and advanced proficiency achievement in standards-based English language arts and visual and theater arts achievement levels when compared to random control group pupils on a per annum basis according to the following annual performance benchmarks:

- 2011 – 4% higher proficiency and 2% higher advanced proficiency
- 2012 - 8% higher proficiency and 4% higher advanced proficiency
- 2013 – 12% higher proficiency and 6% higher advanced proficiency
- 2014 – 15% higher proficiency and 8% higher advanced proficiency

Note: arts skills will be measured in years 3 and 4 after the development of the assessment instrument

How: Teachers (trainees) and their enrolled students will be randomly assigned to treatment group or control groups

Treatment pupils will receive the 20-week, five hours per week intervention

How Measured: Post program scores on the New York State English language arts, which is a valid and reliable instrument, and on Grades 6 – 8 Arts Assessment Framework related to the visual and theater arts standards

t-test data analysis comparing post program test scores or target and control pupils

## ***OBJECTIVE # 2 – STAFF DEVELOPMENT***

When: During each of the four years of the project starting in September 2010

Who: 40 - 6<sup>th</sup> to 8<sup>th</sup> grade teachers beginning in September 2010 and adding, through 20% attrition of trainees, 5 – 8 new teachers each year for a total of 59 teachers over 4 years and a similar size random control population of classroom teachers.

What: Intervention teachers will provide arts-based instruction (initially with and sometimes without LeAp in-classroom Artist Educators) that will allow their pupils to show statistically significant higher levels of proficiency and advanced proficiency achievement in English language arts and in arts achievement levels when compared to control group pupils on a per annum basis

How: Treatment class/school teachers will receive 17.5 hours of professional development in workshops and 40 hours through classroom modeling. The training will be grade specific, sequential and provide wide opportunities for feedback from trainees.

How Measured: Their pupil's post program scores on the New York State English language arts, which is a valid and reliable instrument, and on Grades 6 – 8 Arts Assessment Framework related to the arts standards

t-test data analysis; observation and rating (including self-assessment) of teacher practices

Learning through an Expanded Arts Program, (LeAp) the applicant, is a non-profit organization committed to improving the quality of urban public school education through an arts-based approach to learning. LeAp's programs enable students, particularly those from disadvantaged or impoverished communities, to experience modern alternative teaching techniques. LeAp's active

arts-based pedagogy empowers students to reach their full potential by incorporating auditory, tactile, visual, and interactive methods so that no matter how children learn, they become successful learners.

LeAp was founded in 1977 in four schools in Manhattan. Today LeAp works annually with 8,500 teachers and 200,000 students in about 300 schools, serving every Community School District in New York City, as well as Charter schools. LeAp has been a pioneer in the New York City school system, creatively using the arts to enhance all aspects of the curriculum. In addition, LeAp works with museums and cultural institutions in the greater metropolitan area; conducts after-school, weekend, and summer programs for parents and children; presents at local, regional and national conferences; and develops and produces innovative, experience-based educational curricula.

LeAp has received significant accolades for the success of its active arts-based approach to teaching. LeAp was one of only 57 cultural organizations statewide to receive one of the original Empire State Partnership grant from the NY State Council on the Arts for its exemplary model of arts-based teaching and learning. On several occasions the USDOE has asked LeAp to present workshops at conferences on both program design and evaluation. LeAp has an annual operating budget in excess of \$4,500,000, a full time staff of 17, and a consultant staff of about 250. LeAp has provided services under a variety of federal grants including 21<sup>st</sup> Century Community Learning Centers, former ESEA Title VII Bilingual Program, ESEA Titles I, IDEA, AEMDD and PDAEP. .

The applicant has a long history of effective and wide dissemination of useful program products. Listed below are examples of few past dissemination efforts that indicate the ability to reach significant audiences.

- 250 lesson plans are available on the LeAp web-site

- 150 ideas for innovative arts programs
- 20 training videos on visual and theater arts including
  - Basic Bookmaking
  - LEAP STAR Writing Program: Lively Grammar to Complete Essays through drama
  - Photography
  - Playwriting/Play Production
  - Puppet Making to Increase Literacy
  - Storytelling
  - Textile Printing and Visual Literacy
  - Watercolors
  - Writing through Mime
- Quarterly newsletter distributed to 2000 individuals and schools quarterly;
- 22 books written by staff (such as Understanding History Through Art done with the Metropolitan Museum of Art, Drama: Social Voice of History, Global Understanding/Cultural Literacy (complete sections on the visual arts and music of 12 cultures around the world, etc.)
- Presented at numerous conferences, including several Parents and Teachers Reading Conference, PACE Spring Conferences, Center for Arts Education Conference, 3<sup>rd</sup> annual Reading the World Conference in San Francisco, Wisconsin Alliance for the Arts Fall Conference, keynote address, Alliance for the Arts Conference in Buffalo, the Face to Face 2001-2003 NYC Arts in Education Roundtable Conference, and the 6<sup>th</sup> Annual Childcare Staff Development Conference for early childhood where LeAp spoke about creating a sustainable arts in education program, and how to seek and secure collaborative funding for the arts; and ASCD Conference – Integrated Arts and Literacy

The chart below details examples of skill sets and content (ELA and visual and theater arts) that will be part of the proposed cohesive and comprehensive professional development plan.

<b>Activity- Book Arts</b>	<b>Visual Arts Skills</b>	<b>English Language Arts Skills</b>
<p><b>6th Grade</b> Creating a hardbound fold-out accordion book with print illustrations</p>	<p>Introduction of prints created by a variety of famous artists over time: Rembrandt, Durer, Picasso, Hiroshige, Goya, Hokusai, Warhol, Lichtenstein, Lautrec, Cassot, Homer, Whistler, Escher, Daumier, Rauschenberg, Matisse. Students are introduced to basic concepts of foreground and background, perspective, proportion, negative and positive space and creating line drawings and texture referring to the works of art as examples of all of the concepts taught. Students will storyboard books and then create one design for all pages for their books. They will experiment with various texts and layouts and then create folios including all text and print illustrations. The course will end with book binding.</p>	<p>Vocabulary development, grammatical construction and tense agreements, note taking, skimming, implied meaning, writing development, writing expression (writing in a particular voice), storyboarding</p>
<p><b>7th Grade</b> Creating free standing 3 dimensional transparent sculpture books with hardbound covers</p>	<p>Students will be introduced to sculpture and will look at the work of sculptors from ancient China, India, Egypt, Greece and Rome to modern sculptors such as Picasso, Calder, Tingley, Moore, Arp, Botero, Cornell, Dubuffet, Chamberlain, Noguchi. Students are introduced to basic concepts of 3-dimensional art as they study the above listed artists' art works including materials, techniques, concepts of space, impact of technology on sculpture, and the two techniques of creating by removing material (stone sculpture) and creating by the addition of material (lost wax casting, paper sculpture, found object sculpture, etc. Students will experiment with various techniques and materials and then create a sculptural book comprised of sculpted clear acetate with drawn and/or printed color illustrations and written texts. Students will experiment with the</p>	<p>Vocabulary development, grammatical construction and tense agreements, note taking, skimming, implied meaning, writing development, writing expression (writing in a particular voice)</p>

	<p>concepts of transparency on various texts and layouts and then create folios including all text and print illustrations. The various parts of the sculpture books will then be assemble and bound so that they can free stand a sculpture.</p>	
<p><b>8<sup>th</sup> Grade</b> Creating a hard bound book with pen and ink illustrations in a genre to be determined by each teacher.</p>	<p>Students will be introduced to line drawing and will look at Japanese and Chinese scrolls, the drawing of Michelangelo, da Vinci, Hogarth, Daumier, Degas, Lautrec, Escher, and the book illustrations of Cruikshank, Calder, Picasso, and Matisse. Students will be introduced to basic techniques of pen and ink and will then create storyboards and develop the illustrations for each page of their book. Students will work in pencil with both illustrations and text at the same time, i.e. as they add detail to illustrations they will add details to text and vice versa. Students will also work with the concept text and illustration on the same page. When texts are fully revised the words will be printed on pages and the final pen and ink illustrations added. The books will then be assemble and bound with hard covers.</p>	<p>Vocabulary development, grammatical construction and tense agreements, note taking, skimming, implied meaning, writing development, writing expression (writing in a particular voice, style or genre), storyboarding of entire book, editing of text including style, grammar, spelling, selection of appropriate vocabulary, turn of phrase, establishment of mood and setting and character if fiction, autobiography, biography, realistic fiction, etc.</p>
<p><b>Activity- Play writing/ Play production</b></p>	<p><b>Theater Arts Skills</b></p>	<p><b>English Language Arts Skills</b></p>
<p><b>6<sup>th</sup> Grade</b> Writing and performing before a small audience short plays students have adapted from a short story or novella that they have read.</p>	<p>Students are introduced to improv, how to use their voice and body to establish character, how to memorize lines and stay in character, basic stage directions and how to project their voices.</p>	<p>Vocabulary development, story boarding, analyzing the parts of a play, understand the importance of conflict in a successful play, character analysis, mood and setting; writing plot summary and dialogue and scenes or complete plays depending on the skill level of the students.</p>
<p><b>7<sup>th</sup> Grade</b> Writing and performing a play based on a theme to be selected by</p>	<p>Students work with improv, and how to use their voice and body to establish character. Use a variety of vocal skills, including volume, pitch, articulation, rhythm and tempo Students develop</p>	<p>Vocabulary development, story boarding, analyzing the parts of a play, understand the importance of conflict in a successful play, character</p>

<p>each teacher</p>	<p>techniques to easily memorize lines, how to improvise if they forget a line, how to always stay in character, stage directions, how to project their voices. Students will develop an understanding of a character's relationship to the setting and environment of the performance or play.</p> <p>Students will also learn all the parts and jobs that go into performing a play from props and stage manager to director, actors and audience and use detailed vocabulary related to stage directions.</p>	<p>analysis, mood and setting; writing plot summary and dialogue and scenes and complete one act. The plays will include the dialogue with full stage directions and instructions for props, setting, etc.</p>
<p><b>8<sup>th</sup> Grade</b> Write and perform a one act play based on a piece of literature in a particular genre comedy, tragedy, etc.</p>	<p>Students work with improv, and how to use their voice and body to establish character. Use a variety of vocal skills, including volume, pitch, articulation, rhythm, tempo. as well as use the voice to express choices of character voice, emotional quality and intention.</p> <p>Students develop techniques to easily memorize lines, how to improvise if they forget a line, how to always stay in character, stage directions, how to project their voices. Students will develop an understanding of a character's relationship to the setting and environment of the performance or play.</p> <p>Students will also learn all the parts and jobs that go into performing a play from props and stage manager to director, actors and audience and use detailed vocabulary related to stage directions.</p>	<p>Vocabulary development, story boarding, analyzing the parts of a play, understand the importance of conflict in a successful play, character analysis, mood and setting; write plot summary and dialogue and scenes and complete one act. Creating a play based on a book, real event, biography or short story that will include dialogue with full stage directions and instructions for props, setting, etc.</p> <p>Students will learn how to use research to inform the creation of characters and the choices characters make as well as the vocabulary they will need to discuss dramatic character as related to style and genre and include appropriate vocabulary in their written plays.</p>

Presented below are a number of lesson descriptions that detail the nature of the new instructional services to be provided to target youth: Students read a descriptive paragraph from a famous author such as Chekov or Dickens and then have to create an illustration for the

descriptive paragraph. This short activity builds both reading for detail skills and vocabulary. In another short lesson students use improv to demonstrate their understanding of parts of speech while increasing their vocabulary.

The defined 35 hour training to be provided to LeAp staff is detailed below:

- English language arts skill sets necessary for achievement of proficiency standards;
- Review of professional literature in areas such as brain development, learning theory, mathematics instruction, and visual arts-based English language arts instruction;
- Working with pupils showing only Level 1 skills (on a scale of 1 – 4);
- Working in a Corrective Action or Restructuring school;
- arts-based English language arts instruction that addresses the needs and abilities of grades 6 - 8 low income pupils at risk of educational failure
- Sharing of curriculum ideas and discussion of integration of active arts activities with each English language arts skill set;
- Initial curriculum strategies reviewed;
- On-going assessment of all instructional practices.
- Review video tapes of providers working with students to assess effectiveness of lessons and student learning;
- Measuring success;
- Sharing of most effective lessons and strategies;
- Analysis of successful practices; and
- Review of standards-bearing pupil works.

**(c) The extent to which the proposed project is designed to build capacity and yield results that will extend beyond the period of support.**

The PROJECT will build capacity in the following ways:

- professional development services will include a train-the-trainer component under which trainees will evolve into trainers in years 3 and 4 for trainees with 2 or more years of involvement;
- distribution of lesson plans in print and electronic formats that will promote increased use of proven best practices involving integrated arts education;
- distribution of program video tapes will inform the wider educational community about the scientific research being conducted; and
- reports at professional conferences including the annual US DOE conference, ASCD, and others.

LeAp has a past history of raising private funds to continue activities initiated under AEMDD grants; to augment our former K – 2 federal grant LeAp received a two year grant from the Educational Foundation of America in the amount of \$90,000 as well as smaller grants from The Barker Welfare Foundation, the Colgate – Palmolive Company Foundation, the JP Morgan Chase Foundation, and the Wellspring Foundation;

The following list shows the activities that will ensure an impact beyond the federal funding period:

- video documentation of training sessions and in-classroom modeling;
- regular process evaluation data reporting;

- electronic lesson plan data base on LeAp web-site;
- sharing information through OER and other electronic portals;
- regular reports at professional conferences; and
- evaluation tests data posted to LeAp web-site; and
- open house and inter-visitations.

#### **4. Quality of Project Personnel**

LeAp has a PLAN is to conduct its business in a non-discriminatory manner that respects diversity. The PLAN involves every aspect of our operations, including but not limited to:

- staff recruitment
- staff selection
- staff promotion
- staff salary
- staff termination or layoff
- staff training

We will not discriminate on the basis of race, creed, gender, color, age, sexual orientation, national origin, disability, marital status, or religion. The purpose of the PLAN is to ensure a diverse workforce and equal employment opportunities for all employees.

Our organization pledges to strictly comply will all applicable Federal, State, and local laws pertaining to the subject of discrimination on any ground, as they may now read, or as they may hereafter be amended.

This PLAN will be provided to all employees upon their commencement of work. The implementation of the PLAN will be supervised by the Executive Director (ED) . The ED will maintain an open door policy regarding the PLAN and will meet with all interested parties with 72 hours of such a meeting request. The ED will issue a response to inquiries within 5

business days. The response of the ED may be appealed to the Board of Directors, who will adhere to a similar time frame for their deliberations.

LeAp pledges to provide equal opportunity in employment to all qualified persons, to prohibit discrimination in employment because of race, creed, gender, color, age, sexual orientation, national origin, disability, marital status, or religion and to promote the full realization of equal employment opportunity through an affirmative continuing program of compliance monitoring. LeAp actively seeks out minority employees and place notices of jobs in papers and at sites readily available to and used by minorities.

Presented below is an overview of the qualifications of program staff.

See the Appendix for resumes.

The PROJECT will employ a 25% Project Supervisor who will oversee project design implementation. A full-time project coordinator will also be employed

Ila Lane Gross (Project Supervisor) is the LeAp Executive Director. She will supervise the program design and program implementation. Ms. Gross has been overseeing LeAp programs for 35 years, and has her M.Ed. from Teacher's College at Columbia University. Ms. Gross oversaw the development and implementation of the Grades K - 2 AEMDD Project and the Grades 3 – 5 AEMDD over the past seven years which serves as the models for the proposed initiative. Ms. Gross has presented at more than 10 national conferences over the past seven years on the topic of arts integration into English language arts instruction. Ms. Gross has also had more than 10 years of experience working with schools designated for corrective action or re-structuring or similar classifications under New York State regulation. Please see appended resume for details about experience and training.

The PROJECT will employ a full-time program coordinator who will be selected based on the following qualifications: advanced degree in education; 5 years of arts teaching experience in the middle grades; 3 years of administrative and/or staff development experience; familiarity with gold standard research protocols; familiarity with the professional literature in arts education, systemic school reform, integration of arts education into core content instruction; assessment; outstanding writing/oral communication/technology skills.

LeAp will employ high quality trainers and mentors who have received extensive training and have experience in arts-based literacy integration. Please see sample resumes in the appendix

The chart below delineates staff responsibilities.

<b>Employee</b>	<b>Responsibilities</b>	<b>Reports To</b>
Project Supervisor	Ensure integrity of program design, faithful program implementation and coordination with other programming	Principal of applicant charter school
Project Coordinator	Oversees the day to day operation of the program	Project Supervisor
Artist Mentors	Mentor trainers	Project Supervisor
Project Trainers	Provide professional development	Project Supervisor

An Advisory Committee will oversee the evaluation process, advise on methodology, review preliminary results, help disseminate the results, and connect LeAp with the education policy world.

The committee will be established upon funding. A Materials Vetting Committee will also be established; its members will be drawn from trainees and other appropriate personnel.

Please see appendix for resumes.

**(5) Quality of the Management Plan**

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

The PROJECT will be effectively operated under a management plan known as the Value Disciplines' Organizational Model as described in the February 1998 Harvard Business Review. Listed below are elements of the Value Disciplines' Organizational Model management plan that will promote excellence in the delivery of program services.

- There is an acute focus on efficiency of effort and coordination.
- Our focal points are defined; they increased opportunity and participation in professional development and high achievement by pupils of project trainees
- Improvement processes are routine and involve the following elements:
  - Prioritize the improvement effort
  - Understand the process and problem
  - Analyze the problem
  - Brainstorm the problem
  - Generate improvement tasks
  - Implement
  - Evaluate
  - Refine implementation
- Technology systems support program goals.
- Lines of communication are well-defined and established

The commitment of the New York City Department of Education is strong. The Department's Institutional Research Board (IRB) has already approved a similar research twice; once for grades K – 2 and once for grades 3 – 5. The Department will facilitate the study through releasing staff for professional development and providing intervention and control assessment data at all necessary data points..

LeAp, the applicant, is a large (\$4,500,000 annual operating budget) arts-based agency that will marshal its considerable resources in support of the study. A full-time staff of 12 persons (most with advanced degrees and long tenure in integrated arts-based instruction) will provide the leadership, content expertise, methodological demonstrations, accounting/fiscal, and administrative/clerical support necessary to ensure a timely and even program implementation. New York City school and LeAp facilities, equipment, supplies, furnishings, and related support will be provided at no cost to the federal government. LeAp's large collection of proven-effective lesson plans, resource materials, published books and monographs, and other materials will also be valuable to project participants.

Project timeline and milestones are shown below.

<b>Service/Activity</b>	<b>Dates</b>	<b>Milestone or Achievement</b>
Randomly select target and control classes	September 2010	Identification of target and control classes
Program Orientation	September 2010	Orientation attended by 95% of staff involved
Project Orientation	October 2010	Staff and parents understand the program goals
Professional Development	October 2010	School staff and LEAP artists begin training
Establish Advisory and Materials Vetting Committees	October 2010	Committees established
Program Documentation	On-going	Production of videos
Collect formative data	On-going	Modify program services as data is analyzed
Continue development of arts assessment framework	October 2010	Produce assessment
Materials Vetting Committee Calls for Materials Development	December 2010	Guidelines for materials distribution issued
Mid-year program review	February 2011	Modify program services as needed

Collect English language arts and arts test data	May 2011	Collect all data
Advisory Committee meeting	May 2011	Agenda and attendance record
First year evaluation report	August 2011	Issue report
Materials Vetting Committee List of Approved Materials	August 2011	Materials are distributed
Repeat cycle	2011 – 2014 school years	Continue program services

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

The chart below displays staff time commitments and a summary of qualifications.

<b>Title</b>	<b>% Time Commitment</b>	<b>Training</b>	<b>Experience</b>
Program Supervisor	25%	Advanced degree in education	Executive Director of LeAp for 35 plus years
Project Coordinator	100%	BA in Education	4 years of experience in arts programming
2 Artist Mentors	Per diem	MA in visual arts or theater arts	10+ years in arts instruction in their field
LEAP teaching artists	Per diem over 20 weeks	Arts and educational skills	3 years of experience in integrated arts education and artistic skills

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

Extensive process data will be collected in a timely fashion. A major purpose of the on-going process evaluation will be to permit modifications of project activities as the need for them is identified.

Formative evaluation activities included in the evaluation plan will ensure that:

- steady progress is maintained toward the attainment of project objectives/goals
- activities are meeting the stated goals/objectives, which have been stated in quantifiable terms
- the impact of the project on the target populations is measured
- funds are used in a cost-effective and timely manner

Formative data will include but not be limited to: real time counts and observation data as described above, and self reports from participants, information from focus groups (involving participants in trainings ), locally developed client satisfaction surveys, materials development counts, and material reviews/ratings.

Formative assessment protocols will include, but not be limited to: data collection, analysis, and interpretation; observations; program products analysis; trend analysis; and Likert-scaled assessments (e.g. ratings of professional development). A key component of the formative assessment protocols involves the extensive use of video documentation. Trainers and trainees will use the videos for self-assessment and as a motivating factor to improve their skills.

Evaluators will meet on a regular basis with the project supervisor and school personnel to elicit in-process program strengths and weaknesses and address needed refinements. Formative assessment data will be used to: pace professional development; enhance professional development content, improve participant satisfaction levels; and support program modifications, if necessary. The formative assessment will form a feedback loop that provides guidance for future programming based on a constant monitoring of past services/activities. The past

experience of the evaluation personnel will support program personnel as the PROJECT progresses on an on-going basis.

## **(6) Quality of the Project Evaluation**

### **a. The extent to which the methods of evaluation include the use of objective performance measures ...**

The comprehensive evaluation of the PROJECT will be conducted by an independent evaluation agency, SPEZ (Superior Proposals for the Education Zone), Co., Inc. SPEZ, Co., Inc. is an established evaluation agency with more than 9 years experience in conducting in-depth assessments of a variety of U.S. Department of Education initiatives, including but not limited to: Voluntary Public School Choice Program; Teaching American History Project; Schools; Smaller Learning Communities Program; Comprehensive School Reform Demonstration Program; Safe and Drug-Free Schools Character Education Program; Transition to Teaching Program. Many of the above-listed programs include elements that are similar to those proposed under the Foundations program, e.g. improved instruction, professional development. SPEZ, Co., Inc is also the evaluator of LeAp's current Grades 3 – 5 AEMDD grant and is therefore very familiar with the scope of the program. SPEZ, Co. staff includes program observers, data collection specialists, statisticians, and educators/program observers. Personnel display skills in areas such as data collection, data storage, data management, data interpretation, program observation, instrument development, assessment selection and administration, and report preparation. Clerical, data entry, and technology personnel, have extensive experience in their fields.

The PROJECT will be implemented in accordance with policy recommendations contained in a presentation entitled “Rigorous Evidence: The Key to Progress in Education”, presented by the Coalition for Evidence-Based Policy at a forum involving US DOE officials and other policy leaders, especially the focus on using the random assignment of schools and students to treatment and control groups, and then supporting the widespread use of proven effective practices.

**Hypothesis:** The experimental group will have significantly higher level of visual, theater and English language arts proficiency and advanced proficiency as compared to the control group. English language arts achievement will be measured by the NYS English language arts assessments in grade 6 – 8 beginning in year 01 and continuing to year 04; visual and theater arts skills will be measured using the to-be-developed Arts Frameworks in year 03 and 04.

**Population:** The population of this study will consist of 1,200 grades 6 – 8 students (per annum) in 10 New York City Corrective Action or Restructuring middle schools 4800 pupils will be served over 4 years.

**Population Selection:** There is a pool of 72 Corrective Action or Restructuring Middle Schools in New York City as defined under NCLB. Twenty-three Corrective Action or Restructuring schools volunteered to participate in the PROJECT following an electronic outreach to the defined pool. Ten target sites were randomly selected from the group of volunteer schools; two alternative sites were also selected (in anticipation of some future school attrition); the remaining schools in the volunteer pool constitute the control group of schools. The 10 middle-level intervention schools (which will randomly assign staff and their students to the project target and control groups) are located across the boroughs of the Bronx, Brooklyn, Queens, and Manhattan in New York City.

The schools will define a pool of eligible classes, i.e. those that serve grades 6 - 8, and have at least two classes per grade.

40 target and 40 control classes (and their teachers) will be randomly selected from the eligible class pool at each school. The 40 target teachers will receive the intervention.

**Sample Size:** The sample of this study will consist of 40 grade 6 – 8 classes randomly selected from the existing 6 – 8 classes in 10 schools, per annum. 59 teachers will be trained over the 4-year project period for between one and four years; we expect an attrition rate of 20% per annum.

Both the experimental and control group will continue their learning through the standardized site-adopted English language arts curriculum.

**What types of data will be collected:** Three sets of data will be collected, demographic (independent variable) and academic performance (dependent variable). Post program scores on the valid and reliable Grades 6 – 8 New York State English language arts assessment. Arts skills involve student abilities in creating, performing, and participating in the visual arts and theater arts (NYS standard 1); knowing and using visual arts materials and resources (S. 2); responding to and analyzing works of visual arts (S.3); and understanding the cultural dimensions and contributions of the visual arts (S.4). Standards-based visual arts and theater arts skills will be assessed on a post program basis involving target and control youth on a sample basis; skills will be measured using an Arts Assessment Framework based on Holistic Rubric For Standards-Based Assessment In The Arts developed Charles M. Dorn, Stanley S. Madeja and F. Robert Sabol's, *Assessing Expressive Learning* (2004). The demographics data include trainee-related and student information such as age, gender, ethnicity, grade level, number of schools each student has attended, whether or not the child has been held over, etc.

**When various types of data will be collected:** We will compare the English language arts and visual and theater arts academic performance of the experimental group with the control group in terms of proficiency and advanced proficiency levels at the end of intervention during each school year 2010-2014 for English language arts and 2012-14 for visual and theater arts

The charts below provide details concerning the evaluation of each objective.

<b>1. Pupil proficiency and advanced proficiency in English language arts and the arts</b>		
<i>Evaluation Question</i>	<i>Instrumentation</i>	<i>Analysis/Benchmarks</i>
To what extent do target students display statistically significant higher proficiency and advance proficiency levels in English language arts and visual and theater arts	post assessment of student English language arts and arts achievement on the NYS English language arts assessment and the project-developed Arts Assessment Framework	<p>Intervention pupils will show statistically significant higher levels of proficiency and advanced proficiency achievement in standards-based English language arts and visual and theater arts achievement levels when compared to random control group pupils on a per annum basis according to the following annual performance benchmarks:</p> <p>2011 – 4% higher proficiency and 2% higher advanced proficiency            2012 - 8% higher proficiency and 4% higher advanced proficiency            2013 – 12% higher proficiency and 6% higher advanced proficiency            2014 – 15% higher proficiency and 8% higher advanced proficiency</p> <p>t-test analysis of the difference between intervention and control pupil test scores</p> <p>Visual and theater arts assessments will commence in 2012 following the development of the Arts Assessment Framework, Grades 6 – 8.</p>

<b>2. Teachers' Knowledge of and Pedagogical Skills to Integrate Arts into the English language arts</b>		
<b><i>Evaluation Question</i></b>	<b><i>Instrumentation</i></b>	<b><i>Analysis/Benchmarks</i></b>
To what extent are the professional development activities increase the knowledge and pedagogical skills of teacher trainees?	participant database agendas of presentations observations review of lesson plans pre/post criterion-referenced assessment of teachers' knowledge of integration pedagogy	Content analysis of agendas  t-test analysis of data obtained from the locally developed pre/post assessments  pupil achievement levels indicated for Objective 1 above

**What methods will be used:** Using a statistical computer package, a T-test will be conducted to evaluate the differences between students' performance immediately after completion of intervention (during the month of May 2011), and May of the next three school years.

**What instruments will be developed and when these instruments will be developed:**

A classroom observation instruments will be designed to provide criteria about instructional practices in the classroom that serve as the basis for critical distinction in quality. The Arts Assessment Framework will be adapted from the Holistic Rubric for Standards-Based Assessment In The Arts, in Charles M. Dorn, Stanley S. Madeja & F. Robert Sabol's, *Assessing Expressive Learning, A Practical Guide for Teacher Directed Authentic Assessment in K-12 Arts Education (2004)*, as well as the prior work of the applicant on grades K – 5 Arts Assessment Frameworks. Visual and theater arts skills will be rated as a percentage of pupils who display the skill during classroom observations by trainers and evaluators.

**How data will be analyzed:** The first step in the data analysis will be data cleaning, testing for normality, and detecting of outliers.

The data analysis will be based upon a least-squares solution of a general linear model, with multiple predictors of each outcome variable repeated at each time period, (immediate annual - test, and longitudinal follow-up annual tests). A hierarchical multiple regression analysis will be conducted according to a three-stage model.

**When reports of results and outcomes will be available:** Data will be reported in a user-friendly manner that is easy to understand by all interested parties. In February of each year 2011 – 2013 interim reports will be presented. Yearly evaluation reports will be issued in August of 2011 - 2014.

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

Formative assessment protocols conducted on monthly will include, but not be limited to:

- counts of participants
- hours of professional development delivered
- data collection, analysis, and interpretation
- observations
- program products analysis
- counts of materials distributed
- counts of visitations
- counts of presentations and articles published
- and Likert-scaled assessments (e.g. ratings of professional development).

Evaluators will meet on a regular basis with the project supervisor and school personnel to elicit in-process program strengths and weaknesses and address needed refinements. Formative assessment data will be used to:

- adjust recruitment endeavors
- enhance professional development content
- improve participant satisfaction levels
- support program modifications, if necessary

In closing, the proposed project will yield scientifically based research data that will examine the impact of active arts-based instruction on English language, theater and visual arts skills achievement in grades 6 – 8 pupils in controlled settings. The project could point the way for the development of supplementary educational programming that supports and enhances pupil attainment of the mathematics and visual arts standards.