

Arts Impact – Dissemination and Expansion (AIDE)  
AEMDD – Fiscal Year 2010  
Project Narrative  
Responses to Selection Criteria  
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## INTRODUCTION

*“Though the arts are recognized as a core academic subject in Washington State and across the nation, K–12 arts education is fraught with inequities. Less time and attention are given to the arts compared to other core subjects; support and resources for teaching the arts varies widely from district to district and from school to school. In spite of all we know about the benefits of arts learning—and strong policies to support arts learning—the overall level of arts education is inadequate.”<sup>1</sup>*

The most recent report on arts education in Washington State reveals the need for a comprehensive effort to increase and strengthen quality arts education across the state. Puget Sound Educational Service District’s (PSESD) **Arts Impact (AI)** professional development program is the state’s most comprehensive arts professional development program. It provides a two-year, 108-hour, job-embedded model, to empower the classroom teacher to infuse the arts into core curriculum content. This proposal, **Arts Impact Dissemination and Expansion** (hereinafter referred to as **AIDE**), lays out a plan to build capacity across the state and systematically increase and strengthen arts education in Washington.

**AIDE** is a project of PSESD in partnership with North Central ESD 171 (NCESD), and Northeast Washington ESD 101 (NEWESD) and key school districts from each ESD region. **AIDE** enhances, develops, expands and disseminates the existing AI program in the following ways: (1) enhances the newly developed AI *Teacher Training: Arts as Literacy* DoEd Professional Development for Arts Educators model to include math; (2) expands the model to two Educational Service Districts in diverse geographical regions of the state; (3) expands on the AI research base by comparing student achievement in arts, math, and reading disaggregated for

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<sup>1</sup> Washington State Arts Commission *Arts Education Research Initiative, 2009: A Report on Arts Education in Washington State, K-12.*

ethnicity, poverty level, and rural designations; (4) develops tools and products to evaluate school readiness to benefit from arts professional development for teachers, and evaluate model implementation success regardless of unique regional conditions; and (5) disseminates evaluation and develops and disseminates training tools, curriculum, and research results via free public access through the AI website and other media.

Seven elementary schools (three from Seattle School District in the PSESD region in western WA, two from Wenatchee School District in the NCESD region in central WA, and two from remote rural school districts in NEWESD, eastern WA) with free and reduced meal percentages of 35% or more will be randomly selected from a pool of schools willing to participate and assigned to one of two groups—**AIDE** or control. Teacher leader teams comprised of six teachers, one from each grade level K-5 and one specialist (if available) will be selected at each **AIDE** school for a total of 49 educators. The teacher leader teams from the treatment schools will receive training in the **AIDE** model. The project will reach approximately 2,550 (18 teachers x 25 students x 3 years in Seattle + 24 teachers x 25 students x 2 years in Dissemination Sites) students across the four schools over the period of assistance.

In addition, six new Artist Mentors and two Program Coordinators from NCESD and NEWESD regions (hereinafter referred to as Dissemination Sites) will be trained in the foundational principals and management of the AI program and the specific components of the **AIDE** project. Project goals are to:

(1) Integrate standards-based arts education into the core elementary curriculum in diverse geographical regions statewide including a large city, remote town and rural regions. (2) Strengthen standards-based arts instruction in the elementary grades across the state by providing intense and sustained professional development in the arts. (3) Improve academic performance

of students in elementary grades including their skills in creating, performing and responding to the arts including students from groups traditionally identified as low-performing and from rural schools; and (4) Develop and disseminate grant products, evaluation tools and project results through Open Educational Resources to facilitate further replication statewide and nationally.

**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.**

**Demographic and Achievement Data.** In all four districts participating in the **AIDE** project, low income students score well below non-low income students in math and reading ranging from 21%-39% lower. Students of color (reported for only Seattle and Wenatchee) also score lower than white students in math and reading by 24%-30%. All students identified as low income, Hispanic and African American (the largest ethnic populations) score well below the state average in math and reading. Ethnicity ratings range from 44%-57%; poverty ratings are 44%-63%; 14% are special education students; 16% are bilingual.<sup>2</sup> To put these statistics in perspective, based on the averages, a typical **AIDE** classroom of 25 would have the following dynamics. Fourteen students may be coming to school hungry, 13 come from families represented by nearly as many different cultural backgrounds, four are identified as Special Ed and move in and out of the class daily for “special programs”, and four students are English language learners. Instructional staff must try to find ways to help them all succeed.

**Arts-infused instruction.** Teaching shared concepts in math, reading and arts allows students who struggle with traditional ways of learning to approach learning from an artistic point of view. *Addressing the Achievement Gap in Washington State* cites the following:

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<sup>2</sup> Office of the Superintendent of Public Instruction, Washington State. <http://www.k12.wa.us/> School Report Card.

*“An analysis of Title I schools conducted for the Department of Education concurred that students achieved more growth in mathematics if their teachers spent comparatively more time in explorational activities.”<sup>3</sup>*

**AIDE** addresses the needs of at risk groups by using arts-infused teaching strategies steeped in exploration and experiential learning shown to be effective with art-risk students. In an AEMDD grant *AI/Arts Leadership* (2006-2010 AI/AL) instruction focused on arts-infused concepts in visual arts/math, dance/math, and theater/writing as well as solo arts concepts. Poverty levels of AI/AL schools ranged from 59.8%-88.9% with low performance scores in math. In 2008-09, data from AI/AL showed that when comparing success of students to meet infused dance/math criteria, the percent of time 4<sup>th</sup> and 5<sup>th</sup> grade students demonstrated the infused concept/criteria through dance was greater (96% compared to 80.8%) than the percent of time students demonstrated the infused concepts/criteria through a traditional math response.<sup>4</sup>

Use of visual arts to reach elementary students at risk of failing math is also a part of the current AI/AL project. In a 4<sup>th</sup> grade classroom, the teacher pulled aside the Artist-Mentor and pointed out a student working on a visual arts/math infused lesson. This student met most of the risk factors for failure—poverty, student of color, chronically low academic performance. The assignment was to create an architectural elevation using congruent shapes, symmetry, and transformations of geometric shapes in the design. This student successfully demonstrated the math criteria as well as an artistically successful architectural drawing. The surprised teacher commented, *“This student is a learning resource student and struggles with EVERYTHING”*. The fact the student was successful in demonstrating concepts applied to the lesson criteria underscores the benefits of differentiated instruction especially as it relates to the traditionally

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<sup>3</sup> Shannon, G. Sue. “Addressing the Achievement Gap in Washington State”. Office of the Superintendent of Public Instruction. 2002.

<sup>4</sup> *AI/Arts Leadership*. Interim Report 2008-09. U.S. Department of Education Arts in Education Model Development and Dissemination. [www-arts-impact.org](http://www-arts-impact.org)

low performing, at risk student. The teacher gained new insight into the abilities of the student, and the student gained new confidence in his abilities in math.

**(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 and weaknesses.**

The extent of gaps and weaknesses in arts education throughout Washington State has been documented by the Washington State Arts Commission (WSAC) in two published reports. In 2004-2005, WSAC gathered evidence about the status and condition of arts education in the state.<sup>5</sup> In 2008, the Commission re-launched this effort, and the 2009 data was published in the Arts Education Research Initiative (AERI II) Report<sup>6</sup> which revealed measurable results about:

- instructional time spent studying the arts in the four arts disciplines;
- availability of arts curriculum and its alignment to state standards;
- access to and participation in professional development; and
- external support.

Research was drawn from two primary activities: (1) an online survey sent out to all K-12 principals in Washington State, and (2) site visits to a sample of schools whose principal participated in the online survey. Approximately 21% of all principals from across the state (N=478) participated in the survey. Because these schools were larger than the state average, results showed that 25% of the student population attends these schools. Overall, 58% of the districts in the state had at least one school responding to the survey. This sample included representatives from all school levels (elementary, middle, and high) and geographic regions (urban, suburban, rural, and remote) giving a representation of arts education across Washington.

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<sup>5</sup> Washington State Arts Commission, Washington State Arts Education Research Initiative (AERI), Arts for Every Student, January 2006.

<sup>6</sup> Washington State Arts Commission *Arts Education Research Initiative, 2009: A Report on Arts Education in Washington State, K-12*

A total of 39 schools/principals from 31 school districts were also selected for site visits; representing a wide range of geographic breadth, school-size, location, and grade-level diversity. Principals, teachers, and arts specialists were interviewed. The result of this methodological approach provided evidence to directly link schools wishing to maximize their arts education programs with schools that designed and implemented specific solutions for common challenges.

**Findings Instructional Time:** Although researchers found isolated examples of strong arts instruction statewide, the frequency and intensity of arts instruction was described as “typically weak.” This finding was consistent with the 2005 study. **The majority of elementary principals reported that students receive one hour or less of arts instruction each week. In contrast, elementary school principals report offering one hour of reading and one hour of math instruction per day.** Researchers found music still receives the most instructional hours, but the **number of instructional hours has decreased in all arts disciplines.**

**Arts Education Curricula:** Only 35% of elementary school principals reported having written curricula in music. This number drops to under 20% for music courses at the secondary level. Principals reported that less than 20% of the visual arts courses had written curricula at all grade levels. Less than 5% of the principals reported the use of documented curricula in dance and theatre courses, although this number doubles to 10% for high school theatre courses.

**Professional Development:** Across the state, a majority of survey respondents reported moderate to low numbers of participation in arts professional development. Principals reported that arts specialists participated in the most arts professional development, compared to non-arts specialists or principals/other building administrators. The highest levels of participation were in music and visual arts, with significantly lower levels of participation in dance and theatre. Only 2% to 5 % of non-arts specialists reported participating in arts professional development training.

Principals identified a variety of needs for arts professional development, **with the greatest need in arts integration**. Because principals reported a lack of time for arts instruction, it is possible they perceive a need for support to integrate the arts into other core subject areas. Principals who indicated they were satisfied with the quality of their arts program generally identified either “arts integration” or “none” as areas of needed professional development. In interviews, **teachers reported that arts integration is a continuing need for professional development because of the value of this strategy as they are striving to satisfy state standards in the arts and other core disciplines**. *“We have a high rate of poverty. This comes with potential achievement gaps which require intensive instruction in reading, writing, math and science. WASL (Washington Assessment of Student Learning) demands are significant on instructional time. Art is part of everything students do. You can always expect to see a subject area integrated with the arts. It could be poetry; it could be architecture; it could be photography; it could be science.”* Suzanne Keegan, Multi-age Classroom Teacher, Franklin Elementary School, Port Angeles School District.

*External Support:* Only 26% of school principals reported receiving external instructional support from arts organizations, while 44% reported not receiving this support. This result was consistent across geographic regions and grade levels.

### **How AI Addresses These Gaps and Weaknesses**

In Washington State, classroom teachers who are trained to provide quality arts instruction are the key to effective elementary arts education. The classroom teacher, by default, is the teacher of record for dance, theater, and often visual arts education. In districts without K-5 arts specialists, the classroom teacher must deliver all arts instruction. AI is a successful arts education model for providing the training needed by classroom teachers. Eleven years’

experience with AI training demonstrates that classroom teachers *can* be effective arts educators.<sup>7</sup> Results from the 2005 AEMDD project demonstrated that 70% of the teachers trained use new teaching strategies following AI training and over 90% demonstrated mastery of arts concepts and skills.<sup>8</sup> Not only do teachers learn how to bring quality art lessons into their classrooms, they also are trained in performance-based assessments and on conceptual integration of the arts with math and literacy. Evaluation results for the 2008-2009 AI/Arts Leadership (AI/AL) program showed when teachers implemented the AI/AL lesson plans in their classrooms, students also exceeded performance targets of 70% for meeting assessment criteria in all three disciplines (Dance/Math 81.5%; Visual Arts/Math 84.9%; Theater/Writing 84.7%).

The two-year AI program first immerses teachers in basic arts knowledge, concepts, and skills, and then builds on arts foundations to add arts-infused teaching strategies in the second year. AI utilizes five key strategies to address student gaps and weaknesses:

- Training the classroom teacher is the most efficient and practical way to ensure that all students will receive an arts education. Washington State requires that all four art forms be taught in all grades. (HB 2195, 2004). However, the capacity to place specialists in all four arts disciplines to meet this mandate is highly unlikely in light of current budget crises in schools. Many districts are cutting arts specialists before cutting the classroom teacher. Now more than ever, it is critical that the classroom teacher be trained to infuse the arts so students of all learning styles and abilities have the opportunity to develop creativity and imagination.
- Arts-infused learning strategies taught in the Summer Institutes and Supplemental Workshops, train teachers to teach validly shared concepts from other core content in and through the arts. For example, symmetry is a concept shared by both visual arts and math;

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<sup>7</sup> <http://www.arts-impact.org/assessment>

<sup>8</sup>

character is a concept shared by theater and writing; and pattern is shared by dance and math. Arts-infused teaching is a practical solution to the “no time for arts” dilemma when subjects such as math, reading, science, and writing can be taught in and through the arts. Teaching other academic concepts in and through the arts provides teachers with strategies that reach all students, regardless of their learning styles.

- In-depth, rigorous, and job-embedded professional development over time builds competence and confidence in the classroom teacher to deliver arts instruction. AI is a two-year, 108-hour program. Each year teachers participate in the following: **30-hour, experiential Summer InSTITUTE** where teachers learn first-hand the lessons they will take back and teach their students; 10-12 hour, one-on-one **Mentorship** in the classroom in which teachers see a master teaching artist model infusing the arts and then practice teaching under the coaching of the artist mentor; **Cultural Study Visits** for each teacher’s class to regional arts and cultural centers that connect learning in the classroom to real world arts experiences in their community; **Supplemental Workshops** during the school year to provide opportunity for peer learning and change in teacher instructional strategies.
- Research shows that **family engagement** in a child’s education is a critical component for student success. Helping families become an integral part of their child’s learning can take many forms.<sup>9</sup> Activities centered on the arts are very successful and attractive to families of all cultures. AI connects families and schools to the value of arts learning through arts celebrations featuring learning in and through the arts, a range of communication strategies with families, and school exhibitions of student artwork with multi-language explanations of the art and the academic areas they support.

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<sup>9</sup> Harvard Family Research Project.

- **Professional Learning Communities (PLC)** are a key sustaining practice for AI. Twice each year, AI meets with the whole faculty and principal to work on developing practices and building frameworks that sustain AI training after the program is completed. These frameworks are developed with teacher input and are designed to meet the unique needs of each school or district. For example, in the Enumclaw and Orting School Districts, arts curricula was developed for K-5 in dance, theater and visual arts as part of the AI PLCs and subsequently adopted by their School Boards. Arts infused lessons were placed on a timeline to occur in conjunction with the infused concepts from the district's textbooks.

**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.**

Educating in and through the arts increases equity in schools, targets multiple pathways to knowledge and allows teachers to capitalize on the different ways students learn. The arts increase opportunities for all learners and accommodate needs of students with diverse abilities and interests. But beyond this, the **AIDE** project has the **potential to make a significant impact on the access and equity of arts education in our state.**

**Utility in a variety of settings:** Since 1999, AI has trained nearly 500 teachers in Pierce and King Counties. Referred to as the Puget Sound region, these two counties contain 60% of Washington State's population as well as the largest city and major cultural center in the Northwest, Seattle. While there are significant educational challenges for densely populated areas, there are also advantages in terms of cultural, business, higher education, and human resources. Viability of the AI program outside the Puget Sound region is a question that needs answered if it is to improve arts education for all communities in the state or across the nation.

In 2009-2010 AI trained and implemented its first successful pilot dissemination project. A

team of three Artist-Mentors and a Program Coordinator were trained and implemented a Summer Institute and Mentorships to a whole school, Roosevelt Elementary in Bellingham, WA. The ability to replicate the program in Bellingham contributed to other ESDs having confidence in the likelihood of the program succeeding in their regions.

In addition to implementing **AIDE** in Seattle School District, designated a *large city* by the 2006 National Center for Education Statistics (NCES) urban-centric locale categories, **AIDE** proposes to expand the model in two other of the state's Educational Service Districts. North Central ESD's Wenatchee School District is defined as a *remote town*, and schools from North East Washington ESD's numerous *remote or fringe rural* districts will be selected to participate. The project will expand implementation in districts from the largest to the smallest categories.

**Information:** An investigation into **student assessment results** using various testing measures with **results disaggregated for specific student groups** will provide valuable data to define optimum learning conditions regardless of student identifications. Student test scores in reading, math and the arts will be gathered at three different levels from both treatment and control groups; 1) Washington state standardized test, Measurement of Student Progress (MSP) in reading and math; 2) district level assessments in reading and math, and, 3) assessments developed to be sensitive to the concepts taught in the **AIDE** curriculum.

A fourth level of assessment, **criteria based performance assessments**, (co-rated for reliability) will be given to students in the treatment groups designed to measure if students meet the specific learning targets of the **AIDE** lessons. Criteria-based performance assessments provide the most viable and sustained student evaluation format for teachers and students, day-by-day, student-by-student for analytic teaching and learning. All assessment results will be

disaggregated for students identified as Hispanic, African American, low income, and students from rural schools across all implementation sites.

**Products to facilitate dissemination:** AI was awarded a U.S. Department of Education Professional Development for Arts Educators (PDAE) grant in 2008, *Teacher Training: Arts as Literacy (TTAL)*. In partnership with Seattle School District, a sequential, grade level specific K-5 arts and literacy infused curriculum was developed with strands in reading and writing. **AIDE** proposes to build on the successful collaboration with Seattle School District to enhance the TTAL curriculum to include an arts/math infused curriculum. Seattle has already made a commitment to expand the existing arts/literacy-infused curriculum to other schools based on the work of the PDAE project to date. Once complete and vetted in the Seattle School District **AIDE** classrooms, **this comprehensive curriculum** will be implemented in the **AIDE** Dissemination Sites and made available on the AI website via a searchable lesson-plan database. The lesson plans will be searchable by discipline, grade level, concepts, skills and techniques. The lessons will be useful to others based on the fact they are arts-infused and aligned with state and national standards, conditions reported by principals and teachers as absolutely necessary if the arts are to be included in the current economic and academic climate

**AIDE** will develop and pilot **two evaluation tools**, the Readiness to Benefit Rubric and the Professional Development Implementation Rubric, and produce a **KPDF Handbook (KPDF Handbook)** all designed to increase ease and effectiveness to implement arts professional development programs. The Readiness to Benefit Rubric seeks to identify those **conditions that need to be present** for successful implementation of a comprehensive arts professional development program. The Professional Development Implementation Rubric is intended to measure **degree of implementation**. Both can be used by schools and districts to self-assess

what needs to be done to prepare for comprehensive arts education training and once started, provide formative assessment to guide improvement and measure success.

The KPFD Handbook will identify those attributes of the AI model that are central to its pedagogy and implementation. It will also seek to document any unique conditions, adaptations or refinements necessary to be successful in diverse geographical or educational settings

**Training Videos** addressing two of the most important Key Features of the AI model—the arts-infused lesson and curriculum and the role of the teaching artist as coach and mentor—will be developed, produced, posted on the AI website and made available on DVD. The videos, together with the **AIDE** curriculum and the AI KPFD Handbook will create a comprehensive body of resources to aid others in understanding arts-infused professional development.

**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.**

**Pedagogy:** AI pedagogy is aligned with significant educational theorists’ beliefs. AI supports the theory that overarching ideas can be exemplified by multiple examples and transferred to daily living. This widely recognized pedagogy includes the concept of an “enduring understanding” that transcends single examples or lessons. AI follows the model that first defines important knowledge (concept and principles) and skills (processes, strategies, and methods), and then strives for mastery of this learning.<sup>10</sup>

A trademark of the program, **performance based assessments**, stems from Richard J. Stiggins’ work<sup>11</sup> which states the two most important quality control equations in performance-based learning are (1) knowing what is to be assessed and (2) knowing how to assess it. AI includes considerable time for performance-based assessment training for teachers during the

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<sup>10</sup> Wiggins and McTighe, Understanding by Design, Assn. for Supervision and Curriculum, Alexandria, VA, 1998; Erickson, H. L., Concept-Based Curriculum and Instruction: Teaching Beyond the Facts, Sage, Thousand Oaks, CA, 1998.; Hirsh, S. “A New Definition” JSD National Staff Development Council, Vol. 30, No.4. Pp 10-16, 2009.

<sup>11</sup> Stiggins, Richard J., Student-Centered Classroom Assessment, Upper Saddle River, NJ: Prentice-Hall, 1997.

intense Summer Institutes. Teachers continue to receive feedback on their implementation of lessons, embedding of performance-based assessments, and their classroom lesson construction.

AI adheres to the definition of **arts-infused learning** as defined by *Authentic Connections* (2002) published by The Consortium of National Arts Education Associations that states arts-infusion is “authentic connections between two or more disciplines...that transcend individual disciplines.”<sup>12</sup> *Authentic Connections* defines arts-infusion as the “most sophisticated” type of arts integration and that “Students’ learning and outcomes in infused approaches are focused on strong relationships between complementary subjects,” providing students with rich learning experiences.

**Mentors to support teachers:** Other research-based elements include the importance of mentorship in supporting changes in teaching behavior. “Mentoring was seen as most effective when it incorporated such practical helps as, for example, providing guidance, observing the students’ teaching and classroom management, providing feedback, enabling understanding for example by . . . demonstrating equipment, modeling good teaching and classroom management. . . providing encouragement.”<sup>13</sup> AI delivers instruction, guidance, modeling, coaching, and an on-going safety net through the mentorship of established artists, referred to as Artist-Mentors, who form the core of the professional development instructional team.

**Professional Learning Communities:** The term professional learning community (PLC) is commonplace in work circles. The term describes a collegial group united in their commitment to an outcome—in the case of education, student learning. The community engages in a variety of activities: sharing a vision, working and learning collaboratively, visiting and observing other

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<sup>12</sup> The Consortium of National Arts Education Associations. “Authentic Connections: Interdisciplinary Work in the Arts.” 2002.

<sup>13</sup> Jones, Reid and Bevins, “Teachers’ Perception of Mentoring in a Collaborative Model of Initial Teacher Training,” *Journal of Education for Teaching*, 23(3):253-261, 1997.

classrooms, and participating in shared decision-making.<sup>14</sup>

King and Newmann (2000)<sup>15</sup> found that teachers are most likely to learn when they collaborate with colleagues both within and outside of their schools and when they access external researchers and program developers. Under this scenario, schools and teams become continuous improvement organizations, and, as Brandt (2003)<sup>16</sup> states, true learning organizations exchange information frequently with relevant **external sources**.

The **AIDE** model utilizes trained AI Artist Mentors and Program Coordinators based in regional ESDs to facilitate twice-annual PLCs. The PLCs provide opportunity for the trained teacher leader teams at each school to share knowledge building-wide, collaborate to develop instructional pacing calendars for **AIDE** lessons, and design, adapt, and assess instructional strategies targeted at specific standards.

**Best Practice:** AI is aligned with the National Staff Development Council's (NSDC) standards definition of professional development as a "comprehensive, sustained, and intensive approach to improving teachers' and principals' effectiveness in raising student achievement."<sup>17</sup> All AI models, including **AIDE**, align with the NSDC guidelines for quality professional development as follows:

- Aligns with rigorous academic standards
- Uses coaches/mentors
- Evaluates student, teacher and school learning needs
- Uses evidence-based learning strategies and formative assessments
- Provides job-embedded coaching

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<sup>14</sup> Hord, S. M. (1997). "Professional learning communities: What are they and why are they important?" Available: <http://www.sedl.org/change/issues/issues61.html>.

<sup>15</sup> King, M.B. & Newmann, F.M.(2000). Will teacher learning advance school goals? *Phi Delta Kappan*, 81(8), 576-580.

<sup>16</sup> Brandt, R. (2003, Winter). Is this school a learning organization? *JSD*, 24(1), 10-16.

<sup>17</sup> National Staff Development Council, *Definition of Professional Development*. <http://www.nsdc.org/standards/index.cfm>

- Implements ongoing program evaluation and assessment
- Uses outside entities such as education service agencies to provide professional development.<sup>18</sup>

**Effective Practices: AI** began in 1999 with a research study to identify those key features that were shared by successful teacher training projects across the United States. Projects such as *CAPE* and the *Empire State Project*<sup>19</sup> stipulated that (1) teachers and students must share arts foundational understandings that include concepts and skills; (2) embedded performance-based assessments are inherent to teaching and learning; (3) sustaining projects depends on sustaining budgets; (4) teacher growth is determined by training conducted over time; and (5) use of community assets, specifically cultural organizations magnifies the potential for teacher growth. These principles are at the foundation of **AI**.

**Resulting AIDE Model:** Eleven years' experience, multiple opportunities for in-depth research, and continuous program evaluation have led to the development of several iterations of the AI model, each one applying lessons learned from ongoing work and up-to-date research in professional development. All AI models have the pedagogy and research-based practices described above as their foundation. The most recent model *Training Teachers: Arts as Literacy* (TTAL) developed with Seattle Public Schools and funded by a DoEd Professional Development for Arts Educators grant, is the foundation for the **AIDE** project.

**(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.**

**Comprehensive effort:** **AIDE** brings together, the state's most comprehensive professional development program in the arts, Puget Sound ESD's **AI**, North East Washington

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<sup>18</sup> National Staff Development Council, *Definition of Professional Development*. <http://www.nsd.org/standards/index.cfm>

<sup>19</sup> Chicago Arts Partnerships in Education <http://www.capweb.org/>; Empire State Project, New York State (<http://www.espArtsed.org/>)

**ESD and North Central ESD**, Seattle School District, Wenatchee School District, and some of the most successful cultural organizations in the nation to **expand and develop a professional development model** that will be effective, sustainable and transportable. The combined expertise and resources of the **AIDE** partners is the most comprehensive effort of large-scale professional development in the arts in the state of Washington.

**Year One (July 2010-June 2011)** of the project is designed for planning and capacity building to optimize project development and implementation. The project director will meet with leadership from the partnering ESDs, school districts, and cultural organizations to clarify roles and responsibilities associated with project implementation. A pool of willing elementary schools from Seattle School District will be solidified and six will be randomly assigned to the **AIDE** or control groups. Curriculum will be developed in collaboration with AI staff, Seattle School District Arts, Literacy and Math Managers, and PSESD Director of Math and Literacy. Two curriculum strands will be used: one infuses theater and visual art with reading and is part of the TTAL curriculum; the second infuses dance and visual art with math. The theater/visual arts/literacy lesson strand will be offered in the first year of teacher training. Program coordinators and Artist Mentors from the Dissemination Sites are selected. Research and evaluation activities and timelines are discussed in the evaluation section of the proposal.

**Year Two (July 2011-June 2012)** A pool of willing elementary schools from the Dissemination Site districts will be solidified and eight will be randomly assigned to the **AIDE** or control groups. The teacher-training program begins in Seattle with the first 54 hours of training. Training for the Dissemination Site Program Coordinators and Artist Mentors also begins and project product development continues. **Teacher training components** include:

1. **A 30-hour Summer Institute** The Curriculum and Assessment Leader (C&A Leader)

and theater and visual arts Artist-Mentors lead the Institute. Classroom teachers participate as students as the Artist-Mentors model arts-infused instruction. The C&A Leader teaches concept-based arts-infused instruction pedagogy and performance-based assessments. Teachers develop a foundation for criteria-based performance and reflection, critical responses to art, and performance-based assessments. Lessons in the first year of teacher training will only include theater/visual arts/reading infused concepts. Even though training on the two strands of curriculum (arts-infused math and literacy) occurs over two years, the combined curriculum is ultimately designed for classroom implementation in one academic year.

2. **A 12 hour Mentorship** pairs an Artist-Mentor with a classroom teacher, 6 hours each in theater and visual art. The Artist-Mentor models, coaches and supports teachers as they gradually gain autonomy to teach and assess the arts-infused learning in their classrooms. Teachers document pivotal bridge activities and the number of hours they participate in arts-infused instruction (goal 30 hours per teacher per year).

3. AI staff facilitates **two, three-hour Professional Learning Community (PLC)** sessions fall and spring. The PLC's provide time for teacher leader teams to share training building-wide, as well as opportunities for collaborative planning and feedback on project implementation to guide project improvements. Seattle schools complete PLCs #1 and #2.

4. Teachers attend **two, three-hour Supplemental Workshops** during the school year to learn more basic arts concepts and have more time with Artist-Mentors for ongoing advisement.

5. The project provides support for teachers and students to go on **Cultural Study Trips** to Seattle Art Museum or Seattle Children's Theatre providing students a real world context to experience pivotal works of art and performances. Additional Year Two activities relate to reports and evaluation and are covered in sections (4) and (5).

**Artist Mentor and Program Coordinator training** includes:

1. The new Artist Mentors and Program Coordinators participate in the Summer Institute workshops getting hands-on experience in the arts-infused lessons as well as observing veteran AI Artist Mentors model teaching and assessing teacher learning. Special seminars for the new Artist Mentors and Program Coordinators provide opportunity to learn the pedagogy, teaching strategies, and management practices of AI.

2. On site training for new Artist Mentors and Coordinators includes coaching techniques, assessment strategies, program evaluation, and specific features of the **AIDE** model.

**Year 3 (July 2012-June 2013)** The five **teacher training** components described above are repeated for an additional 54 hours of training totaling 108 hours. Second year training focuses on the dance/visual art/math infused curriculum. New **Supplemental Workshops** are offered and teachers take their students on another **Cultural Study Trip** to Seattle Art Museum, Pacific Northwest Ballet or University of Washington World Series.

**Artist Mentor and Program Coordinator training** continues as in the first year, followed by implementation of the **First Year of Teacher Training** at the Dissemination Sites. The newly trained Artist Mentors and Program Coordinators will lead the training at the Dissemination Sites. Training activities at the Dissemination Sites are the same as described for the Seattle schools except that Summer Institutes and Cultural Study Trips will take place at local cultural arts organizations. Wenatchee Valley Museum and Cultural Center and Northwest Museum of Arts and Culture are partners in the NCESD and NEWESD regions respectively. Seattle schools complete PLCs #3 and #4 and Dissemination Sites complete PLCs #1 and #2.

**Year 4 (July 2013-June 2014)**, the final year, teachers in Seattle shift from **AI**-supported teaching to autonomous use of arts-infused teaching strategies. Indirect support of Seattle

teachers continues tracking Teacher Activity Logs, and student Performance Based Assessments, PLCs #5 and #6. The second year of **AIDE** training is implemented at the Dissemination Sites using all local resources with continuing support and guidance from PSESD AI staff and Artist Mentors. Dissemination Sites complete PLCs #3 and #4.

**Goals, Objectives, Activities, Outputs, and Outcomes Logic Model**

<b>Goal 1 Integrate standards-based arts education into the core elementary school curriculum in diverse geographical regions statewide; including schools designated a large city, large town and rural. Absolute Priority (1); Invitational Priority (4).</b>			
<b>Objective 1.1</b> Expand AI <i>Teacher Training: Arts as Literacy (TTAL)</i> professional development model to include standards-based arts/math infused lessons. <b>Indicator:</b> 54 standards-based, arts/math infused lessons, 9 at each grade level K-5, developed by August 2011 to complement the 54 standards-based arts/reading infused lessons already developed for the <i>TTAL</i> model.			
<b>Curriculum</b>	<b>Activities</b>	<b>Outputs</b>	<b>Outcomes</b>
	<ul style="list-style-type: none"> <li>Expand <i>TTAL</i> arts-infused literacy curriculum to include K-5 grade arts/math infused lessons.</li> </ul>	<ul style="list-style-type: none"> <li>54 K-5, grade level specific math/arts-infused lessons aligned to Core standards in math.</li> </ul>	<ul style="list-style-type: none"> <li>Expanded arts integration resources for elementary classroom teachers in WA State.</li> </ul>
<b>Objective 1.2:</b> Disseminate the expanded <i>TTAL</i> model from the largest state metropolitan area, where it was originated, to two diverse geographic regions in Washington state creating the <i>AI Dissemination and Expansion (AIDE)</i> project. <b>Indicator:</b> 3 teaching artists and 1 program coordinator from 2 Dissemination Sites (for a total of 8 professionals) <b>receive 107 hours of professional development</b> in expanded <i>TTAL</i> model, <b>48 hours of site based program management</b> training to be complete by June 2012, and <b>implement</b> the expanded <i>TTAL</i> model by training a teacher leader teams training to be complete by June 2014.			
<b>Dissemination</b>	<b>Activities</b>	<b>Outputs</b>	<b>Outcomes</b>
	<ul style="list-style-type: none"> <li>Use quantitative and qualitative data from original <i>TTAL</i> project to inform development of the <i>AIDE</i> project.</li> <li>Train teaching artists and program coordinators in Dissemination Sites on the expanded <i>TTAL</i> model.</li> <li>Form grant leadership team and meet 3 times per year to insure the project effectiveness and implementation.</li> <li>Implement 48 hours of site</li> </ul>	<ul style="list-style-type: none"> <li>Implementation of the <i>AIDE</i> project in 3 diverse regions</li> <li>6 local teaching artists and 2 local specialists trained to deliver the expanded <i>TTAL</i> professional development model.</li> <li>“Readiness to Benefit” Rubric.</li> <li>Professional Development Program Implementation Rubric.</li> </ul>	<ul style="list-style-type: none"> <li>Capacity building in order for ESD Dissemination Sites to increase arts integration throughout their regions during and after completion of the grant.</li> </ul>

	based management training.		
<p><b>Objective 1.3</b> Strengthen project sustainability by aligning the expanded <i>TTAL</i> curriculum to the specific needs of participating schools and developing systems to scale up the training to teachers school-wide. <b>Indicator:</b> 4, 3-hour Professional Learning Community work sessions completed in each participating school. Seattle School District schools will complete PLCs #1 and #2 by June 2012, PLCs #3 and #4 by June 2013, PLCs #5, and #6 by June 2014. Dessimination Sites complete PLCs #1 and #2 by June 2013 and PLCs #3 and #4 by June 2014.</p>			
	<b>Activities</b>	<b>Outputs</b>	<b>Outcomes</b>
Arts-Math Professional Learning Community	<ul style="list-style-type: none"> <li>Convene Professional Learning Communities to: 1) align project curricula with district curricula and school improvement initiatives; 2) review <i>TTAL/AIDE</i> strategies for teacher leader teams to share training building wide 3) provide time for teacher leader teams to share training school wide.</li> </ul>	<ul style="list-style-type: none"> <li>Curriculum maps to guide lesson implementation</li> <li>2 Professional Learning Community work sessions each year at each site.</li> <li>Teacher leader teams to facilitate math/arts-infused and reading/arts-infused teaching and learning school wide.</li> </ul>	<ul style="list-style-type: none"> <li>Expanded framework and system to implement, support, and sustain standards-based arts integration in site-based elementary school curricula.</li> </ul>
<p><b>Goal 2 Strengthen standards-based arts instruction in the middle school grades. <i>Absolute Priority (2)</i></b></p>			
<p><b>Objective 2.1</b> Increase teacher knowledge and competence to teach standards-based arts-infused lessons at elementary school level. <b>Indicators:</b> 90% of teacher participants meet criteria on Performance Based Assessments of all arts/math and arts/reading infused lessons taught at the Summer Institutes.</p>			
Teacher Knowledge	<b>Activities</b>	<b>Outputs</b>	<b>Outcomes</b>
	<p><b>Teachers participate in two-year training components.</b></p> <ul style="list-style-type: none"> <li>Train through 1<sup>st</sup> and 2<sup>nd</sup> yr. summer institutes on teaching standards-based arts concepts infused with math and reading.</li> <li>Use community art resources to reinforce arts/academic learning.</li> </ul>	<ul style="list-style-type: none"> <li>24 teachers and 4 specialists in three geographic regions complete 2 years of the <i>AIDE</i> institute training for a total of 60 hours.</li> </ul>	<ul style="list-style-type: none"> <li>Increased knowledge, skills, and competence for teachers to integrate standards-based arts-infused instruction across the state.</li> </ul>
<p><b>Objective 2.2</b> Strengthen overall quality of instructional practice of participants. <b>Indicator:</b> <i>AIDE</i> teachers will score 10% higher than teachers in the control group on measures of quality of teaching as measured by the STAR Protocol than teachers in the control group.</p>			
<p><b>Objective 2.3</b> Strengthen autonomy of teachers to integrate the arts into the classroom curriculum. <b>Indicator:</b> <b>80% of <i>AIDE</i></b> teachers in treatment groups score a 3 or 4 on the Autonomy Rubric for Teachers.</p>			
Teacher Practice	<b>Activities</b>	<b>Outputs</b>	<b>Outcomes</b>
	<ul style="list-style-type: none"> <li>School year training activities across 2 years to include: One-</li> </ul>	<ul style="list-style-type: none"> <li>24 teachers and 4</li> </ul>	<ul style="list-style-type: none"> <li>Improved teacher practice to teach arts-</li> </ul>

	on-one classroom based mentoring from Artist-Mentors; Supplementary workshops; Professional Learning Communities; Cultural Study Trips.	specialists complete 2 years of <i>AIDE</i> school year training for a total of 47 hours.	infused lessons across the curriculum.
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**Goal 3 Improve academic performance of students in elementary school grades including their skills in creating, performing and responding to the arts including. *GPR*A and *Absolute Priority (3)***

**Objective 3.1 Improve academic performance of students in reading, math and arts including students from low performing groups and rural schools** using various means of assessment: Washington state *Measurement of Student Progress (MSP)*; District assessments; curriculum sensitive assessments; performance-based assessments. **Indicator:** 20% of students in treatment groups will score higher on the MSP, District, and curriculum sensitive assessments than control groups, and 70% of students in treatment groups will meet each criterion on performance based assessments. ***GPR*A Invitational Priority (1)& (2)**

	Activities	Outputs	Outcomes
<b>Student Achievement Student Equity</b>	<ul style="list-style-type: none"> <li>• K-5 classroom teachers teach visual art/math and dance/math-infused lessons supported by Artist Mentors.</li> <li>• K-5 classroom teachers teach visual art/reading and theater/reading-infused lessons supported by Artist Mentors.</li> <li>• Teachers notate lesson extensions, bridge activities, and specific literacy/math assignments relative to a Mastery Arc and the arts-infused concept focus of the project.</li> <li>• Students create, present and respond through artwork, dance, and theater relative to arts/math infused and arts/reading infused concepts.</li> </ul>	<ul style="list-style-type: none"> <li>• 24 K-5 classroom teachers teach a minimum of 30 hours annually of arts/math and arts/reading infused lessons and submit performance based assessment data.</li> <li>• Documented teaching attributes in Teacher Activity Logs.</li> <li>• 1,200 students (24 teachers x 25 students x 2 years) participate in 30 hours arts/math and arts/reading infused learning.</li> <li>• Disaggregated assessment results for various identified student groups.</li> </ul>	<ul style="list-style-type: none"> <li>• Improved student achievement in math and reading</li> <li>• Increased strategies for elementary school <b>students</b> to master selected concepts in math and reading</li> <li>• Define learning attributes regardless of student identifications.</li> </ul>

**Goal 4 Develop and disseminate grant products and results through Open Educational Resources. *Invitational Priority (5)***

	Activities	Outputs	Outcomes
<b>Dissemination of Products</b>	<ul style="list-style-type: none"> <li>• Analyze, evaluate, and disseminate the enduring components and successful practices of the various AI</li> </ul>	<ul style="list-style-type: none"> <li>• AI KPDF Handbook available to download from AI website.</li> <li>• Sequential K-5 arts-</li> </ul>	<ul style="list-style-type: none"> <li>• Evaluation tools, available for free as a resource for implementing</li> </ul>

	<p>models developed over 11 years.</p> <ul style="list-style-type: none"> <li>• Write 54 additional math/arts-infused lessons to expand the TTAL model reading curriculum.</li> <li>• Develop and pilot evaluation tool to assess a schools “readiness to benefit” from sustained and intense professional development in arts integration.</li> <li>• Develop and pilot evaluation tool to evaluate progress in conducting arts-infused professional development and program implementation.</li> <li>• Tag AI lessons written for multiple programs—Early Learning, K-5, and 6-8 for placement in a searchable lesson plan data base on AI website.</li> <li>• Storyboard, capture and disseminate video of AIDE project’s instructional and programmatic components.</li> </ul>	<p>infused curriculum in math and reading available on-line in a searchable lesson plan database on the AI website.</p> <ul style="list-style-type: none"> <li>• 100 arts-infused lesson plans Pre K-8 available in an on-line searchable database.</li> <li>• Two training videos: 1) Designing an Arts Infused Lesson and Curriculum; 2) The Role of the Teaching Artist as Coach.</li> <li>• Pilot Professional Development Key Features evaluation tool.</li> </ul>	<p>and sustaining an in-depth arts education professional development program.</p> <ul style="list-style-type: none"> <li>• Increased resources for arts integration available for free.</li> <li>• Increased teaching artist training tools and resources available for free.</li> <li>• An evaluation tool to determine the ability or readiness to adopt and implement arts professional development model.</li> </ul>
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**Rigorous standards.** Washington state’s standards in the arts address: (1) Arts knowledge, skill, and techniques; (2) The artistic process; (3) Art as communication; and (4) Art as a lifelong process of human connection. Washington state is one of a handful of states that are requiring statewide assessment of students’ art knowledge in grades 5, 8, and 10 and the meeting of arts standards as a 2009-10 graduation requirement. Washington state sought and achieved legislative approval for statewide assessments, frameworks, and grade level expectations in literacy—reading, writing and communication (oral language) and the arts: dance, music, theater and visual arts. **AIDE** lessons will adhere closely to State standards in the arts, math, and reading as well as alignment with Common Core standards.

The **TTAL** arts/literacy curriculum was designed in collaboration with Seattle Public Schools Literacy and Arts Managers to align with Seattle's "Balanced Literacy" initiative. **TTAL** identified key literacy concepts that are both authentically shared with an arts discipline, and challenging concepts for students. This same process of working directly with district curriculum advisors will be used to identify math/arts infused concepts for the **AIDE** curriculum to insure a rigorous approach to academic standards and student learning is maintained.

**(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.**

**Build Capacity** The project is designed to build capacity on four levels: teacher, school, district, and regional ESD. **Teacher capacity** to integrate the arts into the core curriculum is increased by developing teacher knowledge and skills in the arts and teacher autonomy in arts-infused teaching and learning strategies, performance based assessment strategies, and use of cultural organizations as arts education resources. Further teacher capacity is ensured by in-depth training, mentored coaching and time for guided practice leading to autonomous instruction.

**School capacity** to integrate the arts is improved through PLCs designed to facilitate collaboration and knowledge sharing among building colleagues to align arts-infused curriculum to school-level goals and specific student needs. Specific principal program involvement is part of **AIDE** training, with the principal included in all elements of the professional development. **AIDE** staff meets with principals throughout the program to address school-based needs.

Close collaboration and with **district content specialists and curriculum directors** insures that project goals are aligned with district goals for student learning. District personnel review all curricula. Tight connections to state and national standards insure the **AIDE** arts-infused curriculum is connected to any math and reading text or instructional process.

Training Artist Mentors and program coordinators from the local ESD regions, and working with regional arts organizations, builds capacity within **ESD's** to develop and disseminate the model utilizing regional resources and established practices for implementation in diverse geographical settings.

**Yield sustainable results** All of the capacity building measures cited above are designed to yield sustainable results beyond the period of federal assistance. Teachers develop skills and strategies, and receive resources they can apply throughout their careers reaching **as many as ten times the 2,550 students** impacted during this project.

Research results on the impact of arts-infused instruction on **students from traditionally low-performing groups** lays the groundwork for future research on optimal conditions for learning across student groups.

The KPFD Handbook will provide a guide for any organization planning arts professional development and will include essential components of the model, components that can be adapted to meet specific school, district, or regional needs, and features that may be unique to certain geographies or demographics.

**4. QUALITY OF PROJECT PERSONNEL** Extent to which applications for employment are encouraged from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, age or disability. And, the qualifications, including relevant training and experience, of key project personnel.

PSESD consists of employees that represent the diversity of the region it serves. Of our 380 full-time employees, 25% represent ethnic majority groups. Staff members include those from African American, Samoan, Caucasian and Hispanic cultures. The PSESD is committed to embedding cultural competence in its organizational culture and through all its programming and devotes two days of training in cultural diversity for every staff member. The PSESD has a new

program in place available to help us with training and technical assistance. It is called the Interpreter and Equity Center and currently has two FTE on staff. PSESD complies with all federal and state rules and regulations and does not discriminate on the basis of race, color, national origin, age religion, gender or disability.

AI regularly seeks applicants from diverse cultures when it is necessary to increase its staff or cadre of contracted Artist Mentors. Most recently, applicants were solicited from the White Center for the Arts, an organization located in the most diverse area of western Washington that has no majority culture or language for a visual arts Artist Mentor position.

**Key project personnel: Sibyl Barnum, AIDE** Project Director is an experienced program and grants administrator with in-depth knowledge of standards-based arts programs; professional development in the arts; and procedures for ensuring timely project progress. She serves as the Director of Arts Education Puget Sound ESD and has successfully managed four DoEd arts in education grants (2002-2005 AEMDD, 2006-2010 AEMDD, 2008-2012 AEMDD, 2008-2011 PDAE). AI, the principal PSESD arts education program has grown from a small program operating in Pierce County to a regional model with a national reputation. Before joining AI, Sibyl served as Education Director for Eugene Ballet Company and Eugene Opera in Oregon. She was a teaching artist in K-12 schools throughout the state of Oregon for a Lincoln Center model program, Arts Unlimited and has taught teacher-training workshops for Arts Unlimited and the Lane County Educational Service District. Sibyl holds a Master of Music in Piano Pedagogy from the University of Oregon.

**Susy Watts**, AI Curriculum and Instruction lead since 1999, has been a key contributor in all DoEd arts in education grants to AI. She consults nationally on strategic planning, evaluation and arts and museum education. Current and recent evaluation projects include: Los

Angeles County Museum of Art's *LACMA On-site* countywide education programs, Los Angeles, CA; Washington State Arts Commission *Arts Education Resources Initiative II*, a project for statewide evaluation of art education, Olympia, WA. Susy speaks nationally and internationally on teaching and learning.

**Beverly Harding Buehler** is a printmaker, and author and illustrator of children's books. She received her Bachelor of Fine Arts from Earlham College and her Masters in African Art History from the University of Washington. Beverly has taught art, art history and art appreciation for twenty years with diverse learners, from pre-schoolers to adults. For ten years she managed the Youth, Family and Art Studio programs at Seattle Art Museum. In 2005, Beverly was named The National Art Education Association Pacific Region Museum Educator of the Year. An Artist Mentor with AI since 2002, Beverly authored the visual art/literacy curriculum for the 2008-2011 PDAE project.

**Dave Quicksall**, has been a theater Artist Mentor with AI since 2002. He received a BA in Theater at the University of California at Santa Cruz and went on to receive an MFA in acting at UCLA. Dave has worked in the professional theater as an actor, director, and writer for ACT, the 5th Avenue, Intiman, Seattle Children's Theater, Seattle Shakespeare Company, and Book-It Repertory Theatre. Dave has worked as a teaching artist for Powerful Schools Coalition, Intiman's "Living History," the Seattle Children's Theater and Seattle Shakespeare Company with K-12 students. He was the lead contributor to the theater/literacy curriculum for the 2006-2010 AEMDD grant and the 2008-2011 PDAE grant.

**Debbie Gilbert**, dance artist mentor is the Co-Founder and Co-Artistic Director of the Whistlestop Dance Company. The Dance Educators Association of Washington awarded Whistlestop its 1996 Honor Award for outstanding contribution to dance education in

Washington public schools. She holds a BA in dance is from The Evergreen State College.

Debbie helped draft arts standards for the Seattle School District and has been a member of the Arts Compact Working Group of the Alliance for Education. She is the Project Director for Whistlestop's Dancing math, Dancing Science, and Dancing Times and Cultures Programs. Debbie has been with AI since 2002 and authored the 2002-2005, 2006-2010 AEMDD grant dance/math infused curricula, and the 2008-2011 PDAE grant dance/literacy curriculum.

**Shawn Bachtler** is a senior researcher with The BERC Group. Her background in research and clinical neuropsychology provides perspectives on cognitive processing and learning, as well as research methodology and statistics. Her areas of focus include instruction and learning, alternative education, and cultural issues in education. Prior to joining The BERC Group, Dr. Bachtler was a college professor and administrator. Shawn has served as primary researcher on the 2006-2010, and 2008-2012 AEMDD grants for AI.

**Cindy Duncan** is the Assistant Superintendent for Academic Achievement at North Central Educational Service District in Wenatchee, Washington. She has served in her current position for the past six years. Cindy's experience includes district level administration, social service administration and school social work. She has served as a part-time instructor for Eastern Washington University and Heritage College, served on community boards, and has presented at regional and state conferences and is active in several professional organizations.

**Debbie K. Lahue** is the Director of Humanities in the Center for Instructional Services of NorthEast Washington Educational Service District (ESD)101. She has spent the last twenty-three years working in education as a classroom teacher, instructional coach and administrator. She graduated from Eastern Washington University with a K-12 Teaching Certificate in 1987 and Gonzaga University with a Master's Degree in Administration and Curriculum Development

in 1992. She recently graduated in the class of Academy 17 from the National Staff Development Council (NSDC). She is currently the chair of NSDC's 2010 conference for teacher leaders and the administrators who support them.

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

PSESD manages a \$78,589,830 budget and is in full compliance with all federal and state regulations. Currently, PSESD’s 70 different programs are supported with funds from multiple funding sources, including federal, state and county grants, grants from private foundations, program fees, and co-op membership fees. PSESD (fiscal agent) has extensive experience managing large, multi-year grants. During 2009, a total of \$13,997,000 was managed for a variety of federal and state competitive grants.

The PSESD Business Office maintains fiscal oversight according to standard accounting practices. Agency systems for program compliance are well-established and proven effective.

<b>PROJECT TIMELINE, RESPONSIBILITIES, MILESTONES</b>		
<b>Responsible Personnel Key: Artist Mentors (AMs), Curriculum and Assessments Lead, (CA) District Curriculum Leaders (DCL), Evaluator (E), Project Director (PD), Program Coordinator (PC), Cultural Educators (CE).</b>		
<b>YEAR 1: July 2010-June 2011</b>		
<b>Dates</b>	<b>Activity</b>	<b>Responsible</b>
July-September 2010	Make site visits to and meet with all project partners to clarify roles and responsibilities for the project.	PD
Sept. 2010-May 2011	Develop new evaluation tools. Refine and revise arts/reading curriculum as necessary. Develop arts/math infused curriculum.	AMs, CA, DCL, E, PD,
Oct. 2010	Quarterly Project Leadership Team meeting:	PD
Nov. 2010-Jan. 2011	Secure commitment from schools in Seattle School District and make random group assignments.  Confirm teacher leader teams.	PC, PD, E, DCL

	Recruit and hire teaching artists and program coordinators for Dissemination Sites.	
Jan. 2011	Quarterly Project Leadership Team meeting	PD
April 2011	Quarterly Project Leadership Team meeting Annual Performance Report to DoEd	CA, E, PD
May 2011	Plan Summer Institute scope and sequence of activities; roles and responsibilities.	AMs, CA, CE, DCL, PD,
May-July 2011	Produce Curriculum Notebooks for Summer Institute #1; prepare for Summer Institute. Complete evaluation tools.	PC
<b>MILESTONES YEAR 1</b>		
<ul style="list-style-type: none"> <li>❖ SPS schools assigned to treatment and control groups</li> <li>❖ Project Leadership Team Established</li> <li>❖ Math/arts-infused curriculum written and produced</li> <li>❖ Summer Institute planning completed</li> <li>❖ New evaluation tools developed</li> </ul>		
<b>YEAR 2: July 2011-June 2012</b>		
<b>Dates</b>	<b>Activity</b>	<b>Responsible</b>
Aug. 2011	Summer Institute #1 Seattle Schools Train Dissemination Site Artist Mentors and Program Managers	AMs, CA, PC, PD
Sept. 2011-May 2012	Mentorships - Supplemental Workshops - Cultural Study Trips to Tacoma Art Museum.  Continue training Dissemination Site Artist Mentors and Program Coordinators	AMs, CA, CE, PD
Oct. 2012	Quarterly Project Leadership Team meeting Professional Learning Community #1 SPS	AMs, CA, PD
Oct. 2011-May 2012	Review, refine visual art/math curriculum.	AMs, CA, DCL
Nov. 2011	Annual DoEd interim report	E, PD
Jan. 2012	Quarterly Project Leadership Team meeting	PD
Mar. 2012	Professional Learning Community meeting #2 SPS	AMs, CA, PD
Apr. 2012	Quarterly Project Leadership Team Meeting Annual DoEd report	E, PD
May-July 2012	Produce Curriculum Notebooks for Summer Institute #2 for SPS and Institute #1 Dissemination Sites	PC
<b>MILESTONES YEAR 2</b>		
<ul style="list-style-type: none"> <li>❖ Teachers from SPS complete first year of training.</li> <li>❖ Dissemination Site Artist-Mentors and Program Coordinators complete first year</li> <li>❖ Program revisions made based on leadership team and PLC advisement.</li> <li>❖ Two PLC meetings completed</li> </ul>		

of training.		
<b>YEAR 3: July 2012-June 2013</b>		
<b>Dates</b>	<b>Activity</b>	<b>Responsible</b>
Ongoing	Collect footage for video training.	PC
Aug. 2012	Summer Institute #2 for SPS and Institute #1 for dissemination schools.	AM's, CA, PC, PD
Sept. 2012-May 2013	Mentorships - Supplemental Workshops - Cultural Study Trips in Seattle and Dissemination Sites	AM's; CE
Oct. 2012	Quarterly Project Leadership Team meeting - Professional Learning Community meeting #3 Seattle and #1 Dissemination Sites.	AMs, CA, PD
Nov. 2012	Annual Interim DoEd report	
Jan. 2013	Quarterly Project Leadership Team meeting	PD
Mar. 2013	Professional Learning Community meeting #4 Seattle and #2 Dissemination Sites.	AMs CA, PD
April 2013	Quarterly Project Leadership Team meeting. Annual performance report to DoEd	CA, PD, E
May-June 2013	Produce Curriculum Notebooks for Summer Institutes #2 in Dissemination Sites	PC
<b>MILESTONES YEAR 3</b>		
<ul style="list-style-type: none"> <li>❖ SPS teachers complete second year of training,</li> <li>❖ Dissemination Sites complete first year of training.</li> <li>❖ New evaluation tools piloted</li> <li>❖ Program revisions made based on PLC and leadership team advisement.</li> </ul>		
<b>YEAR 4: August 2011-July 2012</b>		
Ongoing	Video footage collected for Training Videos	PC
Aug. 2013	Summer Institute #2 for dissemination schools	AMs, CA, PC, PD
Aug. 2013-May 2014	Enter and code lessons to be searched by discipline, concept, and grade level; Video editing and production.	AM's, CA, PC, PD
Sept. 2013-April 2014	Seattle continues without direct project training support.  Mentorships - Supplemental Workshops - Cultural Study Trips in Dissemination Sites	AMs, CA, CE, PD
Oct. 2013	Quarterly Project Leadership Team meeting to review and revise Readiness to Benefit Rubric, Implementation Rubric, and KPDF Handbook.  Professional Learning Community Meeting #3 Dissemination Sites	AMs, CA, PD
Oct. 2013-May 2014	Video and Evaluation Tools finalized.	PC, PD
Jan. 2014	Quarterly Project Leadership Team meeting	PD

Mar. 2014	Professional Learning Community Meeting #4 Dissemination Sites.	AMs, CA, PD,
April 2014	Quarterly Project Leadership Team meeting.	PD, CA
May-June 2014	Write, design, publish Final Report; Final performance report to DoEd.	CA, E, PD
<b>MILESTONES YEAR 4</b>		
<ul style="list-style-type: none"> <li>❖ Dissemination products completed.</li> <li>❖ Curriculum and lessons coded and available through a search system online.</li> <li>❖ Evaluation complete and included in final Report. (September 2014).</li> </ul>		

**(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.**

**Sibyl Barnum**, Project Director will be responsible for day-to-day implementation of the project including meeting timelines and achieving milestones, operating within the budget, and maintaining ongoing consultation with the evaluator and project partners. A .5 FTE Program Coordinator funded by the grant and a 1.0 FTE Program Specialist, supported by other sources will assist her. All contracted agencies and personnel report to her.

**Susy Watts**, Project contracted. Ms. Watts, Curriculum and Assessment Lead is contracted for approximately .17 FTE and has extensive experience in professional development and support for educators. She will train the Artist-Mentors, train project participants in standards-based arts curricula and development and teaching of arts-infused academic lessons.

**Artist-Mentors**. **Beverly Harding Buehler**, Visual Arts; **Debbie Gilbert**, Dance; **David Quicksall**, Theater. These contracted Artist-Mentors teach during the Summer Institutes and continue as coaches during the school year. They maintain professional exhibiting and performing careers, teach students, and train teachers in the arts. They were primary contributors in various DoEd arts in education grants. Artist-Mentors are contracted for teacher training and mentoring plus planning and evaluation time.

**Dr. Shawn Bachtler**. Project contracted evaluator. Dr. Bachtler will be responsible for

formative and summative evaluation, IRB applications and renewals, data collection analysis and preparation of reports for the participants and the U.S. Department of Education. Dr. Bachtler is part of the leadership team to keep participants apprised of all research activities and timelines. The budget for evaluation is approximately 10% of requested funding.

**(c) Adequacy of procedures for ensuring feedback and continuous improvement in the operation of the proposed tasks.**

A Project Leadership Team will be comprised of the following: Project Director, Program Coordinator, Curriculum and Assessments Lead, Project Evaluator, Artist-Mentors, District Curriculum Managers, Dissemination Site Program Coordinators and ESD Curriculum Directors. The Project Leadership Team will meet quarterly to ensure that all project objectives are proceeding on a timely basis and within budget. The evaluator will conduct baseline and semi-annual evaluations and reports that will indicate if interventions are producing the expected results. Lesson plans developed for this project will be vetted and refined by the Curriculum and Assessments Lead, Artist-Mentors, teachers, and District Curriculum Directors. Semi-annual PLC meetings provide feedback on implementation and effectiveness to ensure continuous improvement in the operation of the proposed project.

**6. QUALITY OF THE PROJECT EVALUATION (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 AIDE project has planned an experimental evaluation design. In each of the three target districts, project staff will identify a pool of eligible K-5 schools (above 35% free and reduced meals and willing to participate). For Seattle School District, four schools will be randomly selected from the pool, and two schools assigned to the Treatment Group and two schools to the No Treatment Controls. For each of the two Dissemination Site districts, two

schools will be randomly selected from the pool, and one school assigned to the Treatment Group and one school to the No Treatment Controls. This yields a study of four Treatment schools and four Control schools. In each Treatment school, self-selected teachers will form teacher leader teams comprised of one teacher at each grade level. In each Control school, a teacher at each grade level will volunteer for comparisons of observation and student data. In this design, random assignment of schools to each experimental group strengthens internal validity and reduces confounds from systematic biases between groups. The self-selection of teachers is a standard program element of the model under investigation; random assignment of teachers would depart from that basic model.

The AIDE project is intended to: raise student achievement in math and reading; expand and replicate the AI model in three regions of Washington state; strengthen K-5 standards-based arts education; improve student academic performance associated with the arts, including the achievement of rural students and those in groups traditionally identified as low performing and; develop disseminate grant products and results.

**Data Collection** will be ongoing throughout the project. The evaluation plan utilizes a multiple measures, mixed-methodology approach. Quantitative and qualitative data add scope and breadth to the study and provide the ability to triangulate findings.<sup>20</sup> In the aggregate, the data collection methods and calendar enable evaluators to provide formative and summative feedback to program staff.

**Quantitative Data** will be collected using the instruments described below.

- *Standardized math and reading assessments* measure student achievement. Student data will be obtained for Treatment and Control group classes at baseline and annually thereafter for the

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<sup>20</sup> Creswell, J.W. (1994). Research Design: Qualitative and Quantitative Approaches. Thousand Oaks, CA: Sage.

Washington state annual assessment of student achievement (Measurements of Student Progress<sup>21</sup>). District math and reading assessments, used in all participating districts, will be used to compare Treatment and Control groups within that district.

- *Curriculum-sensitive assessments* in math, reading, and the arts will provide data specific to the core content areas targeted by the **AIDE** curriculum. These will be developed by an outside source, and administered to Treatment and Control students annually in late spring.
- *Performance-based assessments* of specific lessons taught in the classroom assess student understanding of arts and arts-infused concepts in core content areas of math (dance, visual arts) and reading (theater, visual arts). These will be administered as lessons are completed during the school year to Treatment students.
- *Autonomy Rubric for Teachers (A.R.T.)*<sup>22</sup> scores are given in the areas of planning, teaching, and assessment/evaluation. Trained observers will rate Treatment group teachers based on rubric guidelines annually in the spring.
- *Teacher participation data* will be used to determine degree of implementation and to guide interpretation of outcomes data.
- *STAR Observation Protocol*<sup>23</sup> assesses the presence of powerful teaching and learning at the school level as evidenced by observation of students and teacher's skills, knowledge, application, and relationships. This protocol reflects Washington state's four Learning Goals.<sup>24</sup> Treatment

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<sup>21</sup> Office of Superintendent of Public Instruction, Olympia Washington (<http://www.k12.wa.us/assessment/StateTesting/MSP.aspx>).

<sup>22</sup> *Autonomy Rubric for Teachers* developed by AI for the 2002-2005 AEMDD grant.

<sup>23</sup> Baker, D. B., (2005). *The STAR Classroom Observation Protocol: A Measure of Powerful Teaching and Learning in Washington State* (Baker, 2005). The BERC Group, LLC, Author.

<sup>24</sup> 1. Read with comprehension, write with skill, and communicate effectively and responsibly in a variety of ways and setting. 2. Know and apply the core concepts and principles of mathematics; social, physical, and life sciences; civics and history; geography; arts; and health and fitness. 3. Think analytically, logically, and creatively, and integrate experience and

and Control teachers will be observed at baseline and at the end of each school year thereafter. They will be alerted to the day of observation but not the time of observation. Observation time will be randomly selected by the evaluator from core content lesson timeslots.

- *Teacher survey* will be developed in Year 1, based on an existing teacher survey of the TTAL project. The survey will assess teacher perceptions and practices related to AIDE. Treatment group teachers will complete this survey at baseline and at the end of every year.
- *Parent survey*, developed through the TTAL project, measures parent awareness of the arts-infused instruction and programming at the school. Parents will complete this survey in the spring of each implementation year.

**Qualitative Data** will be collected throughout the project to obtain information on fidelity of program implementation, barriers to implementation, and factors affecting outcomes. This information is critical for interpreting outcomes data. Feedback on program administration will also be obtained. The following methods will be used.

- *Individual interviews* will be conducted at baseline and annually at the end of the school year to gather information from project staff, artist-mentors, and other key participants.
- *Focus groups* will gather information from teachers and from the newly trained teaching artists and program coordinators at baseline and annually at the end of the school year.
- *Document review and observations of training activities* will be ongoing and allow evaluators to gauge the fidelity of treatment implementation.

The Table below shows the direct match between the project objectives, outcomes, and the data collection instruments. Two additional tables that provide the frequency of qualitative

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knowledge to form reasoned judgments and solve problems. 4. Understand the importance of work and how performance, effort, and decisions directly affect future career and educational opportunities. <http://www.k12.wa.us/CurriculumInstruct/default.aspx>

and quantitative data collection and the data analysis methods follow this Table.

<p><b>Objective 1.1</b> Expand AI <i>Teacher Training: Arts as Literacy (TTAL)</i> professional development model to include standards-based arts/math infused lessons. <b>Indicator:</b> 54 standards-based, arts/math infused lessons, 9 at each grade level K-5, developed by August 2011 to complement the 54 standards-based arts/reading infused lessons already developed for the <i>TTAL</i> model.</p>		
<b>Outcomes</b>	<b>Quantitative</b>	<b>Qualitative</b>
<ul style="list-style-type: none"> <li>Expanded arts integration resources for elementary classroom teachers in WA state.</li> </ul>	<ul style="list-style-type: none"> <li>Number of arts infused lessons developed</li> </ul>	<ul style="list-style-type: none"> <li>Document Review</li> </ul>
<p><b>Objective 1.2:</b> Disseminate the expanded <i>TTAL</i> model from the largest state metropolitan area, where it was originated, to two diverse geographic regions in Washington state creating the <i>AI Dissemination and Expansion (AIDE)</i> project. <b>Indicator:</b> 3 teaching artists and 1 program coordinator from 2 Dissemination Sites (for a total of 8 professionals) <b>receive 107 hours of professional development</b> in expanded <i>TTAL</i> model, <b>48 hours of site based program management</b> training to be complete by June 2012, and <b>implement</b> the expanded <i>TTAL</i> model by training a teacher leader teams training to be complete by June 2014.</p>		
<b>Outcomes</b>	<b>Quantitative</b>	<b>Qualitative</b>
<ul style="list-style-type: none"> <li>Build capacity for ESD Dissemination Sites to increase arts integration throughout their regions</li> </ul>	<ul style="list-style-type: none"> <li>Records of teaching artist and program coordinator participation in training</li> </ul>	<ul style="list-style-type: none"> <li>Focus Groups</li> </ul>
<p><b>Objective 1.3</b> Strengthen project sustainability by aligning the expanded <i>TTAL</i> curriculum to the specific needs of participating schools and developing systems to scale up the training to teachers building wide. <b>Indicator:</b> 4, 3-hour Professional Learning Community work sessions completed in each participating school.</p>		
<b>Outcomes</b>	<b>Quantitative Data</b>	<b>Qualitative Data</b>
<ul style="list-style-type: none"> <li>Expanded framework and system to implement, support, and sustain standards-based arts integration in site-based elementary school curricula.</li> </ul>	<ul style="list-style-type: none"> <li>Records of teacher participation in PLCs</li> <li>Documented plans for integration from each school</li> </ul>	<ul style="list-style-type: none"> <li>Focus groups</li> <li>Document Review</li> </ul>
<p><b>Objective 2.1</b> Increase teacher knowledge and competence to teach standards-based arts-infused lessons at elementary school level. <b>Indicators:</b> 90% of teacher participants meet criteria on Performance Based Assessments of all arts/math and arts/reading infused lessons taught at the Summer Institutes.</p>		
<b>Outcomes</b>	<b>Quantitative Data</b>	<b>Qualitative Data</b>
<ul style="list-style-type: none"> <li>Increased knowledge, skills, and competence for teachers to integrate standards-based arts-</li> </ul>	<ul style="list-style-type: none"> <li>Performance based assessments of Summer Institute</li> </ul>	<ul style="list-style-type: none"> <li>Teacher Focus groups</li> <li>Document review.</li> <li>Teacher Activity Logs</li> </ul>

infused instruction.	Lessons.	• Observations of training.
<p><b>Objective 2.2</b> Strengthen overall quality of instructional practice of participants.  <b>Indicator:</b> <i>AIDE</i> teachers will score 10% higher on measures of quality of teaching as measured by the STAR Protocol than teachers in the control group.</p>		
<p><b>Objective 2.3</b> Strengthen autonomy of teachers to integrate the arts into the classroom curriculum. <b>Indicator:</b> <b>80% of <i>AIDE</i></b> teachers in treatment groups score a 3 or 4 on the Autonomy Rubric for Teachers.</p>		
<ul style="list-style-type: none"> <li>Improved teacher practice to teach arts-infused lessons across the curriculum.</li> </ul>	<ul style="list-style-type: none"> <li>STAR Protocol</li> <li>Autonomy Rubric for Teachers (A.R.T.)</li> </ul>	<ul style="list-style-type: none"> <li>Focus groups</li> <li>Teacher Activity Logs</li> </ul>
<p><b>Objective 3.1</b> Improve <b>academic performance of students in reading, math and arts including students from low performing groups and rural schools</b> using various means of assessment: Washington State <i>Measurement of Student Progress (MSP)</i>; District assessments; curriculum sensitive assessments; performance-based assessments.  <b>Indicator:</b> 10% of students in treatment groups will score higher on the MSP and District assessments, and 20% higher on the curriculum sensitive assessments than control groups; 70% of students in treatment groups will meet each criteria on performance based assessments. <b><i>GPRA Invitational Priority (1)&amp; (2)</i></b></p>		
<ul style="list-style-type: none"> <li>Improved student achievement in math and reading</li> <li>Increased strategies for elementary school <b>students</b> to master selected concepts in math and reading</li> <li>Define optimum learning conditions regardless of student identifications.</li> </ul>	<ul style="list-style-type: none"> <li>Measurement of Student Progress (MSP): math and reading</li> <li>District level math and reading assessments</li> <li>Curriculum sensitive math, reading, arts assessments</li> <li>Performance based assessments</li> </ul>	<ul style="list-style-type: none"> <li>Document review</li> </ul>
<p><b>Goal 4</b> Develop and disseminate grant products and results through Open Educational Resources. <b><i>Invitational Priority (5)</i></b></p>		
<ul style="list-style-type: none"> <li>Evaluation tools, available for free as a resource for implementing and sustaining an in-depth arts education professional development program.</li> <li>Increased resources for arts integration available for free.</li> <li>Increased teaching artist training tools and resources available for free.</li> <li>An evaluation tool to determine the ability or readiness to adopt and implement arts professional development model.</li> </ul>	<ul style="list-style-type: none"> <li>Pilot “Readiness to Benefit” tool</li> <li>Pilot “Degree of Implementation” tool.</li> </ul>	<ul style="list-style-type: none"> <li>Focus Groups</li> <li>Document review</li> </ul>

**QUANTITATIVE DATA COLLECTION**

Data Element	Collection Frequency	Data Analysis
<b>Teacher Data</b>		

STAR Classroom Observation Protocol	Fall Y2 (BL), annually (Y2, Y3, Y4) in spring	Frequency Analyses and ANOVA (Analysis of Variance)
Autonomy Rubric For Teachers	Annually Y2, Y3, Y4 in spring	Repeated Measures Analyses of growth
Performance-based Assessments	Annually Y2, Y3, Y4 in summer	Repeated Measures Analyses of growth
Teacher Activity Logs	Annually Y2, Y3, Y4 spring	Calculate number of hours of arts infused teaching.
Teacher Survey	Fall Y2 (BL), annually (Y2, Y3, Y4) in spring	Repeated Measures Analyses of growth
<b>Student Data*</b>		
Curriculum sensitive assessments in math, reading and arts	Annually Y2, Y3, Y4 spring	ANOVA
Standardized assessments state and district	State: Annually Y2, Y3, Y4 spring District: Annually - District assessment calendar	ANOVA
Performance-based Assessments	Annually Y2, Y3, Y4 spring	Repeated Measures Analyses of growth
<b>Parent Data</b>		
Parent Survey	Annually Y2, Y3, Y4 spring	Frequency analyses, to be used for program feedback

\*Data will be collected for individual students and aggregated to the school level.

**QUALITATIVE DATA COLLECTION**

<b>Data Element</b>	<b>Collection Frequency</b>		<b>Data Analysis</b>
Interviews	Annually (spring)	Yrs 1-4	Inductive coding
Focus Groups	Annually ( spring)	Yrs 1-4	Inductive coding
Observations of Training	Annually	Yrs 1, 2	Inductive coding
Observations of Mentoring	Annually	Yrs 3, 4	Inductive coding
Teacher Activity Logs	Annually (spring)	Yrs. 2-4	Inductive coding
Document Analysis -Curriculum -On-line Resources -Professional Development Plan	Ongoing Annually Project completion Project completion	Yrs 1-4 Yrs 1-3 Yr 4	Inductive coding

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

The multiple measures, mixed-methodology design is ideal to provide both formative and

summative feedback to the project directors. The individual interviews and teacher focus groups enable evaluators to learn what is going well and about the barriers project staff and participants are encountering. Quarterly meetings and annual reports allow project staff to monitor student and teacher progress over time and to strengthen program design and implementation.

**Evaluator qualifications** Members of The BERC Group have conducted a number of research and evaluation efforts that have provided them with the background needed to conduct evaluation projects such as this one. A brief description of current and recent research projects and program evaluations relevant to *The BERC Group* are available for preview on the **BERC** website: [www.bercgroup.com](http://www.bercgroup.com). Duane Baker is the founder and president of Baker Evaluation, Research, and Consulting, Inc (*The BERC Group*). Dr. Baker has a broad spectrum of public school educational and program experience, including serving as a high school classroom teacher, high school assistant principal, middle school principal, executive director for curriculum and instruction, and assistant superintendent. He has served as an adjunct instructor in the School of Education at Seattle Pacific University since 1996, where his emphasis has been Educational Measurement and Evaluation and Classroom Assessment.

Dr. Baker serves as the Director of Research for the Washington School Research Center at Seattle Pacific University. He also serves as an evaluator for several organizations including the Bill & Melinda Gates Foundation, Washington Education Foundation, Washington State Office of Superintendent of Public Instruction, and others.

Members of *The BERC Group* have K–20, experiences as teachers, counselors, psychologists, building administrators, district administrators, and college professors. The team is currently working on research and evaluation projects at the national, state, regional, district, school, classroom, and student levels in over 700 schools nationally.