

Need for Project

The proposed K-2 Model Arts Integration Project will serve English language learners (ELLs) in 15 Title 1 schools serving impoverished neighborhoods of San Diego, California. These are schools where English learners typically make up over 60 percent of the population and where most children qualify for free or reduced lunch. This project will focus on theater and dance, arts disciplines that have been found to enhance social-emotional development (Brouillette, 2010). Researchers and teachers have often asserted that participation in theater activities is particularly beneficial for fostering English language development (Mages 2006).

The proposed project will build upon the foundation of a successful program funded by an Improving Teacher Quality (ITQ) grant in 2007-2010. (Please see streaming on-line videos for examples of classroom implementation.) The K-2 Model Arts Integration project will meet both the requirements of a quality project evaluation and also the competitive priority for scientifically based evaluation. To meet the requirements for a high-quality project evaluation, an independent evaluator will be contracted to collect implementation data that is clearly aligned to performance objectives, using existing measures to provide timely data to monitor progress.

“As arts education is pushed further to the margins by the emphasis on standardized testing, a tool for nurturing children's social and emotional development is being lost.” This quote is from a review of a research article (Jacobs, 2010) that describes teacher perceptions of the benefits of the inner city teaching artist program that served as a pilot for the existing ITQ project. To engage successfully in activities such as group dancing and dramatizing stories requires sharing, taking turns, and subordinating individual urges to the intentions of the group. In the course of carrying out cooperative tasks, children learn initiative and leadership, respect for others' ideas, how to collaborate with others, and how to regulate themselves.

A focus on kindergarten through second grade (K-2) was chosen so as to maximize the effectiveness of the integration of arts and literacy activities. Later interventions have proven ineffective: long-term lags in development of literacy skills become more difficult to alter as a child becomes older (Moody, Vaughn, Hughes, & Fisher, 2000). Today's kindergarten classrooms have come to resemble the first grade classrooms of decades past, emphasizing formal reading and math instruction, instead of play and socialization (Elkind 2001; Hatch and Freeman 1988; Plevyak and Morris 2002; Shepard and Smith 1989). This causes problems for children who speak a language other than English at home because, in classes where one-on-one interactions are limited, English learners lack the cues needed to understand instructions.

Addressing Needs of Students At Risk of Educational Failure

A report published by SRI: Stanford Research Institute (2007) found that, where visual and performing arts education had not been eliminated at the elementary level in California, arts instruction was most often delivered by generalist teachers with inadequate training. This is not surprising, given that State education policy in California assigns responsibility for elementary arts instruction to the classroom teacher. But it is problematic. Since passage of the No Child Behind legislation, California teacher training programs have cut most arts courses. Lack of teacher training in the arts not only deprives children of high-quality arts instruction, but it further handicaps English Language Learners (ELLs) who speak little or no English.

According to the National Center for Educational Statistics (2005) the general student population in the United States grew 9 percent from 1993 to 2003; during the same period, the percentage of English learners grew 65 percent. The ELL population presently comprises 10 percent of all students (Capps, Fix, Murray, Ost, Passel & Herwanto, 2005). English learners comprise 25% of the California kindergarten population (California Department of Education,

2008). In San Diego the percentage is higher. The San Diego Unified School District (SDUSD), serves 133,000 students: 28% are English Learners; 61% receive free or reduced price meals. In 2004 there were 31,252 children living in poverty within San Diego.

Young English learners have unique learning needs. Not only are they learning a second language, but they are simultaneously developing proficiency in their home languages (Francis, Rivera, Lesaux, Kieffer & Rivera, 2006). Development of academic skills and English proficiency is influenced by students' social and cultural backgrounds, their proficiency and educational history in their home languages, their length of exposure to English, and classroom-level factors, such as quality of instruction (Francis et al., 2006; Pianta *et al.*, 2005).

Among classroom-level factors, the quality and volume of oral language use promoted by teachers is critical (Peisner-Feinberg *et al.*, 2001). ELL students need frequent opportunities to engage in structured academic talk with teachers and peers who know English well and can provide accurate feedback (Francis et al., 2006; Gersten *et al.*, 2007; Wong Fillmore & Snow 2000). Unfortunately, in many classrooms opportunities for structured and rich verbal interaction between teacher and pupil are limited by rising class sizes and a highly structured curriculum.

Arts activities, in which nonverbal communication is utilized in combination with verbal interactions, can be an effective way to encourage oral language use and provide feedback. At the onset of language learning, children understand more words than they can produce. When children understand, they exhibit gestures, behaviors, and non-verbal responses that indicate understanding of what they have heard. In creative drama or dance lessons these responses can easily be made part of extended interactions focused on acting out short scenes from stories.

Research shows that narrative skills developed in the first language transfer to the second language (Miller, *et al.*, 2006; Pearson, 2002; Uccelli & Paez, 2007). Creative expression

through narrative can serve as a venue for vocabulary building. Arts lessons can be designed to provide all students with access to specialized vocabulary and complex, low-frequency words. The development of oral language skills in a second language is closely tied to vocabulary expansion (Saunders & O'Brien, 2006).

At the same time, English vocabulary development plays an important role in supporting later English literacy development (August, Carlo, Dressler, & Snow, 2005). The productive vocabulary of English learners is typically composed of nouns. However, as time passes, their vocabulary begins to incorporate a wide variety of words, such as action verbs, adjectives, and adverbs (Jia, Kohnert, Collado, & Aquino-Garcia, 2006); the meaning of many verbs, adjectives, and adverbs can easily be dramatized and made memorable by arts activities.

Integrating arts instruction has instructional merit for all students. A growing body of literature has found that best practices for promoting vocabulary knowledge among English learners are also best practices for building breadth and depth of vocabulary knowledge among native English speakers (August et al., 2005; Beck & McKeown, 2007; Biemiller & Boote, 2006; Blanchowicz & Fisher, 2004; Carlo et al., 2004; Townsend & Collins, 2009).

Despite the increasing number of English learners in U.S. schools, many teachers lack the support, training and experience needed to effectively teach ELLs. We propose implementing a standards-based K-2 theater and dance curriculum designed to enhance vocabulary and oral language skills, as well as the social-emotional development of English language learners.

Gaps in Current Services, How Gaps Will Be Addressed

Unfortunately, the continuing state budget crisis in California makes the hiring of large numbers of elementary arts specialists unlikely in the near future. In the 2010-11 school year, California is projected to be facing a \$20.7 billion shortfall. Since about 40 percent of General

Fund expenditures went to K-12 schools and community colleges in 2009-10, this will inevitably have a powerful impact on school budgets. So, if the children now attending urban schools are to be provided with arts instruction, an alternative instructional delivery model is needed.

There are 119 elementary or K-8 schools in SDUSD. The proposed project will utilize an instructional delivery model that has been developed and tested in 15 high-poverty San Diego schools over the last three school years. Development of this instructional model was funded by an Improving Teacher Quality (ITQ) grant administered by the California Postsecondary Education Commission. Although ITQ funding for project implementation ends in June 2010, the K-2 arts curriculum developed through this project will provide platform for restructuring early elementary arts instruction in Title 1 schools throughout San Diego Unified School District.

The gaps or weaknesses addressed by the K-2 Model Arts Integration Project are as follows:

- Lack of standards-based arts instruction in SDUSD Title 1 elementary schools;
- * Lack of professional development in the arts for K-2 teachers in SDUSD Title 1 schools.
- * No time for standards-based K-2 arts instruction is currently built into the school day;
- * Many Title 1 schools in SDUSD are currently designated for improvement under NCLB; more effective means of supporting the English language development of ELLs is needed.

To address these gaps, the K-2 Teaching Artist Project will utilize professional teaching artists to provide professional development to primary teachers in their classrooms. Southern California is blessed with a vibrant arts community, many members of which have proved to be gifted teachers. Yet past experience has demonstrated the drawbacks of relying entirely on teaching artists to deliver arts instruction. Such programs are often dependent on short-term

funding, or on sponsors who focus narrowly on a specific school or set of schools. All too often, the result is that a few children attend arts-rich schools, while others have no exposure to the arts.

In a large school district like San Diego (the second-largest district in California), priority must be given to providing high quality arts instruction to as many children as possible. So, during each teacher's first year in the program, that teacher will co-teach 27 lessons with a teaching artist (9 in theater, 9 in dance, 9 on integrating the arts with language arts). During each teacher's second year in the program, the teacher will deliver the same arts lessons alone, with the support of the district's arts resource teachers. Professional development workshops will be offered to assist teachers in integrating the arts activities with the literacy curriculum. While teachers from the initial cohort of 5 schools are in their second year in the program, the teaching artists will be co-teaching with teachers in the second cohort of 5 schools. A third cohort of five schools will begin co-teaching with the teaching artists in the program's third year.

To address identified needs, the following project objectives will be accomplished:

- * Participating elementary teachers will be given the professional development needed to effectively teach a standards-based theater and dance curriculum to their students.
- * During their second year in the project, teachers will participate in professional development workshops at their own school sites that will provide continuing implementation support.
- * Children at the 15 participating schools will receive standards-based arts instruction that supports English language development through integration with English language arts.
- * School schedules will be revised so that K-2 teachers will have enough time to effectively teach standards-based arts lessons in their classrooms.

- * Integration of arts and language arts will be enhanced by creation of 9 new lessons that focus on arts integration; these lessons will be offered to all K-2 teachers in SDUSD.
 - * Formative assessment will be used to ensure feedback and continuous improvement.
- Achievement of these goals will be made possible by building on the foundation provided by the 2007-10 K-2 Teaching Artist Project (funded by an ITQ grant) and the presence in the district of the experienced personnel who designed and carried out that project.

Significance

The challenge of helping English learners become capable and engaged readers is one of the greatest facing urban educators today, in large part because many teachers feel—and are, in fact—under-prepared to teach these students (Télez & Waxman, 2005). Certainly, the long-term effects of current ELL teaching methods are disappointing. For example, nearly 30% of Los Angeles Unified School District (LAUSD) students who were placed in English language learning classes in the early primary grades remain in such when they start high school (Gorman, 2009). Startlingly, more than half of the students who remained in special English classes at the start of high school were born in the United States; three-quarters had been in the Los Angeles school district since first grade (Flores, Painter & Pachon, 2009).

Clearly new strategies are needed. A teacher whose students participated in the 2007-10 Teaching Artist Project explained:

I've compared my kids this year, right now in November and early December, to where they usually are in April or May. The quality of talk that I'm getting from the students right now is just amazing. The kids are just opening up. I didn't see that until the spring [in previous years], and I'm seeing it now.

Research has documented that ELLs need instructional supports if maximum progress in

achieving grade-level literacy is to take place (Teale, 2009). Goldenberg (2008) points out that the following kinds of instructional accommodations are indicated:

- Explanations with redundant information such as gestures, pictures, and other visual cues;
- Extra attention to identifying and clarifying key and difficult vocabulary;
- Texts that have a degree of content familiarity;
- A focus on consolidating text knowledge by having the teacher, other students, and English learners themselves paraphrase and summarize;
- Additional time and practice with reading and writing activities;
- Extended linguistic interactions with peers and teachers.

All of these supports are incorporated into the K-2 arts lessons, which naturally use gestures and other visual cues. Teachers have found nonverbal cues to be especially useful in clarifying the meaning of vocabulary words. Most of the stories children work with in theater lessons are familiar, having been already encountered as read-aloud stories or read by children as part of the literacy curriculum. The time that teachers spend on theater activities tied to the literacy curriculum helps students to consolidate knowledge. Arts activities also provide English learners with opportunities to engage in extended linguistic interactions with teachers and peers.

Through the 2007-10 ITQ project, a standards-based arts curriculum consisting of 27 hour-long lessons (9 in theater, 9 in dance) has already been created in SDUSD for kindergarten, first and second grade. Unfortunately, the visual arts lessons that were part of the original K-2 Teaching Artist Project were not found by teachers to be useful in helping English learners to enhance their oral language skills. So, to maximize benefits to ELLs, these lessons will be replaced. Nine integrated arts-and-literacy lessons will be created for the proposed program.

In partnership with SDUSD, the UCI Center for Learning through the Arts and Technology has created a website where lesson materials already created for the ITQ grant-funded project are hosted, along with videos showing classroom implementation of the K-2 theatre curriculum.¹ These videos were produced in response to requests from teachers for a means of reminding themselves of details of lessons they had co-taught with teaching artists the previous school year. Each of the 9 theatre lessons for grades K – 2 (27 lessons in total) was videotaped and put on-line as a streaming video. This enabled teachers to remind themselves of key details such as gesture and expression not be captured in written lesson plans.

The 9 dance lessons for each grade (27 lessons in total) were also videotaped and are currently being edited. Like the theater and dance lessons, the integrated arts-and-literacy lessons created for the proposed project will be videotaped and made publicly available on-line, free of charge, along with lesson plans and other materials needed for implementation.

Arts experiences are especially important to children in immigrant families because these children are much less likely than their peers to have attended preschool; many live in linguistically isolated households where they have little exposure to English outside of school. However the time they must spend learning English at school, limits their capacity to learn other subjects (Newhouse, 2007). There is an urgent need for effective ways of enabling these children to master English, so that they can go on to master other subjects. Arts lessons provide English learners with an appealing and highly motivating first step. Many educators sense this, but few have been offered the professional development needed to meaningfully teach the arts.

Too often children with language delays, or who speak a language other than English at home, become isolated from much of the literacy curriculum. Although they may receive differentiated instruction, in practice these lessons tend to be watered down. Children who also

have decoding problems may receive additional support in word recognition and spelling, but they do not generally get the same instruction in comprehension skills as typically achieving children. As a result, they are inadvertently deprived of needed assistance in constructing meaning from text. For these children, arts-based instruction can prove invaluable.

English learners need frequent and structured opportunities to use and respond to oral language. Arts lessons provide this, along with rich opportunities for vocabulary development. In place of contrived vocabulary drills, drama activities meaningfully build vocabulary, while also enhancing the higher level thinking skills needed for deeper understanding. The challenge is for K-2 teachers to learn to deliver such lessons effectively, as few have had much arts training.

A major goal of the program will be to show teachers how to create a bridge between the arts and the language arts aspects of the curriculum, so that integration of the arts amplifies English language development and learning in the language arts. This will provide additional support for English language learners by enriching the curriculum with visual images, creative movement, interpersonal interactions, and memorable rhythms, rhymes and patterns. Such support would accelerate the learning of children who are not yet fluent in English and therefore struggle with the language-based explanations they encounter in English immersion classrooms.

Well-planned arts lessons that are linked to the English language arts (ELA), English language development (ELD), and visual and performing arts (VAPA) standards can provide all students with the opportunity to meaningfully respond. Arts activities then become a tool, not for replacing ELA instruction or ELD activities, but for enabling English language learners (ELLs) to engage on a deeper level with the same content as other students.

Arts activities can also be strikingly efficient. In traditional instruction, the teacher questions only one student at a time; whereas theater activities allow many children to respond at

once, enabling a teacher to assess the comprehension of all students at the same time. When such checks for understanding show that ELLS are becoming confused, scaffolding can be provided, enabling ELLS to gain access to the curriculum on an equal basis with native speakers.

Project Design

“Actors – stand up and make a circle!”

Twenty kindergartners eagerly jump up and form a circle, standing in “5-point position”, with their hands at their sides, head high, feet together. The teacher who will direct the drama lesson is using complex vocabulary words, but the children follow along easily because he is simultaneously demonstrating the posture. Many observers would not guess that most of these children speak a language other than English at home.

“Stretch your right hand toward the middle of the circle.” As they begin the warm-up exercises, some children have trouble have trouble telling their right from their left hand. When this happens, the teacher walks around the circle, gently showing those children which hand is right or left. Most easily follow along. The class pretends to be “raisins”, then “grapes.” When they are raisins, children “shriveled up” (by squatting down with their arms tightly wrapped around them). Then they grow into big grapes (by standing tall with their arms outstretched). Their giggles and smiles make it clear that the drama class is one of the high points of the week. District literacy tests affirm that these children are learning English vocabulary—quickly.

Elsewhere in the San Diego school district, restless group of kindergartners have missed recess on a rainy day and need to work off their pent up energy. The teacher wants to encourage them to experiment with comparison/contrast. Before starting the lesson, she shows the children how to avoid collisions with classmates by creating their own personal “body bubble.” Each child pretends to blow a soap bubble large enough that he or she can stand inside it with arms

outstretched. To keep the bubble from popping, each child must stay far enough away from other children so that their bubbles do not touch. This not only avoids collisions but also enhances each child's awareness of space and respect for the personal space of others.

As the music starts, children mirror the teacher's motions. Awareness of contrast is amplified by reaching high and bending low, or by wiggling and then freezing. Following the movements of the teacher, the children experiment with ascending movements (moving upward like smoke, a flower, a bird) and descending movements (melting, sinking, spiraling). At the same time, children learn the basic vocabulary of dance by carrying out movements that are "high," "middle," and "low" with respect to the floor. They also do *axial* movements where the body stays in place (swinging, swaying, wiggling, bending, stretching).

As they become more comfortable with participation in group movement, the children are invited to experiment with *locomotor* movements in which they walk, hop, slide, bounce, shuffle, skip, etc. This allows for a greater level of creative spontaneity. By second grade, this locomotor activity will be turned into a grammar lesson by expanding the discussion to the pairing of verbs and adverbs. Any locomotor movement can be modified, at the teacher's suggestion, by matching it with an appropriate adverb such as *quietly, angrily, happily, smoothly, sluggishly* (e.g. *shuffle sluggishly*). But these kindergarteners are focused on vocabulary building.

How Project Design Reflects Up-to-Date Knowledge

Professional development is one of the most significant expenditures made under recent school reform efforts (Plecki & Castaneda, 2009). Therefore professional development should be of the highest quality. Unfortunately, traditional professional development models have not had a strong history of effectiveness (Guskey, 2000). Part of this ineffectiveness is a result of the traditional structure of professional development programs, which is premised on a time-based

requirement for teachers. Under this format, teachers are required to participate in a certain number of hours of professional development, either in the summer, on a day set aside for the purpose, or after school. Meeting this criterion frequently becomes more about “time spent” than “strategies learned” or “practice changed”.

Standard professional development programs are typically limited to workshops that are largely removed from the context of teacher practice. Teachers find it very difficult to apply new knowledge from these programs unless it is a) ongoing and b) job-embedded (Sparks, 1994). In addition, standard models of professional development follow a “dispensing” model of knowledge formation, with a content expert or program director presenting information that the teachers are meant to acquire. The teachers themselves contribute little to the development of knowledge within such programs. This passive role in workshops or seminars reinforces the difficulty that teachers encounter in applying the new information to current teaching practice. Without explicit, individualized ties to what teachers do in the classroom each day, it is challenging to integrate the new information presented in professional development sessions.

The K-2 Model Arts Integration Project will address these concerns by embedding professional development in the teacher’s workday. Instead of passively listening to an expert delivering new information, the teacher will actively co-teach the lessons with a teaching artist. Professional teaching artists will come to the teacher’s own classroom, so that teachers are able to practice new strategies by co-teaching a series of standards-based lessons to their own students with the assistance of an expert mentor who provides one-on-one coaching. Instead of being presented in a single session, the professional development is on-going, with 27 visits from a teaching artist taking place during the course of a school year. At the beginning of a 9-lesson

series, the teacher may take more of an “assistant” role, but at the end of each 9-lesson unit the teacher is expected to take the leading role with the teaching artist assisting as needed.

Guskey describes quality professional development as “a process that is (a) intentional, (b) ongoing, and (c) systemic” (2000, p.16). Garet, Porter, Desimone, Birman and Yoon (2001) conducted a systematic analysis of professional development characteristics and their effect on teacher knowledge and practice. Results emphasized the importance of key variables such as the form of the professional development (workshop or alternate format), the duration, content, active learning activities, relationship to teaching context such as state standards, and continued communication with colleagues. The K-2 Teaching Artist Project (TAP) will implement all of these strategies in its partnerships with schools. This professional development program will be an extended partnership, lasting two years at each school site. Second year activities will build on the foundation of teaching artist visits that took place in the previous year.

Proposed Project as Part of a Comprehensive Improvement Effort

The K-2 Model Arts Integration Project will target 15 Title elementary schools in the San Diego Unified School District (SDUSD). Five schools will begin this two-year professional development program each of the first three years of the program’s operation. During the first year a school is in the program (Year A), the focus will be on providing classroom teachers with professional development in theatre and dance. The second year a school is in the program (Year B) the focus will be on integrating the theatre and dance lessons into the literacy curriculum. In the fourth year of the program, no new schools will start Year A, but five schools will finish Year B. In Year IV, the evaluation aspect of the program will be in high gear, analyzing the data that has been collected over the duration of the project. The progression will be as follows:

Program Year I: Cohort 1 (schools 1-5) begins Year A

Program Year II: Cohort 1 continues to Year B; Cohort 2 (schools 6-10) begins Year A

Program Year III: Cohort 2 continues to Year B; Cohort 3 (schools 11-15) begins Year A

Program Year IV: Cohort 3 continues to Year B; Research team analyzes data

In Year 1, the program will kick off with a full-day workshop that brings all participating teachers together at the beginning of the school year. This workshop will introduce classroom teachers to the California Visual and Performing Arts Content Standards and the manner in which the standards-based dance and theatre curriculum they will implement has been adapted to support the language development needs of the English language learners (ELLs) who make up a majority of students at the high-poverty schools where the participating teachers work. During the school year, there will be half-day workshops at the school site to introduce teachers to the arts discipline they will be implementing the next 9 weeks. Following each 9-week series of lessons there will be an after-school workshop to discuss on-going arts integration strategies.

This structure will provide teachers with the time to learn the new strategies, connect them to their classroom curriculum, and practice the strategies with expert support in a supportive environment. District resource teachers will lead the after-school workshops, in which teachers will design arts integration strategies they will use to build on what they have learned during the 9 weeks of co-teaching with a teaching artist in a specific discipline. In Year 2, when the teachers will be expected to implement the arts lessons on their own, resource teachers and teaching artists will visit school sites to provide support. In addition, an experienced teacher-coach will be chosen at each grade level at each participating school. These teacher-coaches will meet regularly with other teachers at their school site to discuss implementation strategies. The teacher-coaches will also meet regularly with resource teachers to discuss needs of colleagues.

To reach as many teachers as possible, the K-2 Model Arts Integration Project will provide—and rigorously evaluate--an intensive professional development program for five schools (60 teachers) each year (15 schools and 180 teachers over the four years of the program). All of the participating sites will be Title 1 schools; many of these schools have been designated for improvement under No Child Left Behind. The program would provide teachers in high-poverty schools with the content area knowledge and pedagogical skills necessary to:

- Engage their students in standards-based instruction in the performing arts for at least one hour per week during the school year;
- Utilize arts-based teaching techniques that engage English language learners;
- Provide English learners with rich opportunities to engage in meaningful interpersonal interactions using oral English;
- Make use of arts integration strategies to help children build both social-emotional and academic competencies, while also learning about diverse cultural traditions;
- Implement well-designed, integrated lessons that concurrently address content standards in the arts, language arts, and social studies, so that each area is enhanced;
- Look collaboratively, with grade-level colleagues, at student work that is generated by integrated lessons to diagnose learning deficits and plan corrective interventions;
- Employ questioning techniques during a daily shared literacy period to enhance children’s vocabulary, oral language, and critical thinking skills;
- Gain a deeper understanding of diverse cultures through learning the folk dances and stories of these cultures;
- Enable a majority of students in their classroom to score at the proficient or advanced level on the California Standards Test in English language arts in second grade.

Arts-based instructional strategies give teachers a broad range of strategies with which to engage their students (Rooney, 2004). These strategies enhance student learning through increased content knowledge and increased engagement in class activities. The positive effects of increased student engagement have been well documented. Student engagement is tied to improvements in student behavior (including both an increase in prosocial behavior and a decrease in antisocial behaviors), improved learning outcomes, and greater respect for the rights of others (Brouillette, 2009 & 2010; Covell & Howe, 2001; Decoene & De Cock, 1996; Howe & Covell, 2007). Student engagement has positive effects for teachers, as well: Covell, et al. (2009) found that low engagement is a contributing factor in teacher burnout, and that increasing engagement can both reduce teacher burnout and improve teacher self-efficacy.

Building Capacity and Yielding Continuing Results

From the 2007-2010 K-2 Teaching Artist Project, we have found that teachers find it easier to remember and implement arts integration strategies if: 1) a limited number of strategies were presented at a time; 2) professional development is carried out via implementation in the teacher's own classroom; 3) video clips of lessons and other implementation materials are made easily accessible on-line; 4) continuing support is provided by district resource teachers. By partnering with a Teaching Artist through their first year of implementation, then receiving the support of district resource teachers in their second year of implementation, teachers gain the confidence and skills to effectively present the arts lessons in subsequent years.

Additional support will be provided by the strong partnership that the SDUSD Visual and Performing Arts (VAPA) Department has, through the K-2 Teaching Artist Project, developed with the San Diego Office of Language Acquisition (OLA) office. During the K-2 Teaching Artist Project, it became clear that integration of the arts and language arts was most effective

when careful attention was paid to which literacy activities were most appropriate at a specific developmental level. The assistance of the OLA office proved valuable in this regard. This partnership will be enhanced through the proposed project. The Office of Language Acquisition will participate in the design of the 9 integrated arts-and-language arts lessons at each grade level (27 total). OLA will also provide participating teachers with support in implementing the arts lessons in a manner that effectively enhances student English language development.

The experienced teacher-coaches appointed at each grade level at each school to assist with implementation will also act as liaisons both with OLA and with project staff. All teacher-coaches, along with all project staff, will meet together each semester (fall and spring). This group will constitute the K-2 Model Arts Integration Project Advisory Board. The presence of the teacher-coaches at each school site will allow teachers who need it to get immediate assistance between professional development workshops. When appropriate, a resource teacher or a teacher-coach may invite other teachers to observe a model lesson in her/his classroom; alternatively, the coach may teach a particular lesson in the classroom of another teacher.

Overall capacity will be increased on several levels by this project. K-2 teachers will learn about the California arts standards and frameworks. Teachers will learn the skills and strategies needed to implement a standards-based visual and performing arts curriculum in their classrooms. In schools with large numbers of English learners, teachers will learn how to use arts-based strategies to increase the level of verbal interaction in the classroom and also provide ELLs with effective non-verbal cues regarding the meaning of words and phrases.

School schedules will be revised to provide teachers with time for weekly, hour-long arts lessons. Informal dissemination, from teacher to teacher, is expected to take place within grade-level teams at the school site. Teacher coaches at each grade level, at each school site, will lead

discussions of arts integration and assist new colleagues with implementation. This network of school-level liaisons will greatly expand the ability of a limited number of resource teachers at the district level to provide implementation support of classroom teachers. At the same time, the regular meetings of the coach-liaisons on the advisory board will keep district staff advised of school-level needs. This will increase the effectiveness of the district VAPA Department.

At the district level, SDUSD will benefit both from the implementation of a robust K-2 arts curriculum and from implementation of effective new strategies for supporting the English language development of young English learners. Before the onset of the current funding crisis in California, San Diego had long benefited from a tradition of support for the arts. If SDUSD can continue to move forward with this innovative arts integration project, despite the looming threat of an anticipated \$87.8 million deficit in its 2010-2011 operating budget of \$1.2 billion (Magee, 2010), the district's tradition of support for the arts will reassert itself when the recession ends, yielding continuing results after the grant period ends. But in 2010, with plans in place to cut all SDUSD salaries by 6 percent, impose five furlough days, lay off 232 probationary teachers, and end free bus transportation for all families who do not qualify for subsidized lunches, the district lacks the resources to continue its traditional support of the arts without external assistance.

Yet, this is not a case of simply filling a hole in the budget of a large urban school district. During the past three years, the school district of the nation's 8th largest city has pioneered a break-the-mold method of enhancing the achievement of English learners, not by filling their school days with endless drills, but by providing them with standards-based performing arts lessons. Time has been made for arts instruction by integrating theater and

creative movement into the daily literacy block. The momentum that has been achieved is well worth maintaining. The classroom vignettes at the beginning of this section may suggest why.

On a state-wide and national level, San Diego has much to contribute. The city's location in the southwestern corner of the continental United States, just across the border from the large metropolis of Tijuana, Mexico, has provided San Diego curriculum specialists with extensive experience with bilingual education. As will be discussed at greater length in the section dedicated to personnel, the K-2 arts curriculum has been developed over a period of years by experienced professionals with extensive knowledge of both curriculum and policy. The integrated arts-and-literacy curricula whose final development would be supported by this proposal, if funded, holds the promise of helping English learners far beyond SDUSD.

Nation-wide dissemination is planned through the UCI Center for Learning through the Arts and Technology (CLA&T), which provides research and on-line publishing services for the ArtsBridge America network of 22 research universities. The CLA&T eScholarship Repository, supported by the University of California Library System, allows materials to be uploaded into a easily searchable collection accessible to arts educators throughout the world. In addition, scholarly articles will be published and papers given at conferences such as the American Educational Research Association (AERA).

Quality of Project Personnel

Karen Childress-Evans, Ed.S. has served as the Visual and Performing Arts Director in SDUSD since 2004. She has earned a BA in Music, a BA in Education, an MA in Curriculum and Instruction, an Ed.S in Educational Leadership, and is currently a doctoral candidate. She has been in arts education since 1971, with both training and teaching experience in dance, music, theatre and visual art. Her California educational credentials include: Single Subject

Music, Single Subject Social Science, Single Subject Language Arts, Multiple Subjects, and Administrative Services. In addition, Karen is a professional violist who was awarded the 2008 District Administrator Award for the California Music Educators Association, Southern Border Section, and the 2009 Award of Excellence from the Barbershop Harmony Society, Far Western District. She was also nominated to represent SDUSD as 2008 Curricular Leader of the Year for Council of Great City Schools.

Denise Lynne has served as a SDUSD Visual and Performing Arts Dance, Theatre and Teaching Artist Resource Teacher since 2000. She earned a BS in Physical Education/Dance Emphasis, and an MA in Educational Administration and holds an Administrative Services credential. Denise has been a dance instructor for 25 years, a professional choreographer and adjudicator, a curriculum and assessment writer, and a facilitator in Dance and Theatre K-12. She served on the state-level committee that developed the California Visual and Performing Arts Framework. Her awards include: Bravo Award Nominee Los Angeles County, and Outstanding Achievement in Curriculum Development, Theatre, for San Diego County.

Marjorie Mae Treger has taught Theatre Arts in SDUSD since 1994. She is currently the Visual and Performing Arts Theatre Resource Teacher for the San Diego Unified School District, supporting over thirty-five classroom theatre teachers. She has been working in the San Diego theatre community for more than twenty years as an actress, director, choreographer, designer and theatre educator. Mrs. Treger holds a BA in Theatre from UCSD with minors in Literature and Anthropology, a Certificate in Acting from American Conservatory Theatre, and a MA in Theatre Studies with an emphasis in Design and Technology from Southern Oregon University. Marjorie was recently honored by the San Diego Educational Theatre Association with the 2009 Bravissimo Choice Award for Excellence in Theatre Education.

In 1997, when California Assembly Bill 748 was enacted, requiring that the test assessing the progress of English learners toward achieving fluency in English be aligned with state standards for English-language development. the San Diego County Office of Education, under contract with the Standards and Assessment Division of the California Department of Education, named an advisory committee of state and national leaders to assist in the development of the English-language development (ELD) standards. Both the San Diego County Office of Education and the San Diego Unified School District played leading roles in creation of the California ELD Standards. Therefore, the SDUSD Office of Language Acquisition has a rich heritage of developing supportive instruction for English learners.

Teaching Artists for the K-2 Model Arts Integration Project will be selected according to their excellence in their arts discipline, as well as their working knowledge and experience with the California State VAPA Standards and Framework, experience in the classroom, and previous experience working with the VAPA Office. All Teaching Artists receive ongoing professional development in working with students and teachers from the VAPA resource teachers, with support from the San Diego county Office of Education (SDCOE) and the Arts Education Resources - San Diego (AERO-SD). During this project, Teaching Artists will participate in the general workshops, collaborating on and strengthening lessons learned, also teaching strategies.

Liane Brouillette, Director of the Center for Learning through the Arts and Technology at the University of California, Irvine, will act as consultant to the project. She is the author of two books and numerous articles on school reform. Dr. Brouillette served as Principal Investigator for the Improving Teacher Quality grant (\$858,000) that funded the 2007-2010 K-2 Teaching Artist Project upon which the proposed project is patterned. She also served as Principal

Investigator for a \$757,002 Eisenhower grant, which was shown to have boosted student writing skills through integrating arts and literacy instruction. (Please see appendix.)

Multi-Dimensional Education Incorporated (MDED Inc.) will provide the Principal Investigator (Doug Grove, Ph.D.) and Co-Principal Investigator (Michael Corrigan, Ed.D.) to lead the evaluation effort. MDED is a nationally recognized evaluation firm with an east coast office in Boone, North Carolina and a west coast office in Costa Mesa, California. MDED has a strong evaluation team of expert evaluators, data analysts, and program coordinators. Drs. Grove and Corrigan are internationally recognized for their unique expertise in education and assessment. Together they have evaluated a number of large longitudinal USDE grants.

Dr. Doug Grove, Principal Investigator, spent three years as Coordinator for Assessment and Accountability at the Orange County Department of Education. In this position he oversaw six to eight large evaluation projects a year and managed the county research staff. Upon completion of his Doctorate from Claremont Graduate University in 2004, Dr. Grove joined the faculty at Vanguard University, where he is the Chair of the Institutional Review Board.

In 2004, Dr. Grove also started Continuous Improvement Associates (CI Associates), an evaluation company that works with K-12 and university education systems. Over the last four years, Dr. Grove and his staff at CI Associates have provided evaluation and curriculum development services to 10 different agencies across California. In December of 2009 Grove merge CI Associates with MDED Inc. Dr. Grove is a registered outcome evaluator with the *What Works Clearinghouse*, is certified as a data-analyst to work with the restricted database of the Institute for Educational Sciences, and has edited federal publications on evaluation.

Dr. Michael W. Corrigan, Co-Principal Investigator, is a well-published assistant professor and Director of Research within the College of Education and Human Services at

Marshall University in Huntington, West Virginia. Dr. Corrigan's more recent large scale research projects include four U.S. Department of Education grants studying character development and academic achievement in four different states; as well as an NSF grant collaborating with NASA that studies the impact of science-based inquiry on academic achievement in at-risk youth. Dr. Corrigan is also listed on the *What Works Clearinghouse* as a registered outcome evaluator and certified as an IES data analyst.

Management Plan

Management Responsibilities

Overall supervision of the project will be in the hands of the project director, SDUSD Visual and Performing Arts Director Karen Childress-Evans. If the Model Arts Integration Project is funded, VAPA Director Childress-Evans will dedicate 20% of her time to the project. Her responsibilities will include 1) teacher recruitment; 2) supervision of the project coordinator, the resource teachers who will provide professional development for participating teachers, and the office staff responsible for bookkeeping and ordering materials; 3) coordination with the SDUSD Office of Language Acquisition and the principals of participating elementary schools; 4) coordination with research consultant at the University of California, Irvine; 5) coordinating delivery of data to Principal Investigator.

Teacher recruitment will be carried out by Karen Childress-Evans, based on the most current data on SDUSD Title 1 schools. Which schools she will approach will be determined by a random selection process (from among the 50 Title 1 elementary schools that have not yet participated in the K-2 Teaching Artist Project). In order for a school to participate in this project, 100% of a site's Kindergarten through Grade K-2 teachers must agree to attend project trainings, collaborate with the Teaching Artists, teach the weekly lessons in class, and follow

through to the project's completion. Both the teachers and the principal will sign an annual agreement as evidence of their commitment to the project.

All participating classroom teachers and Teaching Artists must agree to attend an introductory workshop covering project expectations, the basic elements of dance and theatre, classroom management, collaboration, and commitment. Teachers and Teaching Artists will attend ongoing workshops throughout the year to review curriculum, collaborate experiences, and highlight successful teaching strategies. VAPA resource teachers will coordinate and facilitate the workshops, also including the school principals in the discussions. Ongoing group e-mails will be sent to all participants outlining strategies, providing reminders, resources, and interactive sharing opportunities. Lessons and videos will be available on line for easy access.

The day-to-day implementation of the project will be guided by Project Coordinator Denise Lynn, who led the team that wrote and subsequently has revised the existing standards-based SDUSD visual and performing arts lessons. She will dedicate 60% of her time to the project. If this proposal is funded, her first task will be to assemble her team to create nine lessons that integrate the theater, dance, and language arts standards. These (and the existing lessons) will be further revised and refined in response to feedback from teacher liaisons, principals, teaching artists, university partners and the research director.

The project coordinator will guide the efforts of the resource teachers who provide professional development, schedule the professional development sessions, and supervise the teaching artists working with teachers in the classroom. Supervision of the teaching artists will include hiring suitable personnel, providing professional development for the teaching artists to acquaint them with the K-2 arts lessons and with SDUSD expectations for working with teachers and children in the classroom; it will also include on-going evaluation of the teaching artists

while they are employed by the district. Evaluation of the teaching artists will include classroom observations carried out each term (fall, winter, spring) by the project coordinator. Evaluative surveys will be filled out by teachers and principals. The teaching artists in each arts discipline will also meet, as a group, with the project coordinator once each term (fall, winter, spring) to discuss feedback from teachers, challenges the teaching artists have encountered, and ideas for revising and refining the arts lessons. These meetings will be mandatory.

Margaret Lathan, assistant to the SDUSD Visual and Performing Arts Director, will take charge of scheduling, communications with teachers and project staff, record keeping, ordering supplies, coordination with the district business office, collecting survey and evaluation forms, making sure that collected survey and evaluation forms are delivered to the research director, Xeroxing materials for meetings, maintaining the project listserv, sending e-mails and notices to schools to remind teachers of meetings, ordering food for meetings, and other administrative needs that may arise. She will dedicate 30% of her time to the project.

Liane Brouillette, Director of the Center for Learning through the Arts and Technology at the University of California, Irvine, will act as consultant to the project. Her role will be to consult on student learning and teacher professional development during the planning process, supervise the qualitative aspects of the evaluation (interviews and classroom observations by university graduate student researchers), and bring in additional university partners as their expertise is needed. In addition, she will take charge of disseminating findings to the educational practitioner and scholarly communities. She will dedicate 10% of her time.

Doug Grove, Principal Investigator, and his colleagues will carry out the evaluation in the manner that is described in detail in the Project Evaluation section of this proposal.

Management Timelines

- July 2010 Random selection of the first cohort of 5 schools from among 50 eligible Title 1 schools in SDUSD. Project Director Childress-Evans approaches principals. Project Coordinator and Language Acquisition Office begin work on new set of 9 integrated arts-and-language arts lessons
- August Teaching artists for project are recruited and attend professional development workshops. K-2 teachers at participating schools read and sign agreements.
- September Participating K-2 teachers attend day-long workshop that introduces them to the CA VAPA standards and frameworks, as well as to SDUSD lessons & program
- Sept. – Nov. First cohort of 60 teachers (schools 1-5) co-teach 9 lessons with teaching artists. Classroom observations by resource teachers, interviews by univ. researchers.
- December First meeting of K-2 Model Arts Integration Project Advisory Board; 60 teachers fill out evaluation surveys on first 9 weeks of project implementation
- January 2011 Implementation of Advisory Board and teacher suggestions
- Jan. – March First cohort of 60 teachers (schools 1-5) co-teach 9 lessons with teaching artists. Classroom observations by resource teachers, interviews by univ. researchers.
- March 60 teachers fill out evaluation surveys on 2nd 9 weeks of project implementation
- April – June First cohort of 60 teachers (schools 1-5) co-teach 9 lessons with teaching artists. Classroom observations by resource teachers, interviews by univ. researchers.
- June Second meeting of K-2 Model Arts Integration Project Advisory Board; 60 teachers fill out evaluation surveys on first 9 weeks of project implementation
- July–Aug 2011 Analysis of data collected and suggestions made by program participants; formative evaluation of how implementation going; corrections made as needed.

September Participating K-2 teachers attend day-long workshop; Cohort 2 learns about the CA VAPA standards, Year A program; Cohort 1 learns about Year B program.

Sept – June Same as 2010-11, except that in 2011-12 Cohort 1 will be implementing the arts lessons on their own, while Cohort 2 will be co-teaching with teaching artists. Each trimester (fall, winter, spring), resource teachers will organize professional development workshops to be given at each school where teachers are in Year B

July-Aug 2012 Analysis of data and suggestions made by program participants; formative evaluation of how implementation going; corrections made as needed.

September Participating K-2 teachers attend day-long workshop; Cohort 3 learns about the CA VAPA standards, Year A program; Cohort 2 learns about Year B program.

Sept – June Same as 2011-12, except that in 2012-13 Cohort 2 will be implementing the arts lessons on their own, while Cohort 3 will be co-teaching with teaching artists.

July-Aug 2013 Analysis of data and suggestions made by program participants; formative evaluation of how implementation going; corrections made as needed.

September Participating teachers attend workshop; Cohort 3 learns about Year B program

Sept – June Cohort 3 will be implementing the arts lessons on their own, with support from resource teachers; there will be no new cohort beginning program

.June 2014 Summative project evaluation prepared for delivery

Management Milestones

The management milestones for this project will be of three types: 1) large-scale meetings, 2) completion of implementation phases, and 3) completion of deliverables.

Each year there will be three meetings that are of key importance: the September kick-off professional development workshop for participating teachers, the December Advisory Board

meeting, and the June advisory board meeting. The day-long kick-off workshop in September signals the beginning of a new phase of implementation. The Advisory Board meetings at the end of the fall and spring semesters allow participants to share insights, perceptions, and ideas.

During each school year, there are three implementation phases (or trimesters) in which a 9-week unit of lessons is implemented. At the end of each, teachers are asked to evaluate the professional development they received. Teacher interviews are carried out and staff members file reports. At end of the school year, project staff members confer about any needed changes.

Completion of deliverables takes two forms. Formative evaluations will be provided by the Principal Investigator at the end of each semester. The summative evaluation will be delivered by the Principal Investigator to the funder at the end of the grant period.

Procedures for Ensuring Feedback and Continuous Improvement

To make sure that teachers are not just imitating the teaching artists, but are learning the arts concepts and standards they will need to implement the arts lessons in their second year in the program, teachers will take a pre-test of teacher knowledge before they begin implementing each 9-week unit of lessons. Teachers will take a post-test after co-teaching the 9 lessons. In the 2007-10 ITQ-funded K-2 Teaching Artist project, this proved to be a valuable method of assessing teacher learning. Overall, the participating teachers increased their means (on a 12-question test) from pre-test to post-test on all three discipline tests (dance, theater, and visual art). Analysis showed that that the increase was statistically significant. These results remain true when teachers are separated by kindergarten, first grade, and second grade. There was an increase of 2.15 on the dance test, 1.34 on the theater test, and 1.44 on the visual art test.

Twice yearly, in fall and spring, the project director and university partners will host meetings of the Project Advisory Board, which will include the teacher liaison-coaches (one

teacher from each grade level, in grades K-2, at each participating school), the school principals, the teaching artists, the university partners, and the research staff. The purpose of these meetings will be to provide a venue for open discussion of project implementation, review the overall performance of all components of the project, and make suggestions for improvement. Such an advisory board proved invaluable in the 2007-10 K-2 Teaching Artist Project..

An example of how the proposed project has already benefited from feedback given by teachers and principals involved in the 2007-10 ITQ-funded K-2 Teaching Artist Project, is the decision to replace the 9 visual art lessons (which were implemented in the 2007-10 ITQ project) with nine lessons that integrate theater, dance, and language arts. The reason for this decision is two-fold: 1) the feedback from teachers indicated that painting, drawing and sculpting had less impact on ELLs' English language development than did the theater and dance lessons; 2) principals at the participating schools explained that budget cuts had left no funding in their school budgets to replace the visual art supplies once the Improving Teacher Quality grant was over. From a financial point of view, the great advantage of the theater and dance lessons was that everything needed was available on-line and could be downloaded free-of-charge.

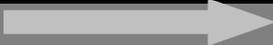
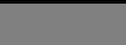
To make sure that the voices of all teachers are heard, evaluative surveys will be given out to teachers after each professional development workshop, as well as at the end of each unit of 9 lessons the teachers co-teach with a teaching artist. To catch developing implementation problems, teaching artists will be asked to fill out a brief report form on each class they co-teach with a classroom teacher. Also, the project coordinator will visit with each school principal each semester to solicit suggestions for program improvement.

Project Evaluation

The K-2 Model Arts Integration Project evaluation will meet the requirements for the competitive priority for scientifically based evaluation and meet the requirement of a quality evaluation able to provide continuous improvement feedback to the project.

To accurately determine the project's impact on students and teachers, while also meeting the competitive priority, Multi-Dimensional Education Incorporated (MDED) will conduct a rigorous quasi-experimental, matched comparison study with the student as the unit of analysis. To comprehensively assess the impact of the K-2 Model Arts Integration Project intervention, baseline data (collected during the 2010-2011 school year) as well as subsequent annual (2011-2012, and 2012-2013) data will be collected from these primary sources: 1) process evaluation of programmatic implementation to measure fidelity and student dosage; 2) teacher pre/post tests of knowledge and pedagogical skills; 3) teacher implementation logs; 4) teacher observations; and 5) archival and current data related to **GPRA measures** such as academic achievement and student English language development.

In order to best gauge the effectiveness of the K-2 Model Arts Integration Project, the evaluation is anchored in a logic model, which shows the performance measures and project outcomes, as well as the mediators/indicators to measure achievement toward each goal. The logic model was developed to demonstrate the link between the programs theory of change and the evaluation study. The logic model notes the proximal and distal outcomes for each goal the means by which the project seeks to meet the goals, and the goal measures that indicate success. The next page is the complete logic model for the K-2 Model Arts Integration Project.

Intervention/ Program Component	 <i>(Mechanism for obtaining outcome)</i>	Proximal Outcome	 <i>Indicator(s)</i>	Distal Outcome	 <i>Indicator(s)</i>
Goal 1: Elementary teachers provided with professional development needed to teach theatre and dance curriculum	<i>(Full day workshop, in year 1 co-teaching 27 lessons with teaching artist, and in year 2 teaching lessons with assistance from district resource teacher)</i>	Teacher participation	<i>Attendance, Self-reported implementation, and teaching artist feedback form</i>	Improved Post-test scores on theatre, dance, and integration of arts and literacy	<i>-Significant increase on pre-post test scores for teacher assessments of theatre, dance, and integration of arts and literacy. These tests assess knowledge of content and knowledge of pedagogy (GPRA Measure)</i>
Goal 2: Provide professional development year 2 at school sites to support implementation, arts integration.	<i>(Practice, instructional delivery implemented, peer coaching, support for creation of 9 new lessons)</i>	Teacher participation	<i>Attendance, reports from resource teachers and teacher-coaches at school sites</i>	Integrate new curriculum into classroom teaching	<i>-Self-reported implementation, -Teacher observation -Teacher focus groups</i>
Goal 3: Improve student language development and achievement in English language Arts	<i>(Teacher implementation of lessons and teacher integration of arts-based strategies into English language arts curriculum)</i>	Student grades and student language development	<i>Teacher reported student grades and language development</i>	Improved student achievement in English language arts and language development	<i>-Significant increases on grade 2 and 3 California Standards Test in English language arts (CST-ELA) (GPRA Measures) -Increased scores on California English Language Development Test (CEDLT) and increased language designation (GPRA Measures)</i>
Goal 4: Creation and integration of new lessons and school schedule changes	<i>(Practice, instructional delivery implemented, peer coaching, support for 9 new lessons, videotape new lessons, advisory board, and principal meetings)</i>	Teacher participation and principal feedback on schedule changes	<i>Teacher implementation and attendance</i>	Increased time allocation to integration of arts with English language arts	<i>-Self-reported implementation, -Principal Feedback forms -Teacher Observation</i>
Goal 5: Use formative assessment for improvement	<i>(Collection of formative assessment data by the program and evaluator)</i>	Teacher, principal and advisory board feedback	<i>Teacher, principal, advisory board feedback</i>	Program improvements	<i>-Evidence of program improvement in subsequent years on feedback forms collected.</i>

Based on the logic model the evaluation will consist of measuring progress toward achieving four student and two teacher outcome goals. The goals are as follows: *Improve student performance on the California Standards Test in English language arts* (Goal 1); *Improve student English language development* (Goal 2); *Improve teacher content knowledge and pedagogical skill related to arts* (Goal 3) and *Improve teacher implementation of strategies that have been shown to improve student English language development and student achievement in English language arts* (Goal 4).

The table below provides a breakdown of the student and teacher research questions for this evaluation effort and the measures that will be used to answer each research question.

Student Research Questions	Measures
(RQ1) Do students of participating teachers have higher achievement in English Language arts than students of comparison teachers?	-CELDT (EL Only) -CST ELA (Grade 2 & 3)
(RQ2) Are achievement gains in English language arts realized more for EL students versus non EL-students?	-CELDT (EL Only) -CST ELA (Grade 2 & 3)
(RQ3) Do paneled students with more exposure to the intervention teachers manifest higher gains in English language arts?	-CELDT (EL Only) -CST ELA (Grade 2 & 3) -Teaching Artist Observation Forms
(RQ4) Do students of teachers who show more fidelity to the curriculum show greater gains than students of teachers who show less fidelity?	-CELDT (EL Only) -CST ELA (Grade 2 & 3) -Teaching Artist Observation Forms
Teacher Research Questions	Measures
(RQ1) Do participating teachers increase their content and pedagogical knowledge in the visual and performing arts?	-Pre/Post Content Knowledge Test -Feedback Forms -Teacher Observation -Implementation Log
(RQ2) Do participating teachers incorporate standards based arts education in their classrooms?	-Implementation Log -Feedback Forms -Teacher Observation
(RQ3) Do participating teachers sustain this practice beyond the professional development they received?	-Implementation Log -Teacher Observation -Feedback Forms

Sample

The sample for this study will begin with a random selection of schools from a pool of 50 schools (see Appendix) within the San Diego Unified School District (SDUSD). Given that the

unit of analysis is the student it is still important to minimize threats to validity such as selection bias and therefore a wait-listed procedure will be used to randomly select schools for entrance into the professional development years 1(2010-2011), year 2 (2011-2012, and year 3 (2012-2013). The random list of schools will be generated through the flip of a coin (by the outside evaluator) and in year one a group of 5 schools from the list of 50 schools will be randomly selected. In each year (years 2 and 3) to follow five schools will be brought into the professional development program and schools on the waitlist will serve as comparison schools. In the event schools do not wish to participate we will continue down the list until schools have decided to enter. These schools are comparable on important variables such as: percent of English language learners, percent of students on free and reduced price lunch, and student achievement, which can also be reviewed in the appendix.

In these current economic times for schools, the research team believes attrition will be minimized due to state-wide cuts in professional development funding and also drastic budget cuts being faced by all schools and specifically SDUSD. Beyond monetary incentives for teacher attending after school meetings, the program director will make special efforts to ensure good lines of communication, clear expectations, and feedback to reinforce the quality and level of infusion of the Model Arts K-2 intervention and the importance of school level commitment. Since many factors can lead to attrition it will be necessary to have additional schools on a waiting list in the event a school must drop out.

Detailed Research Design

A matched comparison, quasi-experimental design (Shadish, Cook, & Campbell, 2002) will be used and studied longitudinally by paneling students in both comparison and experimental schools from kindergarten, first grade, second grade, and third grade. The paneling

will take place by carefully matching students from the experimental schools with students from the comparison schools. The student matching will take place between cohort 1 and cohort 3 schools as this allows for two years of comparison to intervention and minimizing the possibility of contamination. A matching procedure utilizing a caliper matching technique (Caliendo & Kopeinig, 2005) to closely link students in comparison and experimental groups to each other based on language level, achievement level, parent level of education, and special needs will be used. The total pool of student between cohort 1 schools and cohort 3 schools is likely to range between 900 and 1300 students, which provides a strong pool of students for matching and also limits the threat of annual student attrition. The table below provides an explanation of how the matched comparison students will be paneled throughout the life of the study.

	Year One 2010-2011	Year Two 2011-2012	Year Three 2012-2013	Year 4 2013-2014
Cohort 1	Experimental Baseline K,1,2,3	Experimental Panel 1,2,3	Experimental Panel 2,3	Data Analysis
Cohort 3	Comparison Baseline K,1,2,3	Comparison Panel 1,2,3	Experimental Panel 2,3	Data Analysis

The intervention in this study is defined as the K-2 Model Arts Integration Project, and the level of analysis will be the student. The research design is closely aligned to the logic model and the overarching objective of this study is to implement a design that tracks the effects of integrating the model arts program on the students across a number of grade levels and also determining longitudinal impacts on language development and English language arts performance. The evaluation design will provide reliable and valid data on the impact of the intervention on the intended outcomes using objective performance measures. The measures and statistics used for this project are not only feasible, thorough, and measurable, but also reliable, valid, and parsimonious. Furthermore, the goal of this study is to collect data through the soundest methods and measurements possible within elementary sample in order to provide

meaningful significant evidence to *What Works Clearinghouse* at the end of the study in search of a *highly credible* designation.

Discussion of Key Instruments

Internal validity threats will be minimized by using reliable and valid instruments. The teacher pre and post tests of knowledge and pedagogy measure the areas of dance and theatre. These measures were found to demonstrate reliability above a .70 alpha (Grove, and Saucedo, 2009). A third pre and post test will need to be developed in the beginning of the first year to measure the content knowledge and pedagogical skills learned in the professional development implementation of the 9 new integration lessons. Additionally the implementation logs, teacher observation forms, principal feedback forms, and artist feedback forms exist, having been created from the current study being conducted under Improving Teacher Quality funding. These process forms have demonstrated strong characteristics as process measures and will likely need little refinement. In the case of the teacher observation form it is likely to need some additional improvements and will need to be pilot tested in the first year. It is important to note that teacher observations do not begin until year two of the professional development, therefore ample time exist to construct and pilot a teacher observation instrument. The student data for this study will be collected through the California English Language Development Test (CELDT) and the California Standards Test in English language Arts (CST-ELA). The CELDT has been reviewed (CTB/Mcgraw Hill, 2005) and determined a reliable and valid measure of English language development. Similarly the CST-ELA is a valid and reliable measure. Threats to external validity will be captured through two primary measures: implementation logs and observations. The implementation logs and observations will be collected at intervention and comparison schools starting first with baseline measurement and then in a pre- and post-test

fashion at the beginning and end of each school year. Implementation logs will be self-reported and observation instruments will utilize a dual-inter rater reliability procedure to insure accurate data is being collected.

The sample size of students each year (5 schools) will be well over 1000 with at least 28 percent of those students being English language learners. Possible effect sizes for students could be robust at the .40-.50 range. These possible effect sizes will be calculated using Cohen's d for two independent groups ($d = M_1 - M_2 / s$). This is the basic calculation with additional effect size calculations being necessary for covariates.

Fidelity of Implementation of the Intervention

In this evaluation, determining the fidelity of the intervention is one of the most important factors to understanding the replication of the intervention in the future. With this in mind care will be taken to consistently collect measures of implementation in both self-reported and observational formats. Implementation reports will be collected from all participants that have had professional development and have been trained for implementation. In addition clearly documented hours of professional development will be kept and implementation of all 27 lessons in year one and year two verified.

These reports will be largely self-reports, but additional observations will be conducted by representatives of MDed to validate self-reported measures. To improve the variability of the self-reported measure an observation instrument will be developed and piloted during the first year of the professional development to be refined and used in year two when the teacher should be implementing. The observation instrument will be refined from an existing instrument that has been used in a current on-going study (Grove, & Saucedo, 2009).

Fidelity measures will be used across the experimental and comparison groups in the study. Self-reported measures on implementation data will be collected at baseline and annually from each groups as pre- and post-assessments. The self-reported implementation data will be collected on experimental and comparison schools (teachers), as will the observation data, to determine if there is any difference of intervention implementation between the experimental and comparison schools. Attention will be given to the baseline measurement in the comparisons schools, as the understanding of “business as usual” related to implementation will have to be determined at the onset.

Given that the schools have been randomly selected the simple difference in location for experimental and comparison schools helps eliminate some of the possibility of contamination. Once schools have agreed to participate as comparison or intervention schools their involvement in the project will be clearly communicated and the MOU agreements will specify their willingness to maintain a “business as usual” approach within comparison schools, with an agreement not to adopt the K-2 Model Arts Integration Project until their year of entry.

Data Analysis Procedures

Beyond basic means analysis the data, analysis will largely consist of Analysis of Variance (ANOVA) and Analysis of Co-Variance (ANCOVA). The use of ANCOVA will allow for the leveling of differences on pretests and determining possible effects of covariates on outcome measures. Lastly, hierarchical linear modeling (HLM) will be performed to allow for a deeper analysis of these multi-level data. Byrk and Raudenbush (1992) point to the importance of employing HLM, which allows researchers to explain other effects by modeling variables and considering multiple relationships among the independent variables, mediating variables, moderating variables, and the dependent variables. In the outcome evaluation, two HLM

equations will be constructed: both equations will predict the GPRA measures of student outcomes (CST-ELA and CELDT) at the 2nd and 3rd grade level. It is anticipated that the variables entered into the equations will include the following:

Level		HLM Variables
Level 1	Student	Student characteristics: Parent level of education and group type (experimental or comparison)
Level 2	Student	Teacher characteristics and dosage (quality and years of exposure)

Parent level of education is a variable the district has agreed to provide the evaluation team and experimental or control group can be easily determined by the year in which the wait-listed school rolls into the professional development. Teacher characteristics such as years teaching, degrees, number of years at the current school, and undergraduate degrees can be used to create a variable index defining teacher characteristics. The dosage variable is of primary importance for this study and will be defined as the students' years of exposure to a Model Arts K-2 teacher, quality of teacher implementation based on teacher implementation logs and teacher observations, and lastly teacher knowledge of content and pedagogy based on post test scores. A review (Durlak, & DuPre, 2008) of studies measuring implementation through a definition of dosage, found dosage variables to be strong when they included more than just a teacher self-report of implementation. MDED believes in collecting as much data (quantitative and qualitative) as possible in order to truly capture mean differences and variance accounted for in a sound and robust manner.

In 2010-13, formative evaluation of the professional development program will be conducted. Content analyses will be conducted based on answers to the following questions, which are aligned with program goals:

Professional Development Program
<ul style="list-style-type: none"> a. Are materials developed on time and do they contain consistent characteristics? b. Are systems designed as needed and working as anticipated?
Teacher participation and implementation

<ul style="list-style-type: none"> a. Is attendance at meetings consistent across schools? b. Do teachers receive the necessary materials and models to implement content?
Quality of Curriculum Developed and Dissemination
<ul style="list-style-type: none"> a. Are curriculum materials consistent in quality and identifiable as part of the project? b. Are materials accessible and useful to a broad audience?

Data for the formative evaluation (performance feedback and progress assessment) will be conducted from attendance logs, meeting agendas and notes, narrative evidence collected by project staff (i.e., monthly teacher reflections), focus groups, and semiannual interviews with key project staff and site leaders. These qualitative data sources will be analyzed using the N-Vivo software package, and the findings will be summarized quarterly for program staff to use. It will also be necessary to develop institute feedback surveys, focus group questions, and interview questions that will support aspects of the formative evaluation. Reporting will take place according to the reporting guidelines and each year a mid-year and end of year report will be submitted to the program.

Outside Evaluator

Dr. Doug Grove will serve as Principal Investigator and be assisted by Dr. Michael Corrigan. Collectively Drs. Corrigan and Grove have researched over 20 grants. Corrigan and Grove are both registered evaluators with the What Works Clearinghouse. As demonstrated in their vitas (See appendix) Drs. Grove and Corrigan have a history of successfully conducting, reporting, and publishing findings from grant research projects. Importantly Dr. Grove has an ongoing relationship (due to the improving teacher quality study) with the assessment office in SDUSD, which makes the collection of student and teacher data needed for this evaluation highly probable.

ⁱ Kindergarten Video Drama Lessons: <http://www.clta.uci.edu/Theatre_K.html>; Grade 1 Video Drama Lessons: <http://www.clta.uci.edu/Theatre_1.html>; Grade 2 Video Drama Lessons: <http://www.clta.uci.edu/Theatre_2.html>