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NARRATIVE

With this application, Los Angeles Unified School District (LAUSD), in collaboration with Inner-City Arts, UCLA Graduate School of Education and Information Studies and Indiana University proposes to enhance, document and evaluate its model for core arts integration within public school classrooms. Having field-tested and demonstrated the effectiveness of the model within middle school grade levels, LAUSD and Inner-City Arts will enhance and test the model within four Los Angeles Unified Local District 4 (District 4) elementary schools. The Project thus represents an expansion of the *Core Arts Initiative*, implemented to promote arts learning as core instruction within high-need public elementary and middle schools.

Building from the success of the middle school implementation completed 2005-2008 with funding from the Dept of Education AEMMD Program, Phase II of the model's development will focus on Grade 2 through 6 students of low-performing schools enrolling high percentages of English learners. The goal is to foster sustained school-wide improvement in classroom instruction through professional development and related activities that bring the arts to the core of all learning school-wide. As such, the Project will operate to foster student achievement and prepare students for successful matriculation through the grade levels. Phase two will continue to document, evaluate, and disseminate all aspects of this unique research-based arts partnership model for continuing implementation within District 4, and possible replication on a national scale.

To improve capacity to reach student needs, particularly among the District's vast number of English learners, the Project will extend training for teachers to include a full year of continuous professional development supporting their growth as educators in the arts able to effectively engage strategies known to be highly effective among students. To this end, classroom teachers will collaborate with art instructors to develop and implement lesson plans that integrate standards-based learning in two disciplines, drama and animation, within other core subject areas, and serve as peer coaches for other teachers in their school. Anticipated outcomes include improved student performance in English Language Arts, core art skills, and motivation to learn. The model's engagement of a District/Schools Coordinator will assure effective implementation and bring ongoing assessment and refinement to the model's development. Rigorous evaluation conducted by highly-regarded researchers from the UCLA Graduate School of Education and Information Studies

and Indiana University will prepare the enhanced model for continuing dissemination within an additional eleven elementary schools and three middle schools, and contribute to the greater understanding of how study in the theatre arts and media arts (animation) uniquely contribute to language skill development, especially in at-risk populations.

(1) Need for project (15 points)

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

District Characteristics. Local District 4 is a sizeable sub-district of the vast Los Angeles Unified School System encompassing most of Los Angeles' urban center and comprising 71 Elementary and 7 Middle Schools. Of the District's many schools located in high-poverty areas, 15 elementary schools are among those that participate in Inner-City Arts offerings. District 4 enjoys a close arts partnership with Inner-City Arts; the partners have in recent years collaborated on a number of projects aimed at improving instructional practices in both elementary and middle schools. Educational needs among District 4 students are profound. Within schools that access Inner-City Arts for art services, 65% or more of enrollments reflect English Learners, primarily Latino. Children enter school with extremely low levels of English literacy and struggle to achieve.

Target Schools. The Project seeks to address learning needs among fifteen (15) elementary schools with a combined enrollment of 13,600 as well as the three (3) Middle Schools for which these schools serve as feeders. The Project seeks to expand, document and evaluate a whole-school reform effort within four (4) of these schools for continued dissemination within all schools beginning in the Project's fourth year. Through intensive professional development and a train-the-trainer coaching program coupled with arts-integrated instruction and standards-based assessments, the Project will place arts learning at the core of instruction, thereby improving student performances in English development and art skills while impacting outcomes across all subjects. Specifically, the Project will institute school-wide reform to instructional practices through services directed to full school populations of students and teaching faculty over a two-year cycle. Two target schools will complete the cycle in the first two Project years: Frank Del Olmo Elementary (School A) and Evelyn Gratts Elementary (School B). An additional target school, Esperanza Elementary (School C) as well as a fourth school to be identified in Year Two (School D) will begin the cycle Year Two, including the recruitment of teachers from these schools to the year-long Coach Training Program. (Total Students: 2,724; Total Teachers: 92) Peer Coach training and deployment together with arts

assessment and other materials developed through the Project and customized to school needs will assure the ongoing development of creative classroom environments and continued best practices for teaching English Learners.

Demographic research has shown that students are at risk of educational failure when they come from low-income families, have limited proficiency in English, speak English as a second language, have low academic skills, have negative self-perceptions, and have low self-esteem. These factors can be used as early as elementary school to identify that a student will dropout. The schools targeted for this Project enroll student populations that fit this profile in increasingly larger proportions. Tables 1.1 through 1.3 below provide specific data on 3 of the 15 schools to be served by the Project, reflective of the demographics and performance levels that exist within all fifteen. Factors include school-wide poverty, majority percentages of English Learners (66% on average) and low achievement among learners, indicating the need for the arts-infused teaching practices.

Table 1.1 Student Characteristics

2008/09					
School	Enrollment	% of Students in the Free-and-Reduced Lunch	English Learners	Latino	Title 1 Population
Del Olmo (School A)	987	School-Wide	563 (57%)	87%	School-wide
Gratts (School B)	835	School-Wide	593 (71%)	95%	School-Wide
Esperanza (School C)	902	School-Wide	677 (75%)	95%	School-Wide
Total	2724		1833 (68%)		
15 Project Elementary Schools	13,600		8976 (66%)	67%	

Targeted Schools are among lowest performing in the state. The State of California Department of Education has identified the three Project schools to receive intensive service in the Project's initial years as among the lowest-performing in the State (Table 1.5). Rankings remain low when compared with similar schools.

Table 1.2 API Rank

This table displays the school's statewide and similar schools API ranks. A statewide rank of 1 means that the school has an API score in the lowest 10% of all schools in the state, 4 reflects a score in the lowest 40%, etc.

	Del Olmo	Gratts	Esperanza	Average API Among Projects 15 Elementary Schools	
Statewide API Rank	4	1	1	2	
Similar Schools API Rank	8	1	2	3	Statewide API Target is 800
API Score	741	655	670	690	

Student Academic Performance. The percentage of students within these schools achieving at a Proficient level in English Language Arts (meeting or exceeding the state standards) falls far below the norm within LAUSD and within the State of California. Within Gratts and Esperanza, for example, less than 25% of students achieve at a Proficient level as compared to 38% of students in the District and 50% of students across the State. Among English Learners, the lag is even more pronounced. A mere 9% of English Learners at Gratts and 13% at Esperanza have proficient skill in English Language Arts. (Table 1.3) Achievement testing indicates that these English Learners perform far below their more English-proficient peers in all subject areas, and are highest at risk to educational failure due to inadequate progress in cultivating English reading and writing skills. With on average two-thirds of enrollments within Project schools constituting English Learners, the need to improve the capacity of these learners to achieve is evident, and key to turning around these low performing schools.

Table 1.3 CST 2009 - Results School to State Comparison

Percent of students achieving at the Proficient level (meeting or exceeding the state standards)

English Language Arts	School: All Students	School: English Learners	District	State
	2008-09	2008-09	2008-09	2008-09
Del Olmo	37%	20%	38%	50%
Gratts	23%	9%		
Esperanza	21%	13%		

Table 1.4 CST 2009 - Results By Grade Level

Percent of students achieving at the Proficient level (meeting or exceeding the state standards)

English Language Arts	% of Students Scoring Proficient (350+)			Mean CST Score
	Grade 3	Grade 4	Grade 5	Grade 5
State of CA	44%	61%	54%	356
Los Angeles Unified	34%	52%	43%	341
Del Olmo	26.1%	45.8%	36.1%	331
Gratts	12.2%	33.3%	33.1%	326
Esperanza	17.9%	28.1%	18.8%	307
<i>Average in Project's 15 Target Elementary Schools</i>	18.7%	35.7%	29.3%	321

English Language Levels. Results of California Standards Testing in English-Language Arts are reported in terms of performance levels. Each student receives a score for performance on the test, which falls within one of five levels: Advanced, Proficient (350-400), Basic (300-349),

Below Basic (275-299), or Far Below Basic (below 275). These test results reveal that, on average, less than thirty percent (30%) of Grade 5 students within Project schools classify in the Proficient level. With an average mean score of 321, these students perform at the lower end of a Basic Level on the scale. Within some schools, as with Esperanza, the mean score for the class is only a few digits above 300, or the mean score is below the threshold of 300 and thus categorized “Below Basic.” (Table 1.4) The students of these Grade 5 classes are at high risk of matriculating to middle school without sufficient skill to achieve in the challenging middle school environment.

This low performance is a constant throughout the elementary grades in all Project schools. Within the typical Grade 3 class only 12 - 25% of students attempt learning with an acceptable level of English language skill. Where Grade 4 scores generally show moderate improvement, with students advancing toward proficiency, by Grade 5 performances weaken with, on average, 70% of students still not reaching the Proficient level in English Language Arts. (Table 1.4)

Implications on Middle School Performances. Among the students of the Project’s target schools, a trajectory of weak performance is shown to continue in Middle School. For example, 2009 standardized testing at Berendo Middle School, among the three middle schools for which Project elementary schools serve as feeders, only 15-19% of Grade 6, 7 and 8 students attain a Proficient level in Language Arts, with 30% performing at only a Basic level. The majority of students -- 52% of Grade 6 and 54% of Grade 8 -- perform at the “Below Basic” and “Far Below Basic” level. Evidence of low performance outcomes that are rooted at Elementary Grade 3 have, in fact, provided the impetus for expansion of the proposed AEMDD model, which was initially tested in the Middle School level and as is more fully described in below sections of this narrative.

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

Need for Professional Development. The elementary schools targeted by the Project were selected due to the high need among students for arts-enriched learning and due to the tremendous need for professional development services. As shown at Table 1.5, on average 42% of teachers in Project schools and as many as 96% have five or fewer years of teaching experience. Teaching staff in these low-performing schools lack experience in providing classroom instruction that engages best practices for English Learners. In 2007 and 2008, Inner-City Arts together with evaluators of the

AIM Project collected surveys and conducted informal interviews with Grade 4 and 5 teachers of schools taking part in Inner-City Arts learning sessions in order to determine needs within schools following close of the middle school AIM project. The data collected, together with information gained over the course of providing In-Session professional development activities at Inner-City Arts, indicates that a majority of teachers acknowledge awareness of arts learning as a best practice for reaching English learners, particularly at elementary grade levels, but teachers do not perceive that they have sufficient knowledge, mastery of technique or standards-based resources with which to effectively use arts learning as a strategy. Further, the assessment revealed that teachers lack understanding of how to draw connections between the arts and other learning, how confidence built through the arts can impacts achievement, or the role of the arts in developing functional classroom communities. With the benefits of intensive professional development centered on the arts strategy, the schools hold a high potential for positively impacting student achievement through arts learning.

Table 1.5 Staffing Characteristics – Teaching Experience

	# of Teachers	1 Year	2 – 5 Years	1 – 5 Years Experience (total)
	2008-09	2008-09	2008-09	
Del Olmo	46	5 (11%)	39 (85%)	44 (96%)
Gratts	53	6 (10%)	19 (33%)	25 (47%)
Esperanza	53	6 (11%)	12 (27%)	18 (34%)
Average> All 15 Schools				42%

Availability of Standards-Based Arts Instruction. Inner-City Arts is a primary provider within District 4 of arts instructional services. Specifically, classes, together with their teacher, enroll for a seven-week session in one art form. Teachers engage in arts learning along with their students and benefit from professional development activities. The arts curriculum, delivered by art instructors, is centered on innovative strategies for using the vehicle of art-making to advance critical thinking and communication skills, improve confidence and English literacy, and fully engage students in their learning. While the sessions are extremely valuable to student learning and in many cases the only arts education the student will receive, they do not meet student needs for consistent, daily involvement in the arts contributing to motivation, confidence, improved communication or as a rich vehicle for learning other subject matter. Further, the training activities

extended to teachers over the course of the session are not of a depth and duration sufficient to significantly impact teaching practice and a permanent basis.

Lack of Resources for Arts Education. District 4 schools are extremely limited in their resources for providing arts instruction. Art specialists employed through the LAUSD Arts Education Branch are few in number, provide stand-alone arts lessons, and reach only a limited number of classrooms. To extend these limits, the Arts Branch established the *Arts Community Partnership Network (ACPN)* of providers, and coordinates school access to one or more package of services. Inner-City Arts is a primary provider within the network and, for many schools, a sole resource for core arts instruction. While of enormous benefit to schools which otherwise lack a means of providing arts education, this system inherently limits reach within schools as only a percentage of the total student population is able to enroll. Moreover, the process for enrolling classes does not assure sequential learning for students as they matriculate through grade levels. The proposed Project addresses this gap in service by expanding a proven model to include year-long, intensive professional development, the creation of a rich body of arts assessment and other resource materials, the deployment of trained Peer Coaches (trained classroom teachers and art instructors) within schools, and ongoing support toward effecting sustained school-wide reform.

Results of 2005-2008 AIM Project. Over the three-year period 2005-2008, Inner-City Arts worked in partnership with Local District 4 to implement a project funded by the US Dept of Education AEMDD Program entitled *Arts in the Middle (AIM)*. The Project made for the rigorous evaluation of the Inner-City Arts model, and delivery of a specialized, inter-disciplinary Drama/Visual Art instructional program that integrated arts learning with core Language Arts curricula for remedial Grade 6-8 students. The Project's strategy was to extend resources to an under-resourced urban middle school in order to supply standards-based arts education otherwise unavailable that is effective in improving English Language Development. Students participating in the project were at risk to educational failure due to extreme low levels of English proficiency. The integrated curriculum was delivered as a daily intensive over the five-week period. Art instructors and Language Arts teachers collaboratively provided the instruction, which combined grade-level Language Arts learning with drama. The Language Arts teachers participated in training to prepare

them to continue the arts strategy when delivering instructional programs to low-performing English Learners. A multi-year study of the impact of the Project was conducted by Dr. James Catterall of UCLA Graduate School of Education, with Final Evaluation Report published 2009 (*Final Evaluation Report / 2005-2008*)¹. Findings indicated that 65% of AIM participants demonstrated improvement on their English Language Development levels more closely matching the school average for the grade level as evidenced by improved Reading/Language skill level measured by standardized exams and other instruments. (*Report p.35*)

AIM Evaluation Outcomes – Re: Teaching Practice. The proposed Project fills a gap in service evidenced among District 4 schools for prolonged contact with training strategies as well as support that is sufficient to enable them to successfully build creative learning classrooms. The purpose is to upgrade the quality of instruction throughout the school in order that students at risk to educational failure matriculate through grade levels with growing potential to achieve high-level standards in all content areas. The AIM Project study prompted respondents (teachers participating in the Project) to report on the connections that they made to traditional academic content while in the program. The findings mirrored the focus and findings of the full evaluation report, which demonstrated linkage between the arts strategy and improved English Language Development among students. Overwhelmingly, teachers reported connections to reading, writing, and oral language arts from their experience in the program and to a lesser extent, math, social studies, and science. The teachers also acknowledged that the program targets connections between non-disciplinary areas, such as *community building* -- important to the development of creative learning classrooms. As a result of participating in the program, teachers reported several effects on their teaching including new assessment techniques, fostering language development through the arts, and common planning (*Report, p. 32*) Teachers reported currently integrating the visual and performing arts into their teaching at least monthly if not weekly or daily. This is a positive indication of the rippling effects of the program on continued experiences back at the school – a key component of the model. Teachers also reported teaching several key concepts and academic subjects through the arts, including writing, oral expression, and literature through music or painting abstract art or character development through drama. (*AIM Report, p.33*)

The teachers attributed their ability to integrate the arts to certain aspects of the model, including (1) working with artists to develop lesson plans, (2) observing artists modeling lessons, (3) working with other classroom teachers to develop lessons during teacher training, (4) observing other classroom teachers modeling lessons, and (5) through other forms of Professional Development for integration. (*AIM Report. p.35*) It is these features that have been prioritized for purposes of expanding the model and extending it to full-school communities at the elementary level. The teachers had few suggestions beyond wanting more additional training (e.g., working with artists to observe and develop lesson plans) and time for such training. Aside from the benefits of art skills development, teachers felt that their students benefited a great deal from learning through the arts, including contributing to students' English Language Development.

The results of the middle school project in positioning students for achievement carries profound implications for younger grades. The strategies honed within the AIM Project stand to carry a meaningful impact on the learning capacities and performance potential of younger students, many of whom begin middle school with skill levels that do not support academic success. While the five-week, daily intensive that was delivered to middle school students during breaks in the year-round calendar are not a viable option for reaching elementary students, extended arts learning as an integral component of the regular school-day curricula coupled with prolonged professional development for teachers will extend the outcomes of the AIM effort to elementary grades.

(2) Significance (10 points)

Project Goals. In order to foster improvements in instructional practice that are fundamental in nature and broad in reach, the vision of the program is to place the arts at the center of learning throughout schools, in order that students matriculate through grade levels with growing potential to achieve high-level standards across content areas.

Project Objectives / Outcomes

Objective A: As a result of the Project's impact on instructional practices, schools will demonstrate improved English Language Development levels among participants (evidenced by improved English Language Arts score on Grade 3 – 5 standardized testing).

Objective B: Project Target Schools (combined enrollment of 2,724) will demonstrate a positive impact in English Language Development as a result of Project activities (evidenced by improved attrition of students from Below Basic to Basic and from Basic to Proficient levels of performance on English Language Development standardized testing).

Objective C: Participating students will demonstrate improved performance of California Visual and Performing Arts Standards that lend to learning across-subjects (*measured by student proficiency level on video-taped analysis of student work (Theater) and rated analysis of student work (Animations)*).

Objective D: 70% of participating teachers will improve their capacity to incorporate arts strategies in their instructional practice (*evidenced by increased range of delivery of instruction in other content areas*)

Objective E: 70% of participating teachers will effectively incorporate the arts strategy and successfully implement creative learning communities in their classroom (*evidenced by increased use of arts reflection/assessment tools in the delivery of instruction*)

Objective F: An increase in student engagement and motivation to learn will be observed among 70% of Project students (*shifts determined by Classroom Community Survey assessments*).

Objective G: Rigorous evaluation of the Project will contribute to knowledge and research centered on the value of arts learning in reaching academically at-risk English learners, and will increase the amount of information on effective models for arts education that is nationally available, with attention to fostering improved instructional practices within under-performing schools (*accomplished through publication & dissemination of evaluative results*)

(b) 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 settings.

The Project will enable LAUSD and its partner to develop materials for continuing dissemination of the model within District 4, including materials for integrating a range of arts disciplines into curricula within high-poverty schools. Deliverables will include:

- Professional development curricular materials to include strategies, techniques, activities and best practices for instructing English Learners;
- Integrated lesson plans for Grades 3 through 5, created by Classroom Teachers and Art Teachers, and combining standards-based learning in the arts with standards in other core subjects;
- Grade-appropriate curricula for elementary subject areas incorporating arts-based strategies (drama and animation) to serve as a pilot for continuing dissemination throughout Local Districts beginning during the Project term and following its close;
- Arts-based performance assessments linked to lessons focusing on a rigorous, arts-integrated curriculum and associated content standards;
- *Arts Resource Guide for Teachers and Schools* handbook, to include guidelines for creating arts infused school environments, implementing community arts activities at school sites, resources for teachers in drama and animation curricula that address specific connections to language arts

content, and arts-integrated lesson plans created by classroom teachers that include integration to multiple content areas; and

- Findings from a comprehensively evaluated arts-based reform model.

Model Dissemination. Documentation materials produced through the Project will greatly aid the ongoing dissemination of Project strategies, both during and after the grant term, within the 15 targeted elementary schools and well as other district schools with similar needs. The ongoing relationship between District 4 and Inner-City Arts, including continued availability of Inner-City Arts services via coordination provided by the LAUSD Arts Education Branch, facilitates growing enthusiasm among District 4 schools for incorporation of the Project model as a means of providing arts learning and upgrading the quality of instructional services in their school. Significantly, the Project's evaluation promises to lend considerable credibility to the value of arts learning within schools struggling with limited resources to build impactful instructional programs. The Project is also unique in its innovation as a joint arts partnership. As such, dissemination activities to take place in the Project's fourth year will include outreach to additional schools suited to implementation of the model as well as identification of funding resources, including funding disseminated through the Arts Branch, and SB 1131 funding from the State of California targeting professional development. To this end, an important deliverable of the Project is the *Arts Resource Guide for Teachers and Schools*. This handbook will include guidelines for creating arts infused school environments, implementing community arts activities at school sites, resources for teachers in drama and animation curricula that address specific connections to language arts content, and arts-integrated lesson plans created by classroom teachers that include integration to multiple content areas. The guide will significantly facilitate broad use of the model's strategies. The Project's Year 4 workplan prioritizes activities to aid dissemination of this resource, including principal meetings and seminars structured to build partnerships with schools and coordinate effective use of results of the proposed Project. Conference presentations and trainings for outside audiences are also planned.

Contribution to the Field. The project's evaluation will be jointly administered by Dr. James S. Catterall of the University of California at Los Angeles, a renowned researcher in the field of Arts Education, and Dr. Kylie Pepler of Indiana University. Dr. Catterall's close ties with the arts

education community will enable the dissemination of findings from the Project’s study in a variety of settings. The researchers plan to publish the findings in at least two peer-reviewed journals and present at several national conferences, making this a strong contribution to the field. Findings will service the larger arts education community by responding to the call for new research issued in the Arts Education Partnership’s *New Opportunities for Research*ⁱⁱ. Specifically, this study will contribute to the greater understanding of how study in theatre and media arts uniquely contribute to language skill development, especially in at-risk populations.

(3) Quality of the project design (25 points)

Key Project Components *(See, also, Chart 4.1 in Management Plan)*

(1) Core Arts Instruction for Students (Studio Sessions)

- Arts Learning centered on Visual & Performing Arts Standards
- Arts Curricula aimed at positively impacting English Language Development Levels
- Studio Sessions model creative learning environments applicable to classroom

(2) Prolonged Professional Development for Teachers

- In-Session Training
- Post-Session Support
- Follow-Up Support
- Arts Integration Training & Coaching

(3) Creating Arts-Infused School Communities

- Building Creative Classroom Environments for improved Sense of Community & Teaching Practice
- Coaching Program: Deploying Trained Artists & Trained Peer-Coaches (Teachers)
- School-Wide Seminars
- Family Day Art Events
- Family Workshops

The Project’s key components operate in a coordinated effort to improve teaching practice and learning outcomes throughout the whole-school environment. The Project will be fully implemented in four elementary schools, with capacity built through a train-the-trainers component that deploys trained Peer Coaches to support other teachers in their school. Dissemination is planned for additional schools, including Middle Schools for which Project schools serve as feeders.

The Project implements a collective and systemic model for bringing art to the core of learning, and is comprised of three interconnected strands: (1) Providing students high quality,

standards-based, sequential instruction in the arts to cultivate arts skills while fostering language development, (2) Providing gateway experiences, extended professional development and supportive coaching for non-arts classroom teachers to grow their potential as art educators, and (3) Augmenting these activities with additional experiences that encourage whole schools to embrace the arts strategy and build creative learning classrooms. The first strand involves moderate enhancement to arts instructional sessions already in place, as detailed below. For purposes of achieving intended outcomes, instruction will be extended to include two sessions over the course of one year, augmented by sequential learning as students proceed through grade levels made possible by the inclusion of all grade 2-6 classrooms. The second strand, professional development, is dramatically extended through the inclusion of a multi-tiered training process occurring over the course of more than one year, enabling elementary teachers to develop strategies for arts integration and establish creative learning communities in their classrooms. Art instructors and educators facilitate the integration process through coaching and the sharing of information concerning research-based integration practices. Multidimensional assessments that support the standards-based learning process in the arts become feedback with direct linkage to instruction. The Studio Habits of Mindiii assessment strategy developed by Project Zero at the Harvard Graduate School of Education will be utilized in order to embrace the full range of learning that the arts provides. The third strand, building arts-enriched school communities, will be set in motion through the arts instructional and professional development activities, and further augmented through school-wide training and family events, fostering enthusiasm for arts infusion throughout the school environment.

Core Arts Instruction

Art Sessions are provided to students during the regular school day. Students bus to the Inner-City Arts campus, where sessions are conducted in state-of-the art studio environments. Instruction in multiple art forms (Visual Arts, Ceramics, Theater, Dance, Music, Animation) is provided through the delivery of multi-week arts instructional sessions centered on California Visual and Performing Arts (VAPA) Content Standards^{iv}. Program specifics include:

What: Seven- and fourteen-week, twice-weekly sessions serve as an integral component of the regular school curriculum. Students attend 2 sessions over the course of 12 months for total of between **35** and **70** hrs of instruction. The arts are placed on the same level as other core subjects while serving the specific purpose of meeting literacy development needs.

How: Each session is focused on core content areas of one art form. The teaching of the elements and principles of the form is balanced with engagement in the creative process through exploration, creation and critique. This strategy enhances language development and accesses the multiple intelligence capacities^v of English Learners.

Where: Having completed a multi-phased campus expansion, Inner-City Arts offers state-of-the-art studio facilities, including a visual arts complex, performing arts complex, ceramics complex, Theater and Library. Funded through private donations, the facility offers students a learning environment that is unmatched within the under-resourced inner-city schools that students attend.

Why: The schools that access Inner-City Arts for services have neither the facilities nor the personnel to offer standards-based education in the arts. Curricular demands, budget restrictions and the challenges of educating students with low levels of English proficiency have prohibited schools from fully embracing art as a core subject. The Inner-City Arts model has made core arts instruction a possibility for these schools, thus extending the boundaries of the classroom. Coaching and other professional development components of the Project allow for the creation of creative learning environments in the classroom, arts-integrated lesson planning and continued use of the arts strategy in all subject areas.

By Whom: Teaching Artists/Art Instructors lead delivery of sessions. Lesson plans incorporate pedagogical methods that have proven effective in fostering language development, including cooperative learning, collaborative interaction and sheltered instructional approaches that build on the students' experiences and cultural perspectives. In their participation with delivery of lesson plans, Classroom Teachers experience new instructional skills and gain understanding of the relationship of those skills to the general curriculum.

Integration: The arts are integrated into classroom instruction by defining connections between the arts and across the curriculum. Student learning of content is the shared responsibility of classroom teachers and teaching artists through a reciprocal approach. Arts integration is supported by the classroom teacher's field experience while attending all sessions with their class, and through professional development offerings.

Professional Development

Enhancements to the model brought through this application will dramatically extend the professional development experience to take place over the course of an entire school year. The Professional Development Program will (1) Develop high quality, standards-based professional development for Art Teachers, preparing them to coach others toward arts integration, (2) Provide gateway experiences and coaching for non arts classroom teachers to grow their potential as art educators, (3) Design an assessment system that enables data driven planning and professional development in the arts curriculum. The first activity involves a workshop series centered on best practices in meeting language development and other learning needs. The second enables non arts teachers to develop model lessons and strategies for arts integration and establish creative learning

communities in their classrooms. Art teachers facilitate the integration process through coaching and sharing of information concerning research-based integration practices. The third activity, assessment, will encompass both teacher and student assessment. Multidimensional assessments that support the standards-based learning process in the arts become feedback with direct linkage to instruction. The creation and validation of both student and teacher observation instruments will assure continued quality in the implementation of the program, and is a key product of the proposed Project. The Project design is particularly concerned with providing teachers professional development that is prolonged in duration in order to assure an impact on teaching practice. The coaching element, which engages trained Art Teachers to assist Classroom Teachers in their development toward becoming art educators, is expanded through those classroom teachers as they become peer coaches with other teachers at their schools. For the teachers participating in the coaching component, the development of a creative classroom community will occur through the implementation of arts and arts-integrated lessons and strategies.

Chart 3.1 In-Session Professional Development Program

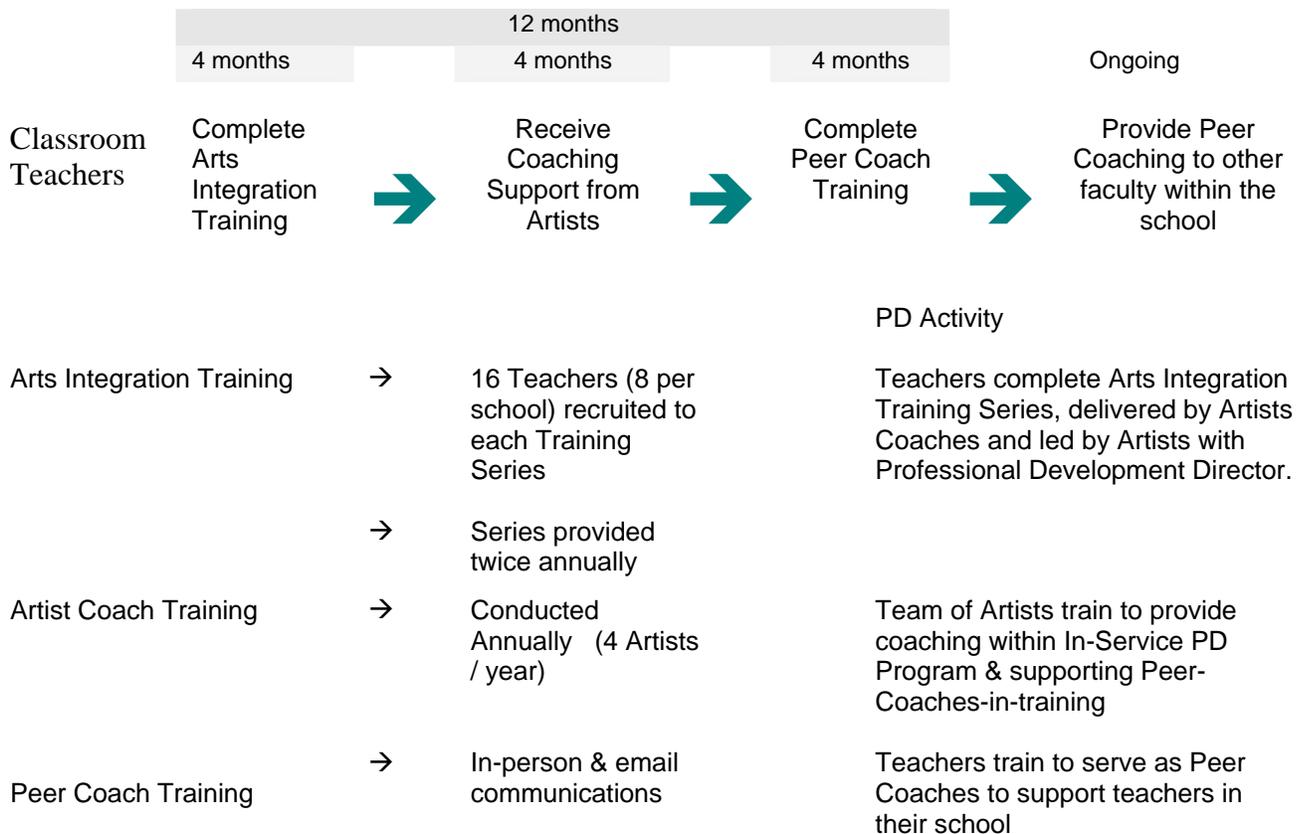
		PD Activity
During Arts Session (2 Sessions Annually)	→ Twice-weekly	Field Experience with Art Lesson delivery
	→ Mid-Session	Bridges to Classroom Integration Meetings
Post participation in Two Arts Session	→ Over 3-month Period	Post-Session coaching support
After close of Coaching Period	→ In-person & email communications	Follow-Up Support

Teachers of classes enrolled for studio sessions accompany their students, receiving pre-service training and participate throughout the session in art-making and class observation activities. Mid-Session, the teachers take part in Bridges to Classroom Integration, a personalized meeting with Project staff to brainstorm and plan integrating the Teachers experience in studio into the classroom, across curricula through Lesson Planning. Post-Session support toward arts-integrated lesson planning is provided by Project Staff and Art Coaches over a 3-month period after Teachers having completed 2 sessions and thus 2 Bridges to Classroom Integration meetings. In the months that follow this period, Teachers receive continuing support toward the establishment of creative classroom communities via in-person and e-mail communications and the sharing of resources.

Field Experience: Classroom Teachers participate in an orientation session introducing teaching practices, and then accompany their students for a session in one art form. Orientation

includes an introduction to the creativity-based approach, the application to other content areas, logistics and a meeting with the Teaching Artist for exchange of information regarding student studies in other content areas. *Bridges to Classroom Integration*: This mid-session training course will take place in four 3-hour meetings, providing teachers with specific ways to integrate their work in the studio to the other content areas in their classrooms, and introducing fundamental information about arts education, current research, and the *Studio Habits of Mind*^{vi} as an arts assessment tool. *Coaching Support*: Following completion of arts sessions that have included *Bridges* workshops, teachers receive support toward integrated lesson development and toward the creation of creative classrooms. Teachers will work with coaches trained in identifying and articulating the connections between the arts and other content to develop and implement curriculum that meets grade-appropriate standards, with support and feedback from coaches. Art Instructors participate in a 20-hour training to prepare them to serve as coaches over a three-month period, assuring that teachers gain quality engagement within their instructional practice of strategies learned. *Follow-Up Support*: Having completed one full year of participation (two arts sessions and post-session coaching), teachers will receive follow-up support from Project staff for sustaining creative learning classroom communities. Interactions will include but are not limited to in-person classroom visits and email communications.

Chart 3.2 Coaching Program



Arts Integration Training: 8 Teachers of 4 schools (32 Teachers) will complete Arts Integration Training Series in Years 1 and 2. The training is provided through a series of hands-on arts workshops that enhance the Teacher's ability to make connections between art forms and core subject learning. Following completion of the workshop series, these teachers receive coaching support from trained Artists toward developing standards-based, arts-integrated lesson plans and establishing creative learning environments in their classrooms. Following the four-month coaching period, the teachers undergo further training in order to plan for deployment within their school as Peer Coach supporting improved instructional practice in their schools through arts-infused lesson planning and engagement of the arts strategy.

Artist Coach Training: A team of four teaching artists are annually trained to serve as Coaches for teachers engaged in professional development activities. Serving primarily in the role of assisting integrated lesson planning that includes standards-based core arts learning, the Artists additionally provide practical support and access to resources for building creative classroom environments.

Arts-Infused School Community

School-Wide Seminars: Six-Hour Seminar introduces teachers and administrative staff to the creative process as a teaching method applicable to all-subjects. Topics center on theory and practical application of Multiple Intelligences^{vii} and Sheltered English language development strategies are explored in the context of school's specific needs. The training is typically delivered to one-quarter of whole school staff per seminar. Full-school in-service trainings engage teachers and administrators in arts experiences that introduce the creative process as a method for all core subject areas.

Culminating Events: Art sessions will culminate with student performances, exhibitions and screenings taking place at school sites and including arts-learning workshops for teachers, staff and parents.

Family Art Days: Family Art Days on Saturdays and in evening hours will provide opportunity for community-building, learning and fun. Workshops engage parents, siblings and others in exploring and creating art together, culminating in performance, exhibition and an informal sharing of the activities. Held alternatively at Inner-City Arts or school sites.

Parents/Family Workshops: Families are central to Family Day and Culminating events, and will additionally have opportunity to participate in workshops that include specific instruction in particular art projects and other areas of learning that support their children's progress in school. Within this instruction, parents will experience the possibilities for language development through the arts and learn how to support their child's learning.

Project Operations

The Project Director, with support from the District/Schools Coordinator, will oversee implementation of the model within selected school sites. Working closely with principals, these Project personnel will coordinate the enrollment of classrooms for two sessions over the course of one school year. The Project Manager will be instrumental in coordinating this effort, and in overseeing data collections. The Inner-City Arts facility houses more than eight distinct teaching studios, thus capacity allows flexibility for accommodating enrollment needs. Professional development will be provided in coordination with the extended studio experience. The Project's coaching component is designed to provide extended support for problem-solving these issues that is not otherwise available, and extended training that promotes efforts to consistently feature arts integration strategies in teaching practice. Art Instructors, in addition to their role in leading instructional sessions for students, are deployed as coaches for classroom integration activities. Artist Coaches support lesson plan development and implementation, having engaged in 20 hours of training that has included: Grades 2-6 Content Standards for Language Arts; Advanced topics in Content Standards for the Arts; Current brain research that informs teaching practice in both the arts and other content; Current research on students' need for belonging to a school community; Strategies to cultivate Learning Communities through the arts; Current research on best practices for enhanced language learning; The Studio Habits of Mind assessment strategy & rubrics; Coaching

models that provide supportive methods for promoting the capacity of teachers to deliver arts learning; Collaborative methods for delivery of full-school trainings; and Project Evaluation tools.

Participants

Project participants include students and teachers of four target schools: Ninety-Two (92) Grade 2 through 6 Classroom Teachers will directly participate in training activities. With School-Wide In-Service seminars and the creation of demonstration classrooms within target schools, teachers within target schools not directly participating in intensive training will be impacted by activities that have prepared a core group of teachers from within their schools to demonstrate the benefits of an arts-integrated classroom and provide coaching support. District 4 administers an additional six (6) middle schools and sixty-nine (69) elementary schools, all with potential to benefit from ongoing implementation of the model. Of these, three (3) Middle Schools reflect those for which Project Target schools serve as feeders. These will be targeted for dissemination activities in the fourth year of the Project. In addition, fifteen (15) elementary schools closely resemble target schools in terms of level of poverty and lack of resources for meeting the needs of English Learners, and thus are schools that stand the most to gain from the Project's successful implementation. Year Four of the Project workplan includes several activities to initiate ongoing dissemination in these schools.

(a) [The extent to which the design reflects up-to-date knowledge from research and effective practices](#)

Methodologies. Exceptional within the Project design is the strategy for arts-integration, which places art at the center of core subject learning. The Inner-City Arts approach focuses on oral and written language development among participants. Through emphasis on the non-judgmental critique, the Aesthetic Valuing strand of the California Standards for the Arts is utilized as the foundation for students to be empowered to verbally express perceptions, experiences and connections. Methods are then employed to connect oral language to students' writing, fostering language arts development.

Drawing from the long history of award-winning programming developed by Inner-City Arts, the lesson plans to be collaboratively produced and delivered will center on components of the California Arts Framework and include clear student outcomes as well as criteria for meaningful tasks and assessment in dance, music, theater and the visual arts, providing students sequential arts learning that is integrated with other core content. Significant innovations stem from Inner-City Arts' continued growth as a leader in the field of arts education, and draw upon its extensive network of associates and partners to meaningfully engage best practice findings from the field. A 1997-2002 Project, for example, deeply embraced teaching methodologies based on the Multiple Intelligence theory introduced by Howard Gardner in his landmark publication *Frames of Mind*,^{viii} applying this in the classroom to allow students to create connections between thinking, learning and knowing. This and Gardner's follow-up publication, *Intelligence Reframed*^{ix} remain guiding lights in developing the model. More recently, the issue of building creative learning communities within classrooms is a central exploration.

Students' Need for Creative Classroom Community. Hurley, in his article, *Art and Human Potential*^x made a case for improving the school culture by fostering aesthetic experiences. He contends that because we emphasize raising students' test scores in today's schools, aesthetic experiences provide an opportunity for educators to balance intellectual and rational approaches by exploring human creativity. Research reviewed by Karen F. Osterman and reported in *Students' Need for Belonging in the School Community*^{xi} considers students' sense of acceptance within the school community. The concern is how schools address what is defined as a basic need, the need to experience belongingness. The findings suggest that students' experience of acceptance influences multiple dimensions of their behavior, yet schools adopt organizational practices that neglect and may actually undermine students' experience of membership in a supportive community. The research is echoed in the voice of many researchers and educators who believe that "one of the most fundamental reforms needed in education is to make schools into better communities of caring and support for young people."^{xii}

Teachers involved in the Coaching component will be learning specific arts-based strategies to build creative learning communities in their classrooms that will result in increased student

engagement and motivation to learn. The impact of the enhanced classroom community on student engagement and learning will be measured through the Classroom Community Survey assessment. The likelihood of the proposed project to result in improvements in the achievement as measured against rigorous standards is substantiated by research in the field of education indicating the benefits of establishing creative learning environments within the classroom setting; the positive impact on student engagement fostered through creativity is also well documented. Principle resources have included the Champions for Change^{xiii} and Critical Links^{xiv} reports published by the Arts Education Partnership. The proposed Project draws from these past experiences with incorporating this valuable information from the field, while more particularly examining concerns of specific interest to the objectives of the proposed effort.

In addition to the arts and language arts skills that develop in a creative classroom community, intellectual concepts are developing that are described as goals in the California History-Social Science Content Standards. The individual standards include rich opportunities for content integration with the arts and, on a larger scale, the standards state the value of the intellectual learning that goes beyond learning historical events and facts. The standards state that the goal is for students “also to develop the critical thinking skills that historians and social scientists employ to study the past and its relationship to the present ...The State Board hopes that during their years of formal schooling, students will learn to distinguish the important from the unimportant, to recognize vital connections between the present and the past, and to appreciate universal historical themes and dilemmas.”^{xv} These conceptual understandings as well as the concepts of citizenship and civic participation woven throughout the History – Social Studies Standards are learned through the arts and are prevalent in a creative classroom community where diverse ideas and responses are honored, multiple problem-solving strategies are utilized and a variety of creative choices are validated.

Involvement in the Arts and Success in School. Significant research conducted by Dr. James Catterall of UCLA Graduate School of Education, who served as evaluator for the AEMDD *Arts in the Middle* project described in above sections of this narrative, establishes the relationship between student involvement in the arts and academic achievement. A substantial case for the importance of the arts in the academic lives of children is the primary implication of this research. The results are

unprecedented in their grasp of how arts-rich versus arts-poor youngsters do in school. Dr. Catteral's studies on the impact of the arts on learning and its effect on students in high-poverty settings has provided data that demonstrate how an arts-integrated curriculum can energize teachers and develop positive student attitudes about their community^{xvi}

- (a) 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.

Local challenges / LAUSD Arts Plan. When national standards for the arts were established in 1994, California followed suit by adapting the California State Visual and Performing Arts (VAPA)^{xvii} standards to guide schools in establishing a substantive, sequential curriculum. California does not, however, administer standardized tests for the arts. Moreover, national, state and local policies have resulted in increased instructional time in tested areas and decreased instructional time in the arts. To address this problem, the Los Angeles Unified tapped the expertise of community arts organizations in service of students, establishing a network of arts providers. With the creation of its Arts Education Plan^{xviii} in 1999, the LAUSD intends to implement a substantive, sequential arts education for all public school children grades K-12. The designers of the plan recognized the importance of arts partnerships in helping the District to achieve this ambitious outcome, establishing an Arts Education Branch to coordinate school access to augmented services through the *Arts Community Partnership Network (ACPN)*.

The LAUSD Plan, one of the most ambitious arts education programs in the nation, coordinates with Los Angeles County's *Arts for All: Los Angeles County Regional Blueprint for Arts Education*^{xix} and its mission to establish arts education in each of the County's 80 districts. A recent survey^{xx} of superintendents concerned the adoption of a policy and written plan on the provision of arts education as well as the engagement of coordinators for arts education. LAUSD, with more than 700,000 students and a student-teacher ratio of 496:1 was just shy of achieving four of the five success factors. With the school board's past annual increases to the arts education budget and the leadership provided by the district's Arts Education Branch staff, LAUSD has become a model for school districts throughout the Country. The enormous size of the district's enrollments, however,

and its inherent reliance on arts partnerships to deliver quality programs suggest that the District faces significant challenges in meeting its goals on behalf of its many students.

The Learning and Achieving through the Arts (LATA) Initiative The Inner-City Arts *LATA Initiative* is built from the perspective of providing effective arts partnerships in order to bring arts learning to the core of all learning within public schools. The constituency of LAUSD schools served by Inner-City Arts establishes a collective, critical need among the Inner-City Arts family of schools -- schools are located in poverty areas of the inner-city and its surrounds, enroll 60% or more English Learners, and lack adequate resources to provide arts education as a core subject in spite of the wealth of research that supports arts learning as powerful strategy for meeting literacy development needs. In order to meet its arts education goals, the Initiative draws upon extensive literature from the field that has identified best practices in forging arts partnerships with public schools. Namely, the literature calls upon arts organizations to provide substantive educational programs for students, to help schools to develop an arts curriculum, to develop assessments of student achievement, and to provide professional development for teachers. The Inner-City Arts *LATA* model provides substantive educational programs through quality, standards-based instruction provided by professional art educators. The model helps schools to develop their arts curriculum through a dual strategy that brings art learning to the center of all core learning, both through the provision of studio programs by art educators that are an integral component of the regular instructional day, and by fostering creative learning communities that put the arts strategy at the center of daily instructional practice. The model supports the creation and implementation of integrated lesson plans that match actual curricular demands in the school and that are augmented with assessment rubrics for achievement in the arts not otherwise available. To this end, professional development for teachers is a key strategy and fundamental to achieving a lasting and sustainable outcome within schools, transforming instructional practice school-wide.

Working in joint partnership with the District and its schools, the Inner-City Arts *LATA Initiative* prioritizes planning and preparation, provides training for teachers, and enhances both studio experience and professional development with follow-up support toward the establishment of creative learning communities. As such, the focus of the partnership is on teaching and learning

rather than simply exposing students to the arts. By design, the model for arts programming developed through the Initiative adheres to recommendations from the field directed toward assuring that its partnership with public schools addresses the needs of schools and thus has greater long-term sustainability.

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

Establishing Roots. The Project vastly increases the potential of schools to experience sustained improvements by deeply rooting the entire school in arts-based strategies. The Project sets in motion a staged process for upgrading teaching practice school-wide with intensive training and support provided to a substantial core among teachers of two schools, facilitating continuing progress post-Project toward the improved delivery of instructional programs throughout the schools. The continuum of support provided through the model assures that skills and information gained are successfully employed in classrooms and sustained over a period of time sufficient to affect a lasting impact. The Project's design intends that teachers who are the direct recipients of training over the course of the Project will have permanently altered their teaching practice to better serve the needs of students. As this improvement will not discontinue with the Project's close, the Project benefits the generations of students that will enter their classrooms in years to come.

Continuing Implementation. The unique relationship of Inner-City Arts to District 4 (as well as other District's within the Los Angeles Unified District) has existed and strengthened over a twenty-year history, and will again strengthen with implementation of the Project. Improved capacity to positively impact student learning following close of the grant period is enthusiastically anticipated. By aligning this proposal with other District initiatives, Inner-City Arts builds capacity to continue the model's implementation after the end of the grant period, positively impacting a broad number of classrooms among those serving the District's 84,000 students. The anticipated impact on student and teacher proficiencies builds a case for schools to give greater value to arts learning and engage the model to improve school performance. As such, the Project offers a high

return on the investment of resources targeting two of the district's 78 elementary and 7 middle schools.

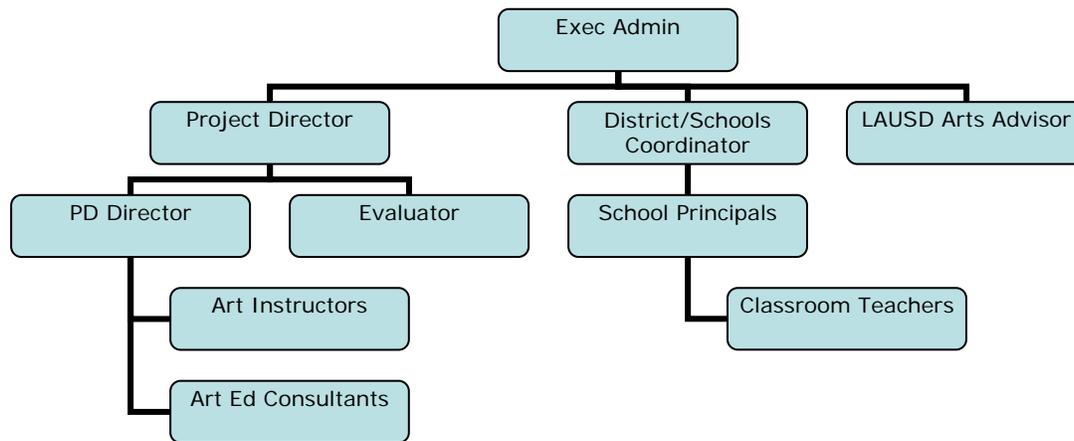
(4) Quality of Project Personnel (10)

Joint Arts Partnership. The structure of the Project's management plan underscores the close working relationship enjoyed by Local District 4 and Inner-City Arts resulting from Inner-City Arts' twenty-year partnership with the LAUSD. The Project is uniformly staffed by both District and Arts Organization personnel under the leadership of the Project Director, a position within Inner-City Arts, and the District/School Coordinator, a LAUSD position. The Coordinator will receive supervisory guidance from the Project's Executive Administrator and support from the Arts Advisor; both positions held by District personnel. Similarly, the Professional Development Director and Arts Instructors bring expertise in providing core arts learning to students, brought through many years of experience in working for Inner-City Arts. Drs. Pepler and Catterall, as independent evaluators for the Project, are familiar with the unique public/private arts partnership in place having previously served as evaluators for the AIM District 4/Inner-City Arts collaborative project.

Project Staffing. Oversight for the Project will be provided by the Executive Administrator, who will monitor the ongoing progress of implementations. This position will provide direction and support for recruiting activities as well as relationship-building with stake-holders within target schools. The Project Director will be responsible to day-to-day operations, providing oversight to the delivery of all Project components, and directly overseeing evaluation activities. The Professional Development Director will be primarily responsible to the delivery of training components. The PD Director will conduct Training Workshops enlisting the services of Art Education Consultants for the delivery of select topics. Consultants have an ongoing relationship with District 4 and/or Inner-City Arts and have been selected for their expertise and ability to enhance the quality of trainings. Notable individuals include art education experts staffing renowned organizations and projects, including Brain Matters, Harvard's Project Zero, the Chicago Arts Partnership, and the Armory Center for the Arts. Art Instructors serve the Project both as providers of arts education sessions and as Coaches; Classroom Teachers are the primary participants in training activities. Eight Art Instructors will be engaged in Project activities; all specialists within a visual or performing arts discipline and have a minimum of five years teaching experience demonstrating quality performance with increasing accountability. It is the policy of both the Los Angeles Unified School District and of Inner-City Arts to provide equal employment opportunity for all employees and applicants without regard to race, religion, creed, color, sex, national origin, age,

physical or mental ability, medical condition, marital status, pregnancy, sexual orientation, or other bases prohibited by state or federal law.

Resumes for Key Staff Positions are attached.



(4) Quality of the Management Plan (20 points)

(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 tasks.

CHART 4.1 PROJECT COMPONENTS:

	Who / When / What	Description
Studio Sessions	Student classes with Teacher during regular school day	Students attend 2 sessions (7 or 14-week Sessions, twice-weekly, 1.25 hrs/class) over the course of 12 months for total of between 35 and 70 hrs of instruction in multiple art forms.
In-Session Training	Teachers of classes enrolled for studio session	Participate in 7-week Sessions Mid-session Training
Post-Session Support	Teachers having completed 2 sessions are supported by Project Staff over 3-mo period	Teachers accompany students for Sessions, receive 2-hr pre-service training and participate in art-making and class observation activities. Bridges to Classroom Integration: Tools to integrate what Teachers experience in studio into the classroom, across curricula; integrated Lesson Planning
F/U Activities	Teachers after one year of core activities, F/U communications from Project Staff	Teachers receive continuing support toward integrated Lesson Planning and the establishment of creative learning classroom communities
Arts Integration & Coach Training	8 Teachers of 4 schools (32) complete Arts Integration Training Series; Team of Artists (4) train as Coaches; 32 Teachers receive coaching, then train as Peer Coaches. Full training a 12-mo process.	After completing full-year participation (sessions & post-session support), teachers receive follow-up toward sustaining creative classroom community.
		Classroom Teachers: complete Arts-in-Classroom Workshop Series (Arts Integration Training) Artist Coaches: complete Coach Training focused on creative classrooms / arts integration Peer Coaches: complete Arts Integration Training, are supported by Artist Coaches, then complete Peer Coach Training.

Coaching Program	Classroom Teachers complete Arts Integration Training Series and then receive Artist coaching; Teachers trained to Peer Coach in their schools	> Artist & Peer Coaches support teachers to bring the arts strategy into their classrooms. > 4 Artist Coaches support 8 Teachers of 4 schools (32 total). These Teachers then train to serve as Peer Coaches to support teachers in their school.
School-Wide Seminars	Full-School Faculty: 4 Seminars per school 6-hr Seminar	Seminar introducing teachers & admin to creative process as all-subjects teaching method. Theory & application of Multiple Intelligences & Sheltered language development in context of school's needs.
Family Day Events	Whole School Community, Parents and Families: Full Day Saturday Event	Culminating performance events and full-day art-making activities held at both Inner-City Arts and school sites.
Parent Program	Whole School Community, Parents and Families: 7-wk Sessions, 3hr workshops	Workshops focus on helping parents understand their child's learning challenges and giving them resources to access creative ways of learning.

Workplan: Timeline for Primary Activities

Workplan Project Year One (Sept 2010 –Aug 2011)

<p>Project Planning & Development with all schools (Sept-Dec 2010) <i>A (Del Olmo) B (Gratts), C (Esperanza) and D (Cahuenga)</i> Enrollment of 46 Classes/Teachers in Core Activities: Arts Instructional Sessions, In-Session PD Training & Post-Session Support (Jan – Aug 2011) Involvement of Schools A & B in School-Wide Activities (2 Seminars & 1 Family Day)</p> <p>Enroll School A Teachers for Arts Integration Training (March 2011) Establish Coach Training Program (May 2011) Plan & Deliver Artist Coach Training (May – Aug 2011)</p> <p>Evaluation Planning: Identify Instruments / Process / Control Groups (Sept-Dec 2010) Data Collections: Base level determined re Student Performance & EDL (Jan – Aug 2011) Performance Feedback Reporting: First Year Progress (Aug 2011)</p>

Workplan Project Year Two (Sept 2011 –Aug 2012)

<p>Project Planning & Development with all schools (Sept – Dec 2011) <i>A (Del Olmo) B (Gratts), C (Esperanza) and D (Cahuenga)</i> Enrollment of 60 Classes/Teachers (36 Return + 24 New) in Core Activities: Arts Instructional Sessions, In-Session PD Training & Post-Session Support (Sept 2011 – Aug 2012) Involvement of Schools A, B, C, D in School-Wide Activities (4 Seminars & 1 Family Day)</p> <p>Continued delivery of Artist Coach Training (Sept – Dec 2011) School A & B Teachers (16) Receive Arts Integration Training (Sept – Dec 2011) & Support from Artist Coaches (Jan – Apr 2012) Recruit School C & D Teachers (16) to Classroom Coaching Program (Sept – Dec 2011)</p>

Data Collections: Arts Learning Student Performance testing (Sept 2011 – Aug 2012)
 Impact on student achievement and teaching practice (July – Aug 2012)
 Performance Feedback Reporting: Second Year Progress (Aug 2012)

Workplan Project Year Three (Sept 2012 –Aug 2013)

Project Planning & Development with all schools (Sept – Dec 2012)
A (Del Olmo) B (Gratts), C (Esperanza) and D (Cahuenga)
 Enrollment of **80 Classes/Teachers (54 Return + 22 New)** in Core Activities: Arts Instructional Sessions, In-Session PD Training & Post-Session Support (Sept 2012 – Aug 2013)
 Involvement of Schools B, C, D in School-Wide Activities (4 Seminars & 1 Family Days)

School C & D Teachers (16) Receive Arts Integration Training (Sept – Dec 2012)
 & Support from Artist Coaches (Jan – Apr 2013)
 Schools A, B, C, D Teacher Cadres (32) Train & Plan Coaching Support in their schools (A& B Schools Sept–Dec 2012 / C&D Schools July-Aug 2013)
 School A, B Peer Coaches (16) support teachers in their schools to integrate Arts (Jan – Apr 2013)

Evaluation: Complete Data Collections re Achievement & Teaching Practice (Mar – Aug 2012)
 Performance Feedback Reporting: Third Year Progress (Aug 2013)

Workplan Project Year Four (Sept 2013 –Aug 2014)

School A, B: Present Evaluative Findings / Assess sustained school-wide engagement of arts-based learning and creative learning community

School C, D: Determine school readiness for school-wide reform via full Project implementation / engagement in pre-enrollment intro activities

Enrollment of **10 Classes/Teachers (10 Return)** in Core Activities: Arts Instructional Sessions, In-Session PD Training & Post-Session Support

School A, B Peer Coaches (16) support teachers in their schools to integrate Arts (Jan – Apr 2014)

Project Documentation (Lesson Plans, Resource Guide, Evaluation Results)
 Project Dissemination via Web, Distribution of Print Materials, Presentations
 Secure Commitments for Dissemination

Workplan: Four-Year Schedule with Milestones

Workplan Project Year One (Sept 2010 –Aug 2011)			
		Activities	Milestones
2010	Sept - Dec	Project Dir	→ Commitment gained from <u>School A</u> for Engagement in Core Activities Year One & School-Wide PD and Family Programs → Core subject area(s) and art form(s) for lesson plan development identified
		Schools Dir	
		Project Manager	
		- Year One planning with Principal of <u>Del Olmo (School A)</u> - Establish Calendar for engagement in Core Activities of all Grade K-6 classrooms - Establish Year One level of engagement in School-Wide PD and Family activities - Determine school-specific needs for arts-integrated learning and any barriers to implementation	

		- Year One planning with Principals of Schools B (<i>Gratts</i>) C (<i>Esperanza</i>), and D (<i>Cahuenga</i>) - Establish Year One level of engagement in School-Wide PD (Note: Schools B, C, D to begin Core Activities Years Two and Three)		→ Commitments gained from <i>Schools B, C & D</i> for school-wide PD Years One and Two* → Prelim planning for engagement in Core Activities in Years 2 & 3
	Evaluat- tor	- Identify Process for assessment activities (implementation of data gathering tools among Core participating students/ teachers)		→ Agreement attained with Schools re gathering eval data → Complete baseline testing for case study Grade 3-5 classes
	Evaluat- tor	Confirm feasibility of matched comparison design & control groups		→ School(s) to serve as control group identified → Logic Model Determined
		Instrument Development refined using information from teachers		→ Evaluation Tools Finalized
	PD Dir	Year one planning with Principals of schools for trainings and coaching	Schools A, B C, D	→ Calendar established for Teacher involvements in training & coaching
		<i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar	School A	→ Teaching Faculty receive full day Arts-Integration Seminar
2011 Jan - Apr	Schools Dir Project Manager	Studio Session Winter (14 wks) -- arts instruction: Theater and Animation Studio Session Winter (7 wks) – arts instruction: visual art, dance, music, theater, animation	School A	→ 14-Week session <i>School A</i> (10 classes; 320 students) 1st → 10 Teachers = In-Session training → 7-Week session <i>School A</i> (4 classes; 128 students) 1st → 4 Teachers = In-Session training
		Studio Session Spring I (7 wks) Mar-Apr - arts instruction: visual art, dance, music, theater, animation	Schools B, C	→ 7-Week session <i>Schools A B</i> (10 classes; 320 students) 1st → 10 Teachers = In-Session training
	Evaluat or	Base Level Testing of Case Study participants School A		→ Base Level Data Collected
	PD Dir	<i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar	School A	→ Teaching Faculty receive full day Intro Arts-Integration Training
	PD Dir	Provide Initial Coach Training Series to: • School A Gr.3-5 teachers (Groups 1, 2) • Art Teachers	Artists, School A	Needs within coaching relationship determined Foundation laid for coach training
2011 May - June	Schools Dir Project Manager	Studio Session Spring II (7 wks) (May-June) – arts instruction; Family Day Event	School A	→ 7-Week session <i>Schools A B</i> (10 classes; 320 students) 1st → 10 Teachers = In-Session training → 65 family members = workshops
	PD Dir	<i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar	School A	→ Teaching Faculty receive full day Intro Arts-Integration Training
	PD Dir	Develop coaching protocols using test group input		→ Coach Training Program established
	Evaluat or	Develop Evaluation Tools for coaching		→ Eval tools for coaching program
	PD Dir Evaluat or	Data Collection using eval instruments disseminated during Post-Session Support period and at 3-month follow-up		→ Data collected among 30 Teachers & 960 students (School A) re impact of Studio Sessions on student achievement and teaching practice
July-Aug	Schools Dir Project Manager	Studio Session Summer (7 wks) (July-Aug) -- arts instruction in one discipline	Schools B, C	→ 7-Week session <i>Schools B C</i> (12 classes; 384 students) 1st → 12 Teachers = In-Session training

2010

	PD Dir	Deliver Artist Coaches Training Program		→ 4 Artist Coaches Trained
	Project Dir Schools Dir Project Manager	- Year Two planning with Principals; Establish Calendar for Integration Support Activities among classrooms; - Establish Year 2 level of engagement in School-Wide and Family activities; Determine school-specific needs for arts-integrated learning and any barriers to implementation		→ <u>Schools A, B and C</u> School-wide PD and Family activities determined → <u>Schools A, B, C</u> : Integration Support Activities determined; Core subject area(s) and art form(s) for lesson plan dev identified
	Project Dir	Year-end Assessments >process objectives		→ Report on first year progress
*Schools B, C (and D) level of engagement for Year One in school-wide training TBD at year start, to include one or more full-staff seminars and/or other activities as appropriate in preparation for participation in Core Project Activities at start of Year Two.				

Workplan Project Year Two (Sept 2011 –Aug 2012)				
		Planning Activities		Milestones
2011	Sept - Dec	Schools Dir Project Manager	Studio Session Fall (14 wks) -- arts instruction: Theater and Animation Studio Session Fall I (7 wks) – arts instruction: visual art, dance, music, theater, animation	School A → 14-Week session provided (10 classes; 320 students) 2nd → 10 Teachers = In-Session training → 7-Week session provided (4 classes; 128 students) 2nd → 2 Teachers= In-Session trainings
		Schools Dir Project Manager	Studio Session Fall II (7 wks) -- arts instruction: visual art, dance, music, theater, animation	School B, C → 7-Week session (10 classes; 320 students) 2nd → 10 Teachers = In-Session training
		PD Dir	Year Two planning with Principals re trainings and coaching	School B, C → Establish calendar for Teacher involvements in raining/coaching
			<i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar (2 provided)	School A, B → Teaching Faculty receive full day Seminar
			Continued delivery of Artist Coach Training	Artists → 4 Artist Coaches continue training
			Provide Arts Integration Training for Teachers of 2 schools (Groups 1, 2)	School A, B → 16 Teachers complete Workshop Series (Groups 1, 2)
			Recruit Training Groups 3, 4	Schools C, D → 16 Teachers Recruited to Coaching Program (Groups 3, 4)
	Evaluat or	Ongoing data collections	→ Data Collections accomplished	
2012	Jan-Apr	Schools Dir Project Manager	Studio Session Winter (14 wks) -- arts instruction: Theater and Animation Studio Session Winter (7 wks) – arts instruction: visual art, dance, music, theater, animation	School A → 14-Week session <u>School A</u> (10 classes; 320 students) 1st → 10 Teachers = In-Session training → 7-Week session <u>School A</u> (4 classes; 128 students) 1st → 4 Teachers = In-Session trainings
			Studio Session Spring I (7 wks) (Mar-Apr) -- arts instruction: visual art, dance, music, theater, animation	School B, C, D → 7-Week session <u>Schools A & B</u> (10 classes; 320 students) 1st → 10 Teachers = In-Session training
		PD Dir	Classroom Coaching provided to Groups 1 & 2 by Artist Coaches (Jan thru June)	→ 16 Teachers (Groups 1, 2) receive coaching & lesson plan reviews
			<i>SCHOOL-WIDE Seminar</i> provided to teaching staff via full day seminar	School C → <u>Schools C</u> Teaching Faculty receive full day Seminar
			Ongoing data collections	→ Data Collections accomplished
2012	M-	Schools Dir Project Manager	Studio Session Spring II (7 wks) (May-June) – arts instruction in one discipline - Family Day Activities	School B, C, D → 7-Week session (10 classes; 320 students) 1st → 10 Teachers = In-Session training → 65 family members = workshops
		PD Dir	<i>SCHOOL-WIDE PD</i> for teaching staff	Sch D → Seminar
		Eval	Ongoing data collections	→ Data Collections accomplished
2012		Schools Dir	Studio Session Summer (7 wks) (July-Aug) -- arts instruction in one discipline	Schools B, C → 7-Week session <u>Schools B and C</u> (12 classes; 384 students) 2nd → 12 Teachers= In-Session training

	Project Dir Schools Dir Project Manager	- Year 3 planning with Principals - Establish Calendar for Integration Support Activities in classrooms - Establish Year 3 School-Wide and Family activities - Determine school-specific needs for Integration Support Activities for sustaining creative learning classroom communities		→ Commitment gained from Schools A, B C & D for Year Three: -- core activities, as needed -- School-Wide PD and Family Events -- Integration Support Activities
	Evaluator	Data Collection using eval instruments disseminated during Post-Session Support period and at 3-month follow-up		→ Additional Data collected re impact of Studio Sessions on student achievement and teaching practice
	Project Dir	Year-end Assessment as regards process objectives		→ Report on second year progress on objectives
Workplan Project Year Three (Sept 2012 –Aug 2013)				
		Planning Activities		Milestones
2012 Sept - Dec	Schools Dir Project Manager	Studio Session Fall (14 wks) -- arts instruction: Theater and Animation Studio Session Fall I (7 wks) – arts instruction: visual art, dance, music, theater, animation	School A	→ 14-Week session provided (10 classes; 320 students) 2nd → 10 Teachers = In-Session training → 7-Week session provided (4 classes; 128 students) 2nd → 4 Teachers= In-Session trainings
	PD Dir	<i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar (2 provided)	Schools TBD	→ Teaching Faculty receive full day Seminar
	Schools Dir Project Manager	Studio Session Fall II (7 wks) (Nov-Dec) -- arts instruction in one discipline	Schools TBD	→ 7-Week session (10 classes; 320 students) 2nd → 10 Teachers = In-Session training
	PD Dir	<i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar	School TBD	→ Teaching Faculty receive full day Seminar
		Provide Arts Integration Training for Teachers of 2 schools (Groups 3, 4)	Schools C, D	→ 16 Teachers complete Workshop Series (Groups 3, 4)
		Peer Coach Training/Planning (Groups 1, 2)	Schools A, B	→ Peer Coaches (Groups 1, 2) plan how to support others at their school
	Evaluator	Ongoing data collections		→ Data Collections accomplished
2013 Jan - Apr	Schools Dir Project Manager	Studio Session Winter (7 wks) (Jan-Feb) - arts instruction in one discipline	Schools TBD	→ 7-Week session (10 classes; 320 students) 2nd → 10 Teachers = In-Session training
		Studio Session Spring I (7 wks) (Mar-Apr) -- arts instruction in one discipline		→ 7-Week session (10 classes; 320 students) 1st → 10 Teachers = In-Session training
	PD Dir	<i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar	School TBD	→ Teaching Faculty receive full day Seminar
		Peer Coach Support Services provided by Groups 1, 2 (Jan thru June)	Schools A, B	→ 16 Peer Coaches (groups 1,2) have supported others teachers to integrate arts strategy → 16 Teachers receive support
		Classroom Coaching provided to Groups 3 & 4 by Artist Coaches	Schools C, D	→ 16 Teachers (Groups 3, 4) receive coaching & lesson plan reviews
2013 May - June	Schools Dir Project Manager	Studio Session Spring II (7 wks) (May-June) – arts instruction in one discipline; Family Day Activities	Schools TBD	→ 7-Week session (10 classes; 320 students) 2nd → 10 Teachers = In-Session training → 65 family members = workshops
	PD Dir	<i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar	School Seminar	→ (<i>School TBD</i>) Teaching Faculty receive full day Seminar
	Evaluator	Ongoing data collections		→ Data Collections accomplished
2013	Schools Dir Project Manager	Studio Session Summer (7 wks) (July-Aug) -- arts instruction in one discipline	Schools B, C	→ 7-Week session <u>Schools B and C</u> (12 classes; 384 students) 1st → 12 Teachers = In-Session training

	Project Dir	Annual Report		→ Report on third year progress objectives
	PD Dir	Peer Coach Training/Planning (Groups 3, 4)	Schools C, D	→ Peer Coaches plan how to support others at their school

Workplan Project Year Four (Sept 2013 –Aug 2014)				
2013	Sch Dir Proj Mnger	Studio Session Fall I (7 wks) (Sept-Oct) -- arts instruction in one discipline <i>SCHOOL-WIDE PD</i> provided to teaching staff via full day seminar (2 provided)	School TBD	→ 7-Week session (10 classes; 320 students) 2nd → 10 Teachers = In-Session training → Teaching Faculty > Seminar
		Peer Coach Support Services provided by Groups 3, 4 (Sept 2013 – Feb 2014)	School C, D	→ 16 Peer Coaches (groups 3, 4) have supported others teachers to integrate arts strategy → 16 Teachers receive support
	Eval	Data Collections: English Language Dev Levels per Spring 2012 & 2013 Testing		→ ELD Data Collections accomplished
	Eval	Complete analysis of evaluative findings		→ Comprehensive Report on Evaluation Findings Completed
	Proj Dir	Year-end Assessment > process objectives		→ Report on first year progress
	Proj Dir	Meet with principals of Lead Schools to: <ul style="list-style-type: none"> Present Preliminary Report on Evaluative Findings Assess needs going forward to assist prolonged school-wide engagement with arts-based learning and the sustainment of the creative learning community Meetings with principals of additional schools to: <ul style="list-style-type: none"> Determine school readiness for school-wide reform to teaching practice via full Project implementation, and/or Engage school in pre-enrollment intro activities 		→ Status of outcomes and needs within Target Schools determined → Blueprint developed for assuring continuing school-wide reform to teaching practice → Readiness for dissemination within District determined → Plans for Project dissemination in additional school(s) determined
2014 Jan - Aug	Proj Dir Eval	Present evaluation findings at appropriate venues in field of education		→ Evaluative Findings presented
	PD Dir	→ Assemble for publication Lesson Plans created in the course of PD and support activities		
	Proj Dir	→ Assemble other Program materials to serve as instructional guides for dissemination of the Project model		
		→ Work with graphic designer to formally present documentation in format useable among Local District teachers and schools		
		→ Additional Dissemination activities, as dictated by status of the Project, annual assessments, individual school needs and utility of documentation products		
Proj Dir	Project Closing Activities			

(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.

To assure attainment of objectives for this joint arts partnership project, the management plan features involvement of a District/School Coordinator dedicated full-time to Project activities. This position will be responsible to planning all activities directed to school-wide impact, including

teacher-student planning, family and parent events, and dissemination efforts. The Project Director, dedicated 30% FTE to overseeing operations, will be supported by a 40% FTE Project Manager responsible to scheduling, data collections, and related tasks. The Professional Development Director will commit 30% FTE to design, implementation and oversight of all training modules.

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

The Project reflects a unique partnership between Inner-City Arts and the Los Angeles Unified Local District 4 in which key administrators from both entities engage in continuous program development to ensure that the model meets the identified and expressed needs of the district and its schools. In working to enhance teaching and learning in the district, the project will assist with a vast and diverse student population while supporting student achievement within the California Standard Course of Study. Annual assessment of the Project's progress in meeting milestones stated in its workplan will help to assure that improvements are continuous and meaningful. Data collected over the course of learning sessions includes survey materials and other feedback on the quality of Project deliverables. Project staff will meet post-session (at minimum five times annually) to assess feedback and adjust the delivery of the project, assuring continuing improvement. Further, progress within the Project's evaluation plan will also be monitored and reported on a regular basis, assuring feedback to influence the model's development. The Project's evaluation plan includes three interim annual reports with project outcomes available during the second and third year. This reporting calendar, along with the nature of the data and data analyses collect and produced each year will provide performance feedback and permit periodic assessment of progress. (See discussion in Evaluation section of this application).

(5) Quality of the project evaluation (20 points)

Qualifications of Evaluator. The project's evaluation will be administered by James S. Catterall, a distinguished researcher in the field of arts education of the University of California at Los Angeles, in collaboration with Dr. Kylie A. Pepler of Indiana University, Bloomington. Dr.

Peppler has extensive experience in the field of educational evaluation, having conducted a series of research projects, including investigating the impact of the arts on cognitive aspects of learning such as motivation, self-efficacy, and creativity. Dr. Peppler received her Ph.D. from the UCLA Graduate School of Education in 2007, receiving one of the top awards in the field from the Spencer Foundation for her dissertation on children's arts learning. Dr. Catterall is highly regarded for his significant contributions to the field of arts education. In 2002, Dr. Catterall served on a task force chaired by *Arts Education Partnership* tasked with proposing a new agenda for research on the arts. The Report, *New Opportunities for Research*,^{xxi} builds upon the recommendations of the *Critical Links*^{xxii} compendium, which summarizes and comments on the strongest studies on arts learning. Given Dr. Catterall's close involvement with both the task force and with studies included in *Critical Links*, his leadership in conducting the proposed evaluation assures the studies' contribution to national debates.

Both Drs. Peppler and Catterall previously worked with Local District 4 and Inner-City Arts on a 2002 study funded by the Ford Foundation, and, more recently, evaluated the multi-year AIM project funded by the AEMDD Program and detailed elsewhere in this application.

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

Overview. The evaluation will investigate the impact of school-wide arts integration on two K-6 schools in LAUSD, which will be matched along several dimensions with two K-6 comparison schools in LAUSD. There is limited research as to the effectiveness of media arts in the field, currently content standards in media arts are being developed, where none existed before. This research aims to contribute to the field of arts learning in animation in particular, and additionally in theater, among academically at-risk students (measure of improved art skills, based on local/state/national grade level standards).

Key Project Outcomes. The evaluation will focus on the school-wide achievement of students attending these schools, but a single track of students will be chosen to serve as a case study to investigate 1) the long-term impact of theater and animation learning, 2) the correlation of in-

depth engagement in theater and animation on academic achievement, and 3) student increased sense of community and artistic achievement. Anticipated Evaluation Outcomes to be measured include:

- Increased academic achievement per ELD standardized achievement scores
- Increased achievement in standards-based arts learning (performance and student knowledge of the arts)
- Increased school-wide sense of school and classroom community (as experienced by students, teachers, parents, administration)

Evaluation Design. The plan employs a quasi-experimental design wherein schools assigned to participate in the Project activities will be compared to control schools with matched characteristics. Since we are interested in whole school improvement, a matched comparison is the strongest design for this study as it would be impossible to randomly assign students to schools. Matched comparison schools will be chosen according to the school's demographic (such as race, gender, socio-economic, and language backgrounds), academic achievement, and location. The treatment schools identified share the characteristic of enrolling large percentages of low-performing English Learners and are within a feeder pattern of elementary and middle schools matriculating to a common high school.

While all students in the participating and treatment groups will participate in the measurements of English Language Development and Sense of Community goals of the study, we will choose one track (2-3 Classrooms) that is representative of the larger school in terms of performance levels and demographics and follow this group from third through fifth grade in order to investigate arts learning. This is due in large part to the lack of standardized achievement tests in the arts. Dr. Catterall and Dr. Pepler have devised ways of examining arts learning, which can provide the project with measures of achievement in the arts.

The study will make comparisons across multiple cohorts and across schools to examine the program's longitudinal impact on school-wide academic achievement in the arts and academic English Language measures. The study will track one cohort of students (based on a representative sample) in more depth across multiple years. Classes and schools will be matched prior to the start of the arts intervention. A single cohort within one track will be followed at the schools largely because of the need for feasibility in collecting and analyzing labor-intensive measures (e.g., regular interviews with students, videotaped observations, etc.). Additionally, a matched sample design will avoid the problem of students being reassigned to other classrooms in the year-to-year transition

between grades because students will most likely remain on the same track even if they are moved between classrooms.

Types of Data / Outcome Measures. There are three strands in the proposed Evaluation, generating three different types of data. The first will measure student improvement in traditional English Language Skills and English Language Development advancements, using raw standardized test scores. Student performances in the following outcome measures will be compared:

- Student proficiency levels on the California State Test in English Language Arts (CST–ELA).
- Student scale scores on the California State Test in English Language Arts (CST–ELA)

The second strand will measure performance-based and oral assessment of Arts Learning in theater and animation using documentation of student development in terms of Visual and Performing Arts (VAPA) standards. The following outcome measures will be compared.

- Student score on multiple choice/short answer exam, looking for standards-based learning in non-performing aspects of the art form (i.e., familiarity with the terms and traditions within arts disciplines).
- Analysis of Theater: Student proficiency level/performance on VAPA standards videotaped evaluation (program participants only).
- Analysis of Animations: Ratings by independent experts using rubrics mapped to California Visual and Performing Arts (VAPA) standards. Visual art and drama/theater standards for most animations. Music and dance standards as applicable (program participants only).

Key VAPA standards that will be tested for the purposes of this evaluation:

THEATER:

Grade 3 No. 5.1: Use problem-solving & cooperative skills to dramatize a story in another content area

Grade 4 No. 5.2: Use improvisation and dramatization to explore concepts in other content areas.

Grade 5 No. 5.1: Use theatrical skills to dramatize events and concepts from other curriculum areas, such as reenacting the signing of the Declaration of Independence in history–social science.

VISUAL ARTS:

Grade 3 No. 2.4: Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

Grade 3 No. 5.4: Describe how artists (e.g., architects, industrial designers, etc) have affected people's lives.

Grade 4 No. 1.5: Describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

Grade 4 No. 3.1: Describe how art plays a role in reflecting life (e.g., in photography, quilts, architecture).

Grade 4 No. 4.3: Discuss how the subject and selection of media relate to the meaning of a work of art.

Grade 5 No. 1.3: Use knowledge of all the elements of art to describe similarities & differences in works of art and the environment.

Grade 5 No. 2.7: Communicate values, opinions, or personal insights through an original work of art.

Grade 5 No. 5.2: Identify and design icons, logos, and other graphic devices as symbols for ideas and information.

The third strand of the evaluation will measure the impact of the program *on sense of community*, tracking the participating and control group of students and classroom teachers and the extent to which they create and sustain a climate of community in their classroom. The following outcome measures will be compared.

- Structured interviews with teachers, surveys of students, and classroom observations will support inferences about *sense of community*. Protocols for these instruments will draw from questions on validated school climate surveys.

Outcome measures will be repeatedly obtained from all subjects (participants and control) before, during, and after the start of the Project on a yearly basis.

When data will be collected. Generally, data will be collected at the beginning and the end of the program period to serve as pre- and post-test measures. However, there are a few exceptions. To summarize, all students will take the CST-ELA exam at the beginning of the school year, providing pre- and post-test scores. At the beginning and end of each 7-week program, all students will take a written assessment in the selected arts discipline (animation or theater). Additionally, the project participants will take performance-based tests in their selected arts discipline. Disciplines to be evaluated are still with Theater and Animation. They will be evaluated in the 14-week session with students, and back in the classroom in observations of integrated/cross curricular lessons taught by the teachers. Finally, all teachers will be interviewed at the beginning and the end of each phase of the project to assess sense of community and related data will be collected intermittently at random on at least three different occasions. An online survey of school sense of community will be administered to samples representing whole schools, treatment and control.

Methods of Data Collection. Student CST-ELA scores will be provided to the evaluator from the host district student information system for all participating and comparison students prior to the start of the project. Annual CST-ELA scores for participating and controls will be added to this database each year through the September following the end of project activities. Other data will be collected through student surveys, structured arts knowledge interviews with students, and interviews with teachers and Inner-City Arts personnel. Additional data will be collected and

generated through student work portfolios – for example the collection and assessment of student animations stored in individual DVDs.

The design is a matched treatment/comparison with the exception of assessment of students' performance-based artistic skill development out of concern to the research subjects' rights. Students not being serviced in the arts cannot reasonably be expected to complete a performance-based exam without having the basic fundamental skills in the discipline, as it may be psychologically or physically harmful, in some circumstances, to the students involved. In this case, student skills will be tracked over time and compared to their baseline scores in the arts discipline measured at the start of the project in order to assess improvement over time. However, a randomized selection of control and treatment group students will take a verbal assessment of their knowledge of the arts domain, involving short interviews with the evaluation staff.

Evaluation Instruments.

- Student proficiency levels on the California State Test in English Language Arts (CST – ELA). (treatment & control)
- Student scale scores on the California State Test in English Language Arts (CST – ELA) (treatment & control)
- Arts Knowledge and Performance Assessment (treatment & control case study groups)
- Arts knowledge interviews (treatment and control)
- Theater Video-taped Observations (treatment only)
- Analysis of Animations: Animations (treatment only)
- Sense of Community Survey (whole school - treatment & control)
- Sense of Community interviews (treatment & control)

ELD instruments. The established language learning instrument to be used for this evaluation is the California State Exam in the English Language Arts (CST–ELA). The California State Exam in the English Language Arts (CST–ELA) is routinely administered to all students regardless of ELD level. CST scale scores can range from 150 to 600, with five performance levels defined within this range: "far below basic," "below basic," "basic," "proficient." and "advanced." In the CST-ELA, the basic scores are those that fall from 300-349, while proficient scores fall from 350 to the mid-390s. For the purposes of this evaluation, CST-ELA scale scores for students in both the treatment and control conditions will be examined as well as the grade-level averages for comparison. A comparison of performance level gains between the treatment and control groups over time will be of central interest to the investigation. Comparisons will be made addressing average gains between

the 2011 and 2013 administrations of the CST–ELA for all groups. This time frame permits the assessment of long-term (2 year) program impacts.

Artistic Skills Assessment instruments. For the purposes of this evaluation, the development of specific instruments to evaluate performance-based and non-performance-based arts learning are needed. These instruments have been piloted by Dr. Catterall in an evaluation completed in 2009 in relation to implementation of the model at the Middle School level (AIM). With the help of Inner-City Arts artists and staff, the instruments will be further refined to suit the project goals for the present proposal. Standard formal interview protocols will also be developed with the help of Inner-City Arts staff, generating questions that will provide feedback to the program’s objectives. The development of all of the instruments will be completed 2011.

Sense of Community Instruments. During the Project’s first year, a comprehensive survey of existing instruments will be conducted and the instrument that is the best fit for the needs of the project will be adopted for use.

Data Analysis. Re Language Development. Generally, quantitative statistics will be used to analyze the data generated from the raw standardized CELDT exams as well as the written portion of the subject-specific arts assessment. The CELDT has well-established validity and reliability measures as well as coding scheme already established. Specifically, the results of this evaluation design, having repeated measures, will be analyzed using statistical software.

Re Artistic Knowledge and Performance Assessments. An important aspect of the evaluation is development of specific instruments to evaluate performance and non-performance based arts learning, as California does not administer standardized testing in the arts. Drs. Pepler and Catterall have piloted instruments that will be further refined to suit the Project goals comprising three sections: Arts interviews conducted among treatment and control groups, Videotaped Theater Observations and Analysis of Animations Products. The data will be analyzed and coded using a scale of 1-4 for student performance in each of the standards with the help of scales developed in collaboration with artists, ensuring high validity of the coding rubric. This methodology has been well developed by Drs. Pepler and Catterall and should be easily adapted. A reliability coefficient will be estimated to ensure high internal consistency reliability of the data. Once the data have been

coded, a quantitative analysis will be used to look for significant differences in pre- and post-test scores along with any further analyses or descriptors of the data set that need to be accomplished.

Re Sense of Community. A definition established by Osterman and others has been used to create quantitative survey instruments used to measure 'sense of community' or 'psychological sense of membership' scales. Several researchers have adopted these scales for use in educational contexts. During the Project's first year, a comprehensive survey of existing instruments will be conducted and the instrument that is the best fit for the needs of the project will be adopted for use.

Reporting. Three interim annual reports with project outcomes will become available during the second and third year of the proposed project in July of 2012 and 2013. This reporting calendar, along with the nature of the data and data analyses collect and produced each year will provide performance feedback and permit periodic assessment of progress toward achieving intended outcomes. A final report for the project will be issued in December 2014.

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

The value of enlisting art at the center of diverse core learning experiences is widely recognized – this strategy has shown to support student performance. The evaluation plan creates repeated opportunities to gain insight and information on the progress of the Project toward meeting its intended outcomes; this feedback will help to refine the Project model over a multi-year period. Further, the evaluation component will provide guidance on effective strategies for arts integration on two levels. The evaluation activities will provide continuous feedback on the quality of outcomes resulting from prolonged student contact with the art forms of theater and animation; the evaluation will also produce information about the ongoing and cumulative impact of program-provided support to teachers for effective integration of art strategies in their daily instructional practices. Further, the evaluation will assess the quality of the experience of students, teachers, administration, and parents in gaining an increased sense of community after participating in the project and after experiencing the infusion of arts learning at the school site.

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- ⁱⁱ *The Arts and Education: New Opportunities for Research*, 2004, published by the Arts Education Partnership. www.aep-arts.org
- ⁱⁱⁱ *Studio Thinking: How Visual Arts Teaching Can Promote Disciplined Habits of Mind*, published by Project Zero at the Harvard Graduate School of Education in conjunction with Project Zero's Studio Thinking Project. Phase I documented art teachers' pedagogical intentions and strategies, and also included a small pilot study investigating whether students actually learned what their teachers taught. The study identified eight categories of learning that art teachers intend their students to learn and three classroom structures that teachers use to teach them. Findings are described in a handbook for teachers and researchers in the visual arts (to be published) called *Studio Thinking: How Visual Arts Teaching Can Promote Disciplined Habits of Mind*.
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