

Arts Achieve: Impacting Student Success in the Arts

An Arts in Education Model Development and Dissemination Grant

New York City Department of Education

Proposal Narrative

(1) NEED FOR PROJECT

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

The proposed Arts in Education Model Development and Dissemination (AEMDD) project, ***Arts Achieve: Impacting Student Success in the Arts***, will include the development of 5th grade benchmark arts assessments and the use of data from these to ensure that students have access to a rigorous arts program that is aligned with National, State, and local arts standards. ***Arts Achieve*** will use a rigorous experimental design in which stratified random assignment will be used to select and assign eligible schools to treatment or control conditions. This study will assess whether the implementation of balanced (formative and summative) benchmark arts assessments -- when accompanied by targeted and intensive professional development for school staff and rigorous, sequential instruction for students -- leads to increased student achievement in the arts, improved student outcomes in ELA and math, and enhanced essential 21st Century Skills.

Schools will be eligible to participate in the AEMDD project if they meet the following criteria: serve grades 3-5; have a certified arts teacher or an arts assigned cluster teacher; work with at least one cultural partner; and offer at least 50 hours per year of one art form to students in *all* grades 3-5. According to the results of analyses at the time of this writing, 247 NYC public schools meet the eligibility criteria. By art form, 196 schools met the criteria in visual arts, 126 in music, 30 in dance, and 24 in theater.

Across the eligible schools, 87% are Title 1 eligible and 6% are designated as “Schools in Need of Improvement” based on their 2008-2009 state exam performance. A full list of the 247 eligible schools is provided in the Attachments.

The NYC DOE Office of Arts and Special Projects (OASP) will develop 5th grade benchmark arts assessments during the planning year of this grant to be administered in the eight treatment schools in the spring of each project year. Administrators, arts teachers, and grade-level teacher leaders in the treatment schools will form professional learning communities (PLCs) both within and across schools to examine arts data from these assessments. They will use the data to identify areas of weakness in their arts programming and to revise their art offerings for grades 3-5 to ensure that students are receiving sufficient quantity and quality of arts instruction to meet National, State, and local arts standards. This work will simultaneously build students’ skills for success in the 21st Century, as well as competencies in English language arts (ELA) and math.

This project initially will impact a total of 3,600 students, 150 teachers, and 16 school-based administrators in NYC public schools by the end of the four-year funding period. Furthermore, the benchmark arts assessments that will be developed and implemented as a result of this project will have city-wide implications for the 603 elementary schools and over 60,000 5th grade students who will participate in the assessment when it goes to scale.

Without the sequential arts instruction in public schools that this project would engender and support, we are seriously limiting the avenues to success and constricting an education that should encompass higher level thinking, innovation, collaboration, imagination, student empowerment and discipline—attributes that are valued by business, higher education and cultural communities and that are accessed through a rigorous arts education.

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

As a nation, there has been a sea change in recent decades in our perceptions of the purpose of education. Whereas education was once used primarily to separate out the achievers from the non-achievers, its primary purpose is now seen much differently. Changes in our society spurred this much needed change in perceptions and, as a result, schools are now expected to ensure that all students are successful and, accordingly, all students must meet specified, rigorous standards (Stiggins, 2006). Over time, these changes have led to a greater emphasis on accountability for schools and districts to produce student results. The focus on accountability was magnified and cemented by the No Child Left Behind Act (NCLB) of 2001, which heralded in an “age of accountability” for our educational system (Case, 2005). NCLB requires strong accountability systems to close the achievement gap and ensure that all students are meeting increasingly rigorous academic standards. The use of data in decision making processes is a hallmark of the Act and is, in fact, described by the US Department of Education (USDOE) as a National Priority (Stites, Bland, & Campbell, 2009).

While the movement toward accountability and data driven decision making in education is undeniable, the fact that there is dearth of high quality assessments in the arts has led them to be marginalized within the school day. Regardless of the plethora of research that indicates the importance of the arts in children’s cognitive development and the stronger and better articulated arts standards that exist, without authentic, high quality and useful assessments to assess student progress toward the standards, arts education will remain marginalized and never get adequate support or play an integral role in education across the country as do those content areas that

figure into NCLB accountability practices. At this time, the NAEP Arts Assessments offer the best indication of the state of the arts in this country. However, these assessments are limited in their value, as they are only implemented every 10 years; furthermore, because of budget constraints, only music and visual arts were assessed in 2008 and only with 8th grade students in 260 schools around the country, a far cry from indicating national needs.

While there is still a long way to go, arts educators have begun to make much needed progress toward ensuring school accountability for the arts. For example, Washington State has developed Arts Classroom-Based Performance Assessments (CBPAs), which are aligned with their state learning standards, to measure students' knowledge and skills across all grades, Kindergarten through twelfth, in visual arts, dance, music, and theater. Additionally, the South Carolina Department of Education developed web-based arts assessments in each of the four arts disciplines that are aligned with the South Carolina Visual and Performing Arts Curriculum Standards. The assessments are administered to fourth-grade students and include a multiple-choice section and two performance tasks.

New York State also has taken a very important step in the area of accountability in the arts by identifying a set of instructional requirements, which outline the arts experiences that schools are expected to provide to students from grades Pre-K through 12. These requirements not only specify the skills and abilities that students should learn at each grade level, they also specify the amount of time that should be devoted to the arts in grades K-5 and graduation requirements for middle and high school students. While these requirements have been extremely useful in setting expectations for the *quantity* of arts in which students should participate, there are no assessments in the arts at the state level, so expectations for the *quality* of arts are far less clear.

NYC has long been a leader in setting high standards and holding schools accountable for results. In 2003, a school reform model initiated by Mayor Michael Bloomberg and Chancellor Joel Klein was implemented to restructure and improve the NYC public schools. The cornerstones of the plan include rigorous use of standards-based curriculum, setting the highest standards of teaching and coaching, and instilling each participant—principals, teachers and learners—with accountability. NYC’s emphasis on high standards is not limited to core academic content. Educational and government leaders recognize the value that the arts have on the skills that children need to succeed in the 21st Century. In fact, Mayor Bloomberg recently expressed the following: *“Reading and writing are essential tools, but so is the ability to think critically, to understand abstract concepts, to create, to innovate. These are skills that our students need to compete in a 21st Century economy... And these are exactly the kinds of skills that a strong arts education will develop.”* (Mayor Michael Bloomberg, July 23, 2007)

For NYC, an important step toward bringing rigorous standards and accountability to arts education was the development of the *Blueprints for Teaching and Learning in the Arts*. The development of the *Blueprints*, which were published between 2003 and 2005, was spearheaded by the NYC DOE’s OASP. The *Blueprints* set clear standards for what students should know, understand and be able to do in each of the four art forms as they move through the school system from Pre-K through 12th grade. The *Blueprints*, which are based on National arts standards and support the New York State Standards for Arts Instruction, identify the scope and sequence of learning through five strands: Art Making, Literacy in the Arts, Making Connections, Community and Cultural Resources, and Careers and Lifelong Learning. Benchmarks for learning are delineated at four levels – 2nd grade, 5th grade, 8th grade, and 12th grade.

As a continuation of progress toward greater accountability in the arts, in 2007, NYC implemented ArtsCount, a data collection and accountability system that supports the standards and the *Blueprint*. ArtsCount incorporates arts metrics into the NYC DOE's measurement of school performance, establishing first-ever accountability for arts programming and signaling the importance of the arts to a student's overall education. Accountability is achieved through three primary measures: School Quality Reviews, School Progress Reports, and Principal Performance Reviews. In addition, each school has an individual arts report posted on the statistics page of the school's website. This report includes information on arts courses and offered sequences, numbers of certified arts teachers, instructional hours in the arts for students, professional development and cultural arts providers. Furthermore there is a city-wide aggregate report, the Annual Arts in Schools report, which tracks trends and provides an analysis of arts education across the City's 1,600 schools. The innovative dual strategy of NYC DOE's OASP that emphasizes curriculum and instruction as well as accountability in the arts for schools forms the basis for a rigorous, sequential course of study in grades preK-12 that, if delivered effectively, would provide all students in NYC public schools with a diverse and enriching foundation in the arts.

Perhaps not surprisingly, however, the most recent Annual Arts in Schools Report, which was released in October 2009, revealed a gap between arts requirements and school delivery systems. In the 2008-2009 school year, only 16% of NYC elementary schools provided arts instruction in all four arts disciplines and met the required hours of arts instruction across the disciplines. While, on average, the NYC schools are barely meeting the minimum instructional hour requirements for visual arts and music, the hours are far from being met in dance and theater. It is also important to note that only approximately three-quarters of elementary schools

have at least one full-time certified arts teacher in any art form, and analysis of the data by discipline reveals significant gaps: 55% of elementary schools have at least one full-time certified visual arts teacher; 45% have at least one full-time certified music teacher; 8% have at least one full-time certified dance teacher; and 6% have at least one full-time certified theater teacher. Furthermore, the lack of student level arts achievement data at the school level creates obstacles for schools in ascertaining the quality of the existing arts instruction and in the school leader's ability to devise a plan to address instructional gaps in the arts.

The goal of *Arts Achieve* is to increase accountability in the arts and, in doing so, increase the quantity and quality of arts instruction for students. The **theory of change** undergirding this AEMDD project is as follows:

Giving school leaders and teachers of the arts access to benchmark arts assessments to measure their students' progress towards the Blueprint Standards, and developing professional learning communities in these schools to use data from the assessments to determine gaps in arts instruction and build rigorous, sequential arts programming, will lead to stronger arts programming in the schools and better outcomes for students.

(2) SIGNIFICANCE

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

In response to the need for increased quality, rigor and accountability in the arts, this AEMDD project has the following four overarching goals:

- ***Goal 1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with National, State, and Blueprint Arts Standards.***
- ***Goal 2: To build the capacity of teachers and school teams to deliver Blueprint based art instruction, meet NYSED arts standards and instructional requirements in their upper elementary school arts programs based on the results of the assessments, through units of study, formative assessments, and intensive professional development for school leaders and teachers.***
- ***Goal 3: To improve students' performance in the arts, in their 21st Century learning skills, and in their achievement in ELA and math.***
- ***Goal 4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community.***

The benchmark arts assessments will be developed in Year 1 by a specially developed Arts Assessment Development (AAD) Team, comprised of OASP Arts Directors; staff from cultural partners; elementary school teachers; and experts from the NYC DOE, including a psychometrician and representatives from departments serving special needs students. The assessments will be pilot tested in the winter of Year 1 with a group of 20 elementary schools that are not part of the study (including approximately 3,000 5th grade students). Thorough analysis of the reliability and validity will be conducted and assessments will be refined as necessary. Special attention will be given to adaptations that are required for use with English language learner and special education populations.

In late spring of Year 1, the refined benchmark assessments will be used with 5th graders in the treatment and control schools to provide baseline information on the arts achievement of

the students in both groups. These data also will be used in the treatment schools to develop comprehensive plans for implementation beginning in Year 2 geared toward identifying and remedying gaps in arts instruction. *Arts Achieve* cultural partners will work closely with schools through multiple year consultancies to build in-school and cross-school professional learning communities (PLCs). The work of the PLCs will focus on building sequential arts programming that meets *Blueprint* benchmark standards. The PLCs will use data from the benchmark arts assessments to ensure rigorous and sequential instruction that will impact student achievement in the arts, core content areas, and essential 21st Century learning skills. They also will work with teachers to provide guidelines on the use of formative assessments in their instruction.

In the final year of the project, a key focus will be on dissemination of results. The treatment schools will serve as model sites for low-performing arts schools, as determined by NYC's Annual Arts in Schools survey. Additionally, the NYC DOE will develop a plan to roll out the 5th grade assessments citywide, and the cultural arts partner organizations will share findings and lessons learned with other arts organizations around the city through regular convenings, such as Face to Face, the annual conference for the NYC Arts-in-Education Roundtable and the CommonGround conference, New York State's premier arts education gathering hosted by the Alliance for the Arts.

The NYC DOE's OASP proposes to carry out the work of this project with three of the City's most experienced and expert cultural arts partners: STUDIO IN A SCHOOL, ArtsConnection, and Weill Music Institute at Carnegie Hall.

The OASP is in a unique position to be able to accomplish the goals set out for this project, given our responsibility for overseeing arts education across all of NYC's 1,600 schools. Our staff includes an Executive Director; four Arts Directors, who have responsibility for

oversight of each of the art forms; two Directors of Arts Education Accountability; and a Director of Operations. Major responsibilities of the OASP include:

- Offering technical assistance directly to NYC’s schools on how to offer sequential arts learning based on *Blueprint Standards*, implement effective arts instruction and assessments that are reflective of best practices, and meet National Standards and NYS requirements in the arts;
- Supporting the professional development of nearly 3,000 teachers of the arts city-wide, along with providing ongoing training in the arts for classroom teachers;
- Providing arts leadership training for school leaders and arts liaisons on ways to improve the quality and quantity of arts programming in the schools;
- Providing schools with data on the arts programming in their schools, including the extent to which they are meeting NYS requirements and the extent to which students and parents are satisfied with arts offerings;
- Working closely with postsecondary institutions to partner in the development of teachers with arts certifications and to bolster the arts teacher pipeline; and
- Partnering with arts cultural organizations across the city to strengthen art programming within the schools.

Some highlights of our recent accomplishments include:

- The development of an **Arts Education Toolkit for School Leaders**. The toolkit includes all four *Blueprints* and charts which, as described earlier, identify the scope and sequence of arts learning; a *Quality Arts Education in NYC DVD*, and a copy of the *Arts Education Manual: A Blueprint for School Leaders*, which is a

guide to resources available to principals for implementing and sustaining quality school arts programs.

- Development and dissemination of **Annual Arts in Schools Reports**, which include both system-wide and individual school reports and provide information about the state of arts education in aggregate and on an individual school level (see the Attachments for an example of an individual school report).
- Creation of an **Arts Reflection Tool** for school leaders, which addresses both instructional practice and programmatic structures to be used by school leaders, arts organizations, teachers, and teaching artists in the design of arts education programming.
- Design and dissemination of **High School Commencement Exams** in all four disciplines, which ensure a consistent and rigorous course of study across all of the city's high schools. These exams allow students who have taken a three- and five-year sequence and passed this test to graduate with a Chancellor's Endorsed Diploma in the Arts. (See Attachments: Twelfth Grade Commencement Assessment Descriptors)

As is implicit in our role within the NYC DOE, we are in a unique position to use the knowledge and tools that we develop across all of NYC's schools. The 5th grade benchmark arts assessments will be rolled out across the city following this grant period, resulting in incorporation of the results into the data-systems for all of NYC elementary schools. The Deputy Chancellor for the Division of Teaching and Learning, Santiago Taveras, has expressed support for this project (see the Attachments for letter of support from Mr. Taveras). When rolled out citywide, data from the 5th grade benchmark arts assessments can influence policy at

the city level and decision making about arts instructional programs and resources for the arts at the school level. Therefore, the federal funding for this project has the potential to create seismic change across NYC, resulting in a transformational impact on the delivery of quality, sequential arts instruction and increased and measurable student achievement in the arts.

Moreover, impact from this project may be seen not only in NYC, but also across New York State (NYS), as the city is a leader in innovations in art education in the state. The State Education Department's Basic Education Data System (BEDS) arts appendix was crafted to parallel the NYC DOE ArtsCount survey questions. Paul King, OASP's Executive Director, maintains steady and ongoing communication with state personnel responsible for the arts. With regard to the current proposal, the team has already met with the Senior Deputy Commissioner of Education, P-12 for New York State, John King, and briefed him about the plans to develop the 5th grade benchmark arts assessments. This initial briefing was well accepted by the NYSED and discussion was initiated in making these assessments available state-wide following the pilot and NYC implementation and analysis. These assessment tools will prove particularly valuable across the State, as other districts do not have the staff or capacity to create their own valid assessments. (See Attachments for letter of support from NYSED Deputy Commissioner, John King.)

As mentioned earlier, in order to enrich our work and broaden the reach of this AEMDD project, we have engaged three of the city's premier arts education organizations, with whom we have longstanding and successful partnerships, to work with us on this grant. Our partners, STUDIO IN A SCHOOL, ArtsConnection, and the Weill Music Institute (WMI) at Carnegie Hall, each bring unique skills and qualifications to the table that will enhance the capacity of our project. Descriptions of each of the partners follow below:

STUDIO IN A SCHOOL (STUDIO) Recognized as a USDOE arts-in-education model developer, STUDIO was founded in 1977 and is the oldest and largest arts-in-education, nonprofit organization in New York City dedicated solely to visual arts. To provide students with a full and meaningful art experience, STUDIO links NYC public schools with local artists who draw from their own professional expertise, artistic acumen and aesthetic sensibilities to implement broad, performance-based art programs for students, grades pre-K through 12. STUDIO is also a major resource for professional development programs, and encourages teacher collaboration through multiple planning sessions and strong, long-term relationships with sites. STUDIO serves approximately 35,000 students and 1,600 teachers annually, in more than 140 program sites throughout New York City. Thomas Cahill, STUDIO's President and CEO, served as co-chair, with the DOE's Director of Visual Arts, of the committee that created the *Blueprint for Teaching and Learning in the Visual Arts*.

ArtsConnection. Since it was founded in 1979, ArtsConnection has been recognized as a USDOE arts-in-education model developer and has been responding to the needs of the New York City public school system, creating comprehensive programs to support its core belief that the arts are essential for children's learning and development. The organization continually refines strategies to meet changing educational needs, bringing depth and diversity to its artist residencies, family and after-school programs in music, dance, theater and the visual arts. To maximize the success of programs and build capacity for the arts in education, ArtsConnection also provides extensive professional development for school administrators, classroom teachers, arts specialists, and teaching artist faculty. ArtsConnection puts a high priority on evaluation and has conducted research and evaluation over the past twenty years to advance knowledge of the impact of arts learning on student achievement and to share best practices with the field. The

organization directs its work to the city's high needs communities and each year reaches 30,000 students (grades P-12) in 100+ public schools across the five boroughs.

Weill Music Institute (WMI) at Carnegie Hall. WMI creates broad-reaching music education and community programs that play a central role in Carnegie Hall's commitment to making great music accessible to as wide an audience as possible. Woven into the fabric of the Carnegie Hall concert season, these programs occur at Carnegie Hall as well as in schools and throughout neighborhoods, providing musical opportunities for everyone, from preschoolers to adults, new listeners to emerging professionals. The Weill Music Institute's school and community programs annually serve over 115,000 children, students, teachers, parents, young music professionals, and adults in the New York metropolitan area and across the US, as well as 65,000 people around the world through its online and distance learning initiatives. In addition to its broad-reaching education programs, Carnegie Hall also is committed to sustained work in NYC public schools. In 2008, WMI began a multi-year, in-depth partnership with a NYC public school in order to provide full K-8 implementation of sequential and comprehensive music programs, in alignment with the New York City *Blueprint for Teaching and Learning in the Arts*, as well as State and National Standards. The goal of this partnership is to create a model public school with rich curriculum resources, innovative teaching practices, and assessment tools that other arts organizations and schools can use and adapt.

(3) QUALITY OF THE PROJECT DESIGN

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

The past decade of research has provided strong evidence of the benefits of the arts on student development, including student attitudes, attendance, behavior, motivation, and

engagement (see, for example, Minneapolis Department of Education, 2007; Los Angeles County Arts Commission, 2004; and Burton et al., 2000; Ruppert, 2006). Recently, educators such as Elliot Eisner (2002, 2004) also have focused on the benefits that the arts have on the encouragement of certain 21st Century learning skills¹ that are essential to success in the modern world. It is clear that to be prepared for the complex work and life environments that we face in the 21st Century, we must focus on skills such as creativity, critical thinking, communication, and collaboration (the 4C's of 21st Century learning skills). These skills, which are recognized by the Obama Administration as essential for preparing students for the future, are fostered through the arts and critical for success in all core content areas. Evidence abounds of the effect of the arts on 21st Skills, such as problem solving abilities, critical thinking, elaboration, decision making, creative thinking, and verbal/written expression (Burton et al., 2000; Catterall & Waldorf, 1999; Eisner, 1998; Horowitz, 2005; McCarthy et al., 2004; Ruppert, 2006; Winner & Hetland, 2007).

Yet, despite rich evidence of the benefits of a strong arts program, the arts are often pushed to the side, while other core content areas take precedence in education as primary tools for America's future workforce (Eisner, 2004; Fowler, 1996). The arts frequently are the first programs to be eliminated when budgets decrease. A key reason for this is that schools and districts are not held accountable for student achievement in the arts because they do not have access to quality, authentic assessments. As Fowler (1996) points out, in order for the arts to gain respect as a core subject, "it must look and act like one."

While it is clear that assessments in the arts are necessary in order to ensure that the arts are valued and given the necessary time and resources they need, it would not be productive to

¹ 21st Century Skills is defined according to the Framework of 21st Century Skills (Partnership for the 21st Century Skills, 2009).

make mistakes that have been made in assessing other content areas. It is absolutely essential that a comprehensive assessment program is used—one that balances both formative and summative student learning and achievement data and provides information on where students are relative to arts learning targets and standards.

Current thinking on the effective use of assessments emphasizes the need for teachers to take ownership of constructing the tools in order to provide descriptive feedback on student needs and to empower students to become reflective learners and take ownership of their own learning (Reeves, 2005). Stiggins (2010) argues the importance of using a balanced assessment system, writing: “For teachers, competence in the classroom centers on the ability to build quality assessments that yield accurate information about student achievement and the ability to use the classroom assessment process and its results, not merely to monitor learning, but to enhance it.” Gewertz (2010) expands on this, writing that effective assessments should “integrate results into data systems to guide instruction and be well-integrated with curriculum and professional development.”

Based on knowledge of best practices in the use of assessments, this project intends to use both formative and summative assessments to inform instruction and to make a positive impact on student learning. The 5th grade benchmark arts assessments will provide summative data on students’ performance relative to arts standards. Formative assessments will be incorporated by teachers as part of the units of study. Guidance on the use of formative assessments will be an important part of the work that the cultural arts partners do with the professional learning communities (PLCs) in each of the schools. The PLCs will then be instrumental in ensuring that the formative assessments are developed and used appropriately in the 3rd-5th grade classrooms.

Implementing effective formative assessments is just one of the important tasks that the PLCs will have in their schools. Developing PLCs is a cornerstone of the *Arts Achieve* project. This project draws on the most current thinking around professional development for educators, which emphasizes the need for PLCs to develop the collective capacity of staff to work together. According to DuFour (2005), “The powerful collaboration that characterizes professional learning communities is a systematic process in which teachers work together to analyze and improve their classroom practice. Teachers work in teams, engaging in an ongoing cycle of questions that promote deep team learning. This process, in turn, leads to higher levels of student achievement.” PLCs are highly effective vehicles for professional development because teachers learn from each other as part of their work. In order to be effective, learning must be both school based and job embedded (DuFour, Eaker, & DuFour, 2005).

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

The overarching goal for the *Arts Achieve* project is to improve accountability for student learning in the arts and, in doing so, increase the number of arts instructional hours; the quality of the instruction; and student outcomes related to the arts, 21st Century learning skills, and core content areas, including ELA and math. The chart below summarizes the specific goals, objectives, and outcomes that have been established for the project. The evaluation section provides a detailed description of the proposed evaluation methods and measures that will be employed to assess the extent to which the objectives and outcomes have been achieved.

Arts Achieve: Impacting Student Success in the Arts

Project Goals, Objectives and Outcomes

Goal 1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with National, State, and <i>Blueprint</i> Arts Standards.	
Process Objectives:	Outcomes:
<p>P1.1 By the end of the planning year, an Arts Assessment Development (AAD) Team will develop and pilot test 5th grade benchmark arts assessments in each of the four art forms.</p> <p>P1.2 In each year of the project, the OASP will provide training to adjudicators/scorers in the appropriate administration and scoring of the benchmark assessments.</p>	<p>O1.1 In the spring of Years 1-4 of the project, refined 5th grade benchmark assessments with established reliability and validity will be used in each of the treatment schools to inform arts programming and to strengthen student skills. (P1.1)</p> <p>O1.2 Following their participation in training, administration, and scoring activities, at least 90% of test adjudicators will report that they increased their understanding of the purpose of the assessment, the rationale behind the scoring scales, and ways in which the results should best be used. (P1.2)</p>
Goal 2: To build the capacity of teachers and school teams to deliver <i>Blueprint</i> based arts instruction and meet NYSED arts standards and instructional requirements in their upper elementary school arts programs based on the results of the assessments, through units of study, formative assessments, and intensive professional development for school leaders and teachers.	
Process Objectives:	Outcomes:
<p>P2.1 In each implementation year of the project, cultural partner organizations will provide on-site consultancies for the treatment schools that focus on identifying and filling gaps in schools’ arts programming to ensure rigorous and sequential</p>	<p>O2.1 In each implementation year of the project, treatment schools will demonstrate greater gains in their arts instructional hours in grades 3-5 in the art form of focus than schools in the control condition, as measured by the</p>

<p>offerings for students that are aligned with <i>Blueprint</i>, State, and National standards in the arts.</p> <p>P2.2 In each implementation year of the project, the OASP and its partners will host two full-day summer institutes for participating treatment school teams to review and analyze the results of their benchmark assessments, continue the work of the on-site consultancies, and form/convene cross-site professional learning communities by art discipline.</p> <p>P2.3 In Years 1-3 of the project, the OASP and its cultural arts partners will host extended retreats for school staff that will focus on the appropriate use of formative assessments.</p> <p>P2.4 In each implementation year of the project, teams from the treatment schools will participate in three full-day intervisitations to model demonstration sites in order to expand their capacity to implement rigorous and sequential arts programs.</p> <p>P2.5 In each implementation year of the project, at least 75% of participating staff from the treatment schools will use ARIS Connect as a venue for archiving <i>Blueprint</i> aligned units, for identifying exemplar units and formative assessments, and for sharing best practices and lessons learned across the project.</p>	<p>data from the Annual Arts in Schools survey. (P2.1-P2.5)</p> <p>O2.2 In each implementation year of the project, at least 90% of members of the treatment schools’ professional learning communities will report enhanced knowledge of the <i>Blueprint</i> standards, understanding of the arts needs at their school, and knowledge and use of formative assessments. Staff in treatment schools also will show greater increases in these areas across the four years of the grant than will staff in the control schools, as measured by annual pre/post surveys. (P2.1-P2.5)</p> <p>O2.3 In each implementation year of the project, treatment school administrators will report a greater focus on gaps in arts programming, better understanding of how to fill the gaps, and more confidence in working with cultural arts providers at their school, as measured by annual pre/post surveys. Administrators in treatment schools also will show greater increases in these areas across the four years of the grant than will administrators in the control schools, (P2.1-P2.5)</p> <p>O2.4 In each implementation year of the project, participating teachers and administrators will report that their participation in the within-school and cross-school PLCs has been beneficial to their professional knowledge and skills and also has</p>
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	<p>been a factor in improving their school’s arts programming, as measured by annual pre/post surveys. (P2.1-P2.5)</p>
<p>Goal 3: To improve students’ performance in the arts, in their 21st Century learning skills, and in their achievement in ELA and math.</p>	
<p>Process Objectives:</p>	<p>Outcomes:</p>
<p>P3.1 In each project year, the <i>Arts Achieve</i> partner organizations will work closely with school staff to identify, refine, and implement units of study that are aligned with the arts skills, content and understandings as outlined in the <i>Blueprints</i>. Units will reflect alignment with 21st Century learning skills and will include formative assessment practices that will inform teacher instruction and improve learning outcomes in the arts.</p>	<p>O3.1 In Years 2-4, it is expected that each treatment school will increase the percentage of 5th graders meeting arts standards and 21st Century learning skills on the benchmark assessments by 10% over the prior year, as measured by the benchmark arts assessments. (P3.1)</p> <p>O3.2 By the end of Year 4, it is expected that students in the treatment group will demonstrate significantly better performance in their art skills in the school’s art form of focus and on 21st Century learning skills than students in the control schools, as measured by the 5th grade benchmark arts assessments. (P3.1)</p> <p>O3.3 (GPRA) In each implementation year, it is expected that students in the treatment group will demonstrate significantly improved performance on their ELA (specific writing criteria include: Ideas and Content, Organization, Voice, Word Choice, Sentence Fluency, and Conventions) and math skills as compared to students in the control schools, as measured by the annual NYS ELA and Math exams. (P3.1)</p>

Goal 4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community.	
Process Objectives:	Outcomes:
<p>P4.1 In each implementation year, the NYC DOE and each of its <i>Arts Achieve</i> cultural partners will widely disseminate the AEMDD grant and its work on their websites and through other venues.</p> <p>P4.2 By the end of Year 4, the OASP will develop plans to roll out final, refined versions of the 5th grade benchmark arts assessments to elementary schools across the city, as well as to support the schools in their use of the assessment results.</p>	<p>O4.1 In Years 3 and 4, the OASP and its <i>Arts Achieve</i> cultural arts partners will share results of the study at convenings of cultural arts organizations (such as Face to Face and CommonGround) and at gatherings of NYC principals (such as the NYC Summer Institute for Principals). (P4.1)</p> <p>O4.2 In Years 3 and 4, the OASP the <i>Arts Achieve</i> partners and evaluation team will submit proposals to present at a total of at least two national arts conferences and/or meetings of discipline based organizations (such as MENC, NAEA, NDEO, AATE and others). (P4.1)</p> <p>O4.3 In Years 3 and 4, project evaluators will submit proposals to present findings at national evaluation conferences, such as AERA and AEA. (P4.1)</p> <p>O4.4 In Years 3 and 4, the treatment schools will serve as models for NYC schools that are identified as low performing in the arts based on their Annual Arts in Schools survey data. (P4.2)</p>

Following is a description of the design for this project, including the activities that will be conducted to address each of the project’s goals.

Goal 1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with National, State, and *Blueprint Arts Standards*.

Year 1 of the project will be a planning year, during which the following activities will take place:

- **Development of 5th grade benchmark arts assessments.** Arts Assessment Development (AAD) Teams will be assembled shortly after the start of Year 1 to spearhead the creation of the arts assessments. The teams will be led by the NYC DOE Arts Directors in the four art forms, and also will be comprised of school-based arts teachers, staff from the cultural partner organizations, and NYC DOE experts in tests and measurement and in special populations. Separate assessments will be developed for each of the four art forms: visual arts, dance, music, and theater. Each assessment will have three distinct components: a multiple choice section, which will be comprised of one set of questions addressing content knowledge in the particular art form and one set of questions that cuts across general art content and concepts; a performance section, which will assess students' application of arts skills in the art form being tested; and a written response section in which students will be asked to produce a response to a work of art, discuss the work of an artist they have studied or compare two works of art within the art form being tested. The work of the AADs will involve identifying the arts skills and content understandings to be measured on each of the three components of the assessments, as well as identifying 21st Century learning skills that are implicit in the knowledge being measured. The OASP has already begun this important work and the AAD teams will expand and enhance it through this grant. The table on the following page shows the potential alignment between Dance Performance benchmarks and 21st Century learning skills for Dance. Full alignments for each of the other arts forms are included in the Attachments.

Alignment Between Dance Performance Benchmarks and 21st Century learning skills

Dance Performance Assessment		
Performance Task	Arts Benchmark Alignment	21st Century learning skills
Dance Making: Students develop skills and techniques	Students execute a variety of locomotor movements with changing shapes, dynamics, and pathways	Think creatively, solve problems, work independently, produce results
Dance Making: Choreograph	Students select themes, discuss and plan, and develop movement in collaboration with peers, in partners and small groups. Students create a short dance with peers, incorporating several movement phrases with a beginning, middle, and end.	Think creatively, solve problems, reason effectively, communicate clearly, be responsible to others, collaborate with each other, interact effectively, make judgments and decisions, be flexible, work creatively with others, manage projects, produce results.

The NYC DOE expert in tests and measurements will provide guidance on best practices in the construction of both multiple-choice and written response items. She also will provide assistance in vetting Performance Task items and associated adjudicator rubrics prior to the pilot and implementation. The NYC DOE experts in special populations will advise on modifications to the assessment that may be required for English language learners (ELL) and special education students.

- **Training for school-based test adjudicators.** Immediately following the development of the draft assessments, the OASP will provide training for school-based adjudicators in administering and scoring the assessments. This training will be provided in January of Year 1 for adjudicators in the pilot schools and April of Year 1 for adjudicators in the treatment and control schools. During the training, the NYC DOE psychometrician, in

collaboration with the project evaluator, will ensure that adequate inter-rater reliability is reached for scoring performance rubrics.

- **Pilot and refine 5th grade benchmark arts assessments.** The benchmark assessments will be piloted in February of Year 1. A total of 20 NYC public elementary schools will participate in the pilot. These schools will not be part of the pool for the study and will be representative of the total population of NYC schools in terms of location, size, student demographics and level of arts implementation. The NYC DOE psychometrician, in collaboration with the project evaluator, will oversee the pilot and analyze the psychometric properties of the tests. Performance and written components of the assessments will be scored by the adjudicators, using rubrics that will be developed and vetted for adequate inter-rater reliability. Performance components will be scored on site at the schools.

The assessments will be refined in March and April of Year 1 based on the results of the pilot and will be finalized by May of Year 1. The finalized assessments will be used in the treatment and control schools in late May or early June of Year 1, in order to provide a baseline for 5th grade arts achievement at the schools. The assessments will be used in each subsequent year in the treatment schools and, as described in more detail below, not only will be used to assess students' art skills but also will be used to inform strengths and weaknesses in the arts programming. Data from the assessments ultimately will be available on ARIS, on individual school arts reports and will become part of the data to which school staff and parents have access.

Goal 2: To build the capacity of teachers and school teams to deliver *Blueprint* based arts instruction, meet NYSED arts standards and instructional requirements in their upper

elementary school arts programs based on the results of the assessments, through units of study, formative assessments, and intensive professional development for school leaders and teachers .

Goal 3: To improve students’ performance in the arts, in their 21st Century critical thinking skills, and in their achievement in ELA and math.

The activities described below are intended to impact on both Goals 2 and 3.

As part of the intervention, treatment school staff will participate in intensive and customized professional development to help them strengthen the arts programming at their schools. The professional development will include the creation of professional learning communities (PLCs) at two levels: 1) within each treatment school; and 2) across treatment schools by art discipline. Within each school, the members of the PLCs will include the school-based arts teachers, the school arts liaison, grade-level teacher leaders in grades 3-5, and representatives from any cultural arts partners that are working in the school building. This team will participate in professional learning experiences, as described below, and will be part of cross-school PLCs. The PLCs will provide a forum for sharing, reflecting, training, and planning appropriate units of study that will scaffold sequential learning for students. Professional learning experiences that will take place in Years 2-4 include the following:

Participation in on-site consultancies with one of the partner cultural arts organizations. Starting in August 2011 and continuing through the end of the project, the cultural arts partners will work closely with the treatment schools to assist them in strengthening their arts programming and ensuring sequential offerings that are aligned with National, State and *Blueprint* standards. Each treatment school will focus on one art form (for a total of two

treatment schools per art form). The following scheme shows how treatment schools will work with the cultural arts partners.

Partnership Scheme for Cultural Partners and Treatment Schools²

Cultural Partner	Art Form	Schools
ArtsConnection	Dance	Schools 1 and 2
Carnegie Hall	Music	Schools 3 and 4
ArtsConnection	Theater	Schools 5 and 6
STUDIO IN A SCHOOL	Visual Arts	Schools 7 and 8

This consultancy work, which will take place over 12-15 full days per year at each site, will be multi-faceted and while the specific activities will be unique to the needs of each individual school, the following components will underlie the work:

- Each year, the cultural arts partners will work with the PLCs to analyze results from the most recent administration of the 5th grade benchmark arts assessments and to determine where gaps are in current students’ knowledge and skills in the arts. They will target the alignment of the *Blueprint* learning goals in their focus art form, provide guidance in effectively using formative assessments, and work to enhance instruction that is responsive to student needs.
- Following an analysis of weaknesses in students’ art skills, the arts partners will gather information from multiple existing data sources (i.e., standardized tests, report cards) about areas where students are weak in their ELA and math skills.

² Schools must offer at least 50 hours of arts instruction in an art form to all grades 3-5 to be eligible to participate in project activities for that art form.

- Using information gathered from analyses of students' needs in the arts and other core content areas, they will work to identify, refine, and cache units of study in the arts. These units will be aligned with the standards in the arts and meet all identified needs of the participating schools. The arts cultural partners, in collaboration with the PLCs, will focus their efforts on the need to effectively scaffold arts instruction in grades 3-5 to ensure students meet the standards by the end of 5th grade.
- The *Arts Achieve* partners also will work with the PLCs to provide guidance on effective ways to incorporate formative assessments into the units. While the formative assessments will be unique according to the needs of the students and the unit of study, the team will develop guidelines for the effective use of these assessments to set clear learning goals for students and to provide opportunities for them to get rich, descriptive feedback from their teacher, from their peers and from their own self-reflection.
- An additional important component of the consultancy will be to provide guidance to the schools in working effectively with all arts partners in their buildings. Because the arts partners will be part of the PLCs, all individuals offering arts will be aware of student needs and can ensure that instruction is sequential and targeted toward the standards.
- **Participation in Summer Institutes.** Summer Institutes will be implemented in Years 2, 3, and 4. In August 2011, at the start of Year 2, a two day summer retreat will be hosted by the OASP and its cultural arts partners. Members of the treatment school PLCs will be in attendance at the retreat and will use this time to begin the work that will be continued during the in-school consultancies described above. Additionally, the four

cross-school PLCs (dance, music, theater, and visual arts) will meet and begin to share ideas and practices. Summer institutes in August 2012 and 2013 will each be two days in length and will include the same participant groups. These retreats will allow schools to review the results from their spring assessments and provide them time to continue the work that takes place in the consultancies and cross-school groups throughout the year.

- **Participation in multiple full-day retreats in the use of formative assessments over the course of the project.** In Years 1-3, the PLCs will participate in retreats focused on the development and use of formative assessments in the arts (the project will support two full days in Year 1, three full days in Year 2, and one full day in Year 3). Dr. Heidi Andrade, a professor at SUNY Albany and an expert in the field, will facilitate these retreats (see the Attachments for her resume). Her training will center on building school staff's ability to develop formative assessments and ways to use them to improve teacher instruction and student learning. Her work will highlight the need for student engagement in the process and the importance of the assessments in encouraging student motivation and responsibility for learning. Both the summer institutes and the formative assessment training with Dr. Andrade will powerfully reinforce the work of the PLCs and their focus on student achievement.
- **Facilitate a series of full day inter-visitations to model demonstration sites.** During each implementation year of the grant, the OASP will facilitate a series of full-day intervisitations, during which treatment schools will visit model schools that have been developed by their arts partners. For example, Carnegie Hall has a model Music *Blueprint* School, ArtsConnection has Model Sites in dance and theater, and STUDIO IN A SCHOOL has model demonstration sites in Visual Arts. These visits are intended to

develop the school-based PLCs' capacity to plan instruction, design and adapt units of study, use formative assessment tools and strategies, and provide descriptive feedback to students. In the intervisitation model, teachers will use a protocol that guides their observation and discussion around student work and engagement, thus promoting a forum for sharing, reflecting, training, and planning appropriate units of study that will scaffold sequential learning for students.

- **Use technology to share best practices.** In each implementation year, project participants will use ARIS Connect, a NYC DOE social networking platform, as a venue for the cache of *Blueprint* aligned units, for identifying exemplar units and formative assessments, and for sharing best practices and lessons learned across treatment schools.

Goal 4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community.

The *Arts Achieve* project ultimately will lead to finalized 5th grade benchmark arts assessments that can be rolled out across NYC. Results from these arts assessments will give schools information that they need about the quality of their arts programming and the extent to which it is adequately sequenced and scaffolded to ensure that students meet *Blueprint*, State and National Standards. By the end of Year 4, the OASP will develop a plan for this roll out and will share results with the NYC DOE and NYSED.

In addition, the OASP and its cultural arts partners will feature the work of *Arts Achieve* on their websites and will disseminate results at annual convenings of the cultural arts organizations (e.g., Face to Face and CommonGround), as well as at local, regional, and national conferences (e.g., NYC and NYS Association of Arts Teachers and NYC Arts in Education Roundtable), and at gatherings of principals (the NYC Summer Principal Institute). The

evaluators, in collaboration with project personnel, will present findings at national conferences on educational evaluation, such as AERA and AEA.

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

As described above, the goals of the AEMDD project address the USDOE's requirements that grantees' efforts result in increased capacity and extend beyond the grant period. The OASP, along with its cultural partner organizations, will work closely with the treatment schools to develop PLCs that will focus their work on building their schools' capacity to implement rigorous and sequential arts programs that are aligned with *Blueprint* standards and emphasize necessary 21st Century learning skills.

Additionally, Goal 4 of the project focuses specifically on the dissemination and replicability of the grant. The OASP and its partners will use technology and conference opportunities to disseminate findings from the project. In Year 4 and the years following the grant, the treatment schools will serve as dissemination sites for other schools around the city. They also will function as model sites for schools that are identified as low performing in the arts based on the results of their Annual Arts in Schools survey data.

(4) QUALITY OF PROJECT PERSONNEL

- (a) The qualifications, including relevant training and experience, of key project personnel.**

Paul L. King, the Executive Director of the OASP at the NYC DOE, will serve as the in-kind Project Director for the AEMDD project. In this role, Mr. King will supervise the Project Manager, serve as the head of the *Arts Achieve* Steering Committee (AASC) and will assure that

the work of this initiative aligns with other NYC DOE programs and policies. Additionally, Mr. King will be the primary liaison to NYSED to keep them informed about the project's progress.

Prior to being named Executive Director of OASP, Mr. King served for four years as the NYC DOE's Director of Theater Programs. In this role he developed the *Blueprint for Teaching and Learning in the Arts: Theater*, supervised and implemented the creation of 12th Grade Commencement Assessments in Theater, and managed a nationally normed assessment in Technical Theater in conjunction with the National Occupational Testing Institute (NOCTI).

Before coming to the NYC DOE, Mr. King was the Director of Education and Community Service for New York City Opera—a position he held for seven years. Mr. King has served as an artist educator for various opera companies and theaters in the United States with over 12 years experience in high school, middle school and elementary school instruction. Additionally, Mr. King has been a teacher, stage director and guest artist for singer training programs at Chautauqua Opera, The Glimmerglass Opera, The Manhattan School of Music and SUNY/Purchase. Mr. King was the recipient of the 2008 Broadway Theatre League's Apple Educator Award and is a member of the Mayor's Task Force on Diversity in Film, Television, and Commercial Production in New York City. Mr. King also served as a member of the New York City Board of Education's Pre-Professional Advisory Committee for Performing and Visual Arts and as a grant review panelist for the Surdna and Doris Duke Foundations on the Talented Students in the Arts initiative. Formerly, he was a member of the Center for Arts Education Parents as Arts Partners advisory board. Mr. King holds a B.A in Theater from the Colorado College and a M.F.A. in Performing Arts Management from Brooklyn College.

Mr. King will also be supported in this project by a Project Manager, who will function as the principal liaison between OASP (see full job description in the Quality of the Management

Plan section), school staff and principals, and arts partners. In addition, several other members of the OASP Executive Team will provide significant support to the project, including the four OASP Arts Directors, **Karen Rosner** (Coordinator of Visual Arts), **Barbara Murray** (Director of Music Programs), **Peter Avery** (Director of Theater), and **Joan Finkelstein** (Director of Dance Programs), and the co-directors of Arts Education Accountability and Support, **Eileen Goldblatt** and **Maria Palma**. Resumes for these key OASP staff members are provided in the Attachments.

Denise Mutlu, Director of Test Design and Development from the NYC DOE's Policy and Research Group, will support the design of the 5th grade benchmark arts assessments. Ms. Mutlu will work closely with other members of the AAD Team to develop multiple choice, performance, and written test items for the 5th grade assessments; analyze results from the pilot of the instrument; and provide consultation on item or other test revisions. Ms. Mutlu's resume is provided in the Attachments.

Finally, the project directors at each partner organization will play a critical role in the effective implementation of the project. Resumes for **Tom Cahill** (STUDIO IN A SCHOOL), **Lauren Collins** (Arts Connection) and **Amy Kirkland** (Carnegie Hall) are provided in the Attachments.

(b) In determining the quality of personnel, the extent to which the applicant encourages applications for employment from persons who are members of groups that have been traditionally underrepresented.

The New York City Department of Education's policies for non-discrimination in its hiring practices are articulated and safeguarded by its Office of Equal Opportunity. These policies are in accordance with the following federal and state laws:

- Title VI and Title VII of the Civil Rights Act of 1964, as amended;
- Title IX of the Education Amendments of 1972;
- the Age Discrimination in Employment Act of 1967, as amended;
- Section 503 and Section 504 of the Rehabilitation Act of 1973, as amended;
- the Fair Labor Standards Amendments of 1974;
- the Americans with Disabilities Act of 1990, as amended;
- the Civil Rights Act of 1991;
- the New York State Human Rights Law; and
- the New York City Human Rights Law and Provisions of Non-Discrimination in Collective Bargaining Agreements of the Board of Education of the City School District of the City of New York.

All New York City public school personnel are recruited in accordance with employment procedures of the New York City Public Schools and agreed upon with the United Federation of Teachers (UFT), the union that represents staff positions in collective bargaining. The NYC DOE is an affirmative action employer. The Equal Employment Opportunity/Affirmative Action Program (EEO/AA) of the NYC DOE is designed to guarantee that “emphasis will be given to identifying and selecting minorities and women from the qualified pool for positions where they are underutilized and to making efforts to increase the representation of minorities and women in the qualified pool.”

(5) QUALITY OF THE MANAGEMENT PLAN

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

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

As noted in Section 4, oversight for the proposed AEMDD project will be the responsibility of a Project Manager, who will ensure the timely, smooth and effective implementation of all project components. The Project Manager, who will spend 40% of his/her time on this project, will report directly to Paul King and will have overall programmatic and administrative responsibility for the project. The Project Manager will be responsible for carrying out the following tasks:

- providing technical assistance to the treatment schools in program implementation;
- representing the project at all AEMDD grantee meetings and actively participating in other dissemination activities to share lessons learned from the project;
- serving as the liaison to the cultural partner organizations, ensuring that all efforts and supports to the treatment schools are well coordinated;
- monitoring all project expenditures to review compliance with all fiscal requirements and regulations; and
- serving as the liaison to the project evaluator, assisting in the collection of data from both the treatment and control schools and preparation of all performance and evaluation reports.

The AEMDD project management plan also includes an *Arts Achieve* Steering Committee (AASC), to be comprised of the key OASP project staff, senior staff from the three partner organizations, and the evaluators. The work of the Steering Committee, which will be

guided Paul King, will serve to guide and inform the implementation of the project and the rigorous evaluation, and will be convened on a quarterly basis.

The supplementary resources needed to develop and carry out the project activities are detailed in the attached budget (ED 524 form) and budget narrative. We believe that the funds requested are both reasonable and sufficient to realize the project's full potential for meeting its stated objectives and outcomes. All possible efforts have been made to minimize the costs of this project and we believe that the costs are reasonable in terms of the target population of staff and students to be served. At the same time, the project is designed so that the achievement of the objectives is promoted through comprehensive planning and coordination of activities that will insure the appropriate intensity of program effort.

Although there is no cost sharing requirement for this program, as highlighted in the description above and table below, the in-kind contributions being provided by the NYC DOE, the OASP, the cultural partners and the participating schools will ensure that the program operates efficiently and appropriately and that it achieves both its process objectives and desired outcomes.

In-Kind Resources in Support of AEMDD Objectives

Organization	Nature of In-kind Support
NYC DOE Office of Arts and Special Projects (OASP)	<ul style="list-style-type: none"> • Instructional leadership, technical assistance from senior staff • Dissemination activities (e.g., seminars for school leaders, arts and cultural service fairs)
NYC DOE Office of Student Performance and Accountability	<ul style="list-style-type: none"> • Psychometrician to oversee pilot of 5th grade benchmark arts assessments • Special Education and ELL experts to provide guidance on modifications needed to the assessment for special populations • Analysis of results of assessments
Cultural Partners	<ul style="list-style-type: none"> • Leadership from Directors and other senior staff for design and

Organization	Nature of In-kind Support
(STUDIO IN A SCHOOL, Carnegie Hall, Arts Connection)	implementation of project <ul style="list-style-type: none"> • Support for dissemination activities
Treatment Schools	<ul style="list-style-type: none"> • Instructional leadership and support from administrators for project implementation • Instructional services delivered by classroom and arts teachers and other teacher specialists

Project Timeline

The timeline on the following pages presents major milestones for first two years of the AEMDD project. A summary of implementation milestones for Years 3-4 follows.

Year 1

Major Project Activities	Milestones	Timeline	Person(s) Responsible
Convene Steering Committee	Develop planning year calendar Define roles and responsibilities Identify and form AAD Teams Coordinate cache of units of study Develop professional development arc	Monthly (July 2010-June 2011)	Steering Committee
Convene Arts Assessment Development (AAD) Teams	Develop four 5th grade benchmark arts assessments	2x/month (Sept 2010-Jan 2011)	AAD Teams
Finalize evaluation design	Develop all evaluation instruments Submit proposal to NYC DOE proposal review committee	November 2010	Evaluator
Train adjudicators/raters in pilot schools	Provide training in administration and scoring of assessments for adjudicators in pilot schools	January 2011	OASP Team
Pilot 5th grade benchmark arts assessments	Conduct pilot, score and analyze results	Feb–March 2011	AAD Teams
Train adjudicators/raters in treatment and control schools	Provide training in administration and scoring of assessments for adjudicators in pilot schools	April 2011	OASP Team
Conduct retreat on formative assessment for <i>Arts Achieve</i> partners and OASP team	Build understanding of how to use formative assessments Allow time for cross-team PLCs to meet	May 2011 (2 days)	Dr. Heidi Andrade
Administer and score 5th grade benchmark exams in treatment	Collect baseline data on student art performance in treatment and control	May/June 2011	OASP Team

Major Project Activities	Milestones	Timeline	Person(s) Responsible
and control schools	schools		
Provide final evaluation report	Provide data on effectiveness of planning activities and make recommendations for future years	July 2011	Evaluator

Year Two

Major Project Activities	Milestones	Timeline	Person(s) Responsible
Convene Steering Committee	Review Year 1 evaluation findings Analyze data from administration of 5th grade benchmark assessments Design professional development Coordinate cache of units of study	Monthly (July 2011-June 2012)	Steering Committee
Implement pre evaluation instruments	Collect baseline data on participants' knowledge and skills	August 2011	Evaluator
Summer Institute Kick Off	Reflect on data from assessment Begin developing school level plans Develop cross-school PLCs	August 2011	OASP/Partnership Team
Conduct on-site consultancy	Build capacity of principals and school administrators Work closely with in-school PLCs to analyze data, plan instruction, design/adapt units of study, use formative assessment, provide feedback to students	Sept 2011-June 2012	Cultural Arts Partners
Share practices and learnings	Upload exemplary units of study and	Sept 2011-June 2012	OASP/Partnership Team

Major Project Activities	Milestones	Timeline	Person(s) Responsible
through ARIS Connect	formative assessment tools Build cross-school PLCs		
Conduct retreat on formative assessment	Foster understanding of how to use formative assessments Allow time for cross-team PLCs to meet	Oct 2011 (2 days)	Dr. Heidi Andrade
Conduct intervisitations	Visit model sites and cohort schools	Oct 2011-May 2012	In-School PLCs
Train adjudicators/raters in treatment schools	Provide training in administration and scoring of assessments for adjudicators in pilot schools	Feb 2012	OASP Team
Conduct mid-winter full day formative assessment retreat	Build understanding of how to use formative assessments Allow time for cross-team PLCs to meet	Feb 2012 (1 day)	Dr. Heidi Andrade
Administer and score 5th grade benchmark exams in treatment schools	Collect data on student art performance in treatment and control schools	May 2012	OASP Team
Administer post evaluation instruments	Collect end-of-year data on participants' knowledge and skills	May 2012	Evaluator
Provide final evaluation report	Provide data on effectiveness of planning activities and make recommendations for future years	July 2012	Evaluator

Project activities in Years 3 and 4 will be similar to those in Year 2. Each year will begin with Summer Institutes that will allow the in-school PLCs time to review data, plan for the upcoming year, and meet in their cross-team PLCs. The Steering Committee will meet monthly throughout the year to review project data and plan activities. The cultural arts partners will continue the consultancies in the treatment schools, meeting with the PLC teams for 12-15 full days throughout the year. This time will be spent reviewing gaps in programming, identifying units of study, providing guidelines for formative feedback, and building leadership capacity in the building. A final retreat designed to deepen the training on formative assessment for treatment schools will be facilitated by Dr. Heidi Andrade in Year 3 (one full day). Training for adjudicators/raters will be provided in each year and the 5th grade benchmark arts assessments will be administered in May of each year in the treatment schools and May of the final year in the control schools. Additional time in Years 3 and 4 will be spent on dissemination activities, such as presenting findings at local and national conferences and developing plans for roll out of the assessments.

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

As described earlier in this section, several mechanisms will be put into place to ensure that timely feedback is gathered, discussed and utilized to support effective project implementation and continuous improvement:

- The project management team, which will consist of the Project Director, the Project Manager and other key OASP staff, will meet on a monthly basis to discuss the process of implementation and collaborate on developing solutions to challenges as they arise.

- The *Arts Achieve* Project Steering Committee (AASC), which will meet monthly, will ensure coordination across the various project activities and alignment of all internal and external sources in support of project objectives.

Quarterly formative evaluation meetings, which will be planned and scheduled with the project evaluation team from Metis. One of the primary purposes of these meetings will be to share findings from the various formative evaluation activities (e.g., observations, interviews). In addition, Metis will provide an interim report on the findings of the fall data collection activities each year. Thus, project staff and key stakeholders will not have to wait until a formal report is issued before they can utilize the findings to guide the project.

(6) QUALITY OF THE PROJECT EVALUATION

This section describes the evaluation design for the proposed project, including the plan's methodological approaches. The NYC DOE proposes to retain Metis Associates, an independent research and evaluation consulting firm based in NYC, to develop and conduct the project evaluation, which includes an experimental design component. Metis has extensive experience using experimental, quasi-experimental and other rigorous evaluation designs to evaluate academic enrichment programs, arts education programs, and professional development initiatives at the elementary school level in school districts around the country. Metis is currently evaluating two AEMDD grant projects, *Honoring Student Voices (Global Writes)* and *Framing Student Success (STUDIO IN A SCHOOL)*, both of which use an experimental design to compare outcomes for students participating in program activities to those for students in a non-participating control group. Among the resources that Metis will make available to the evaluation of this project is a professional staff with extensive and diverse expertise and experience in research design, instrumentation and measurement, psychometrics, and qualitative

and quantitative research methodologies. Dr. Susanne Harnett, Managing Senior Associate, will serve as the Principal Investigator for the evaluation. (See the Competitive Priority section for additional information about Metis Associates, including recent project summaries and credentials.)

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

The proposed evaluation will be both formative and summative and will employ multiple qualitative and quantitative methods and sources of data. An important component of the evaluation plan is the experimental design, which is fully discussed in the Competitive Preference Priority section of this proposal. This design will assess whether implementation of benchmark arts assessments – when accompanied by targeted and intensive professional development for school staff and rigorous, sequential instruction for students – leads to improved school-wide and student-specific outcomes. The following table describes the data sources and evaluation methods that will be used to measure progress toward meeting each of the project’s objectives and outcomes.

Data Sources and Timeline for Evaluation of Project Outcomes

Project Outcome	Data Source	Timeline
Goal #1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with <i>Blueprint</i>, State, and National Arts Standards.		
O1.1 Refined assessments used in treatment schools	Project Documentation	Winter/Spring Years 2-4
O1.2 Test adjudicators increase understanding of assessment and scoring	Adjudicator Survey	Winter/Spring Years 1-4
Goal #2: To build the capacity of teachers and school teams to deliver <i>Blueprint</i> based arts instruction and meet NYSED arts standards and instructional requirements in their upper elementary school arts programs based on the results of the assessments, through units of		

study, formative assessments, and intensive professional development for school leaders and teachers.		
O2.1 Greater gains in arts instructional hours in treatment over control schools	Annual Arts in Schools Survey	Spring Years 2-4
O2.2 Greater increases in knowledge and understanding among teachers in treatment over control schools	Pre/Post Locally Developed Surveys Focus Groups Workshop Feedback Forms	Fall & Spring Years 2-4
O2.3 Greater increases in school administrator focus on the arts in treatment over control schools	Pre/Post Locally Developed Surveys Interviews Workshop Feedback Forms Annual Arts in Schools Reports	Fall & Spring Years 2-4
O2.4 Increased knowledge and skills among members of the professional learning communities and improved arts programming	Pre/Post Locally Developed Surveys	Fall & Spring Years 2-4
Goal #3: To improve students' performance in the arts, in their 21st Century learning skills, and in their achievement in ELA and math.		
O3.1 Increase in 5 th graders in treatment schools meeting arts standards and 21st Century learning skills	5 th Grade Benchmark Arts Assessments	Spring Years 1-4
O3.2 Significant differences between treatment and control groups in meeting arts standards and 21st Century learning skills	5 th Grade Benchmark Arts Assessments	Spring Years 1-4
O3.3 Significant differences between treatment and control groups in ELA and Math skills	NYS ELA and Math Tests	Spring Years 1-4
Goal #4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community.		
O4.1 Share results at convenings of cultural arts partners and NYC principals	Project Documentation	Spring Years 3-4
O4.2 Submit national arts conference proposals	Project Documentation	Spring Years 3-4
O4.3 Submit national evaluation conference proposals	Project Documentation	Spring Years 3-4
O4.4 Treatment schools serve as models	Project Documentation	Spring Years 3-4

The following paragraphs further describe the data sources and evaluation methods that will be used to measure progress toward meeting each of the project's objectives and outcomes.

Goal 1: To create, pilot and refine 5th grade benchmark arts assessments in each of the four art forms that are aligned with National, State, and *Blueprint Arts Standards* (music, art, theater and dance). To assess the process objectives of Goal 1, Metis will review project documentation, including AAD Team meeting agendas, attendance sheets, assessment development materials, and training guides.

Metis will conduct observations of a sample of meetings of the AAD Team (in Year 1) and project activities at the treatment schools (in Years 2 through 4) to learn more about the development, refinement, and use of the benchmark arts assessments (Outcome 1.1). In addition, Metis will develop and administer a survey to test adjudicators to assess the extent to which they understand the purpose of assessment and best uses for results after their participation in training, administration, and scoring activities (Outcome 1.2).

Goal 2: To assist schools in meeting *Blueprint* arts standards and instructional requirements in their upper elementary school arts programs based on the results of the assessments, through units of study, formative assessments, and intensive professional development for school leaders and teachers. To assess the process objectives of Goal 2, each year, Metis will review project documentation, including formative assessment tools; evidence of student learning posted on ARIS; and meeting agendas, handouts, and attendance rosters. Additionally, Metis will conduct observations of a sample of the consultancy days and will observe and participate in the Summer Institute and Formative Assessment retreats. Workshop feedback forms will be created and analyzed to gather participants' feedback on the usefulness of the sessions.

In order to assess progress toward outcomes for Goal 2, data from the Annual Arts in Schools Report will be used to assess changes in number of total instructional hours in arts in treatment schools relative to control schools (Outcome 2.1). Additionally, Metis will develop school administrator and teacher surveys in Year 1 in collaboration with OASP staff and will administer these in the treatment schools each spring beginning in Year 2. Teacher surveys will use a combination of Likert scale and open-ended questions to assess the extent to which participants have increased their knowledge of *Blueprint* standards, the needs and gaps in the arts at their school, and best practices for using formative assessments (Outcome 2.2). The school administrator survey (for principals and other administrators) will assess the impact of the project on their abilities related to understanding the results of 5th grade benchmark arts assessments; identifying gaps in arts programming and implementing changes; and providing a comprehensive arts program by working effectively with arts providers. Additionally, the evaluators will review principal narrative on the Annual Arts in Schools reports to assess whether there are changes in their responses that suggest better understanding of arts standards and requirements (Outcome 2.3). The surveys of PLC team members also will assess their perceptions of the value of their collaborative work throughout the project years (Outcome 2.4).

Beginning in the spring of Year 2, the evaluator also will conduct annual interviews and focus groups with school administrators and participating teachers at the treatment schools to gather additional qualitative data on the schools' arts program, and at the control schools to determine whether they are implementing any other interventions that may also have had an impact on the results. Metis will use semi-structured interview and focus group protocols that will be developed in Year 1 in collaboration with OASP staff.

Goal 3: To improve students' performance in the arts, in their 21st Century critical thinking skills, and in their achievement in ELA and math. To assess the process objectives for Goal 3, Metis will review program documentation of cultural partner organizations' unit refinement efforts (Year 1) and of their work with school-based staff to further develop, refine, and cache units of study and identify and use assessment data (Years 2 through 4). Metis will conduct school walkthroughs in a sample of the treatment schools at periodic intervals in each year of the project, using the NYC DOE Arts Reflection Tool, to assess the extent to which Standards aligned, sequential arts programming is reflected in the building.

Data from 5th grade benchmark arts assessments will be used to measure student performance in art skills, content and understanding in the treatment schools' art form of focus relative to that of students in control schools. The benchmark assessments will be piloted in the winter of Year 1 and refined according to data gathered through the pilot. Reliability and validity will be determined through the pilot, including inter-rater reliability for all writing and performance rubrics. The assessments will be implemented in the spring of each year of the project in the treatment schools and in the spring of Year 1 (baseline) and Year 4 (post) in the control schools. Data from the finalized assessments will provide information about students' progress toward meeting standards in the arts as well as in their 21st Century learning skills (e.g., critical thinking, problem solving, innovation, creativity). It is expected that progressive cohorts of 5th grade students in the treatment schools will perform better each year in their arts and 21st Century learning skills (Outcome 3.1). It is also expected that by the end of Year 4, 5th grade students in treatment schools will obtain higher scores on the benchmark assessments than control students (Outcome 3.2), and that these differences will be statistically significant ($p <$

.05) and educationally meaningful (Cohen's $d \geq .33$), as determined by analyses of covariance (ANCOVA).

Student achievement in English language arts and mathematics will be assessed through the New York State English language arts (NYS ELA) and mathematics (NYS Math) tests. The NYS ELA and NYS Math exams are criterion-referenced tests that are directly aligned with State standards and are administered each year to students in grades 3 through 8. They have proved to be valid and reliable measures of student achievement. Results are expressed in continuous scale scores and performance levels. By the end of Years 2 and 3, it is expected that students in treatment schools will obtain higher mean ELA and mathematics end-of-year scale scores (after statistically controlling for differences in pretest scores) than control students at each grade level, and that these differences will be statistically significant ($p < .05$) and educationally meaningful (Cohen's $d \geq .33$), as determined by analyses of covariance (ANCOVA). Since baseline data are not available for 3rd grade students (the NYS tests are not administered in grade 2), independent samples t-tests will be conducted for this group of students (Outcome 3.3).

Goal 4: To share the tools and lessons learned through the AEMDD grant project with NYC and the larger education community. One of the main goals of the project will be to share the arts assessments, related curriculum units, and relevant resources with the larger education community. To assess this goal, Mets will review project documentation pertaining to plan for roll-out of the final 5th grade benchmark arts assessments to NYC schools, as well as plans to support schools in the use of the assessment results. Documentation also will be collected of participants' utilization of the ARIS Connect system to communicate and share learnings. Additionally, in Years 3 and 4, Metis will collect documentation pertaining to efforts to share the assessments and findings within and outside of NYC, including presentations at

convenings of cultural arts organizations and NYC principals (Outcome 4.1), national and discipline based conferences (Outcome 4.2), and national evaluation and research conferences (Outcome 4.3). Documentation also will be collected on the use of treatment schools as models for low performing arts schools across NYC (Outcome 4.4).

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

Results from the evaluation will be used to regularly monitor the project's progress toward meeting its objectives and intended outcomes, and will prompt specific recommendations for program improvement. Formative evaluation findings also will be used to assess the extent to which the project is ensuring relevance of program activities to participants' needs and adherence to the proposed design. Findings from both formative and summative evaluation activities will be communicated to project staff on a consistent basis at *Arts Achieve* Steering Committee meetings and informally through telephone and email communications.

Both formative and summative evaluation results will be more formally summarized and presented as they are available in annual performance reports on the time schedule specified by the USDOE and in local evaluation reports, which will be completed at the end of each school year. In these reports, the evaluator will include a presentation of quantifiable, descriptive and analytic findings, as well as a narrative explanation of the data and interpretation of findings. Each evaluation report will explore obstacles encountered and strategies to overcome these challenges, as well as detailed recommendations for future program improvements and expansion.