

## **Narrative: Partnership For Arts and Literacy, Streetside Stories**

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Streetside Stories, in partnership with LEA San Francisco Unified School District (SFUSD) proposes to implement Partnership for Arts and Literacy (PAL), a high-quality, research-tested project that will use arts integration and intensive teacher coaching to support 1,800 3<sup>rd</sup>-5<sup>th</sup> graders at six low-performing SFUSD schools. At partner schools, African American and Latino students make up 50% or more of the student population and are at risk of educational failure.

Project elements include:

- **Intensive coaching professional development** for classroom teachers,
- **First Edition**, a standards-based, sequential arts integration program for 3<sup>rd</sup>-5<sup>th</sup> graders, and
- **Story Train**, a wraparound after school program that further supports learners

PAL will build on curriculum tools and a professional development model already supported by the US Department of Education that produced gains in student achievement. Through storytelling and theater, literary and visual arts integration, the project will engage students in learning, increase student achievement on standardized literacy tests, impact the achievement gap, and build schools' capacity to use quality arts integration to foster academic success. The project will focus on expanded impact through a sustainability plan and a dissemination plan that focuses on scalable, modifiable and adaptable products. Respected evaluation and research nonprofit WestEd will lead a high-quality evaluation.

### **1) Need for Project**

*a) Provides Services for Students at Risk.* The proposed project will serve students in grades 3-5 who are at educational risk because of high levels of poverty, low levels of proficiency and failing schools. More than half of the targeted students are African American or Latino; about

one third are English learners, but at Cesar Chavez, 60% are English learners. Between 71% and 83% of targeted students are low-income.

The schools that PAL will serve are among the lowest performing in the SFUD. At three of the six targeted schools, 88% or more of students score below the proficient level; at the remaining three, more than half of the student body is below proficient. Four schools (Cesar Chavez, Cleveland, Hillcrest and Paul Revere Elementary Schools), are under corrective action/restructuring. Two (Cesar Chavez and Paul Revere) are classified as persistently low achieving – a group that falls in the bottom five percent of schools statewide. All are Title I schools. All six schools share the goal of *Significantly increasing academic achievement and learning for all students, including closing the achievement gap, based on achievement data.* Each school needs support to help *all* their students achieve adequate literacy.

- **Cesar Chavez Elementary School** is located in the Mission District. 17% of Mission residents, most of them children, are poor (City-Data.com, 2010). Six of the 12 persistently low performing schools in San Francisco are located in the Mission. At Cesar Chavez, the predominantly Latino student population is falling behind: only 12% of third graders score proficient or above in language arts. While Cesar Chavez is able to offer the arts during and after school, and all teachers participate in professional development including Visual Thinking Strategies, they have identified a need for specific professional development in arts integration. The school's exceptionally low teacher turnover rate makes professional development programs particularly sustainable.
- **Cleveland Elementary School** is located in the Excelsior district, which has the second highest high school dropout rate in the city (Healthy Development Measurement Tool, 2007). Last year, 23% of Latino students and *no* African American students scored proficient or

above on standardized literacy tests; only 25% of English learners were proficient or above. Cleveland's goals focus on improving achievement in language arts for African American students and English learners. While Cleveland teachers receive ongoing professional development, they receive no professional development in arts integration. Students receive no more than two hours of art per week, but no arts integration activities that build literacy.

- **Hillcrest Elementary School**, located in the Portola District, aims to raise student achievement in reading for African American, Latino, and English learner students. While the entire school met improvement targets on recent standardized testing, African American students and English learners still lagged behind, demonstrating an achievement gap. While Hillcrest has identified a need for professional development in arts integration, a lack of funds has prevented teachers from receiving it. Likewise, Hillcrest students receive only one to two hours of arts programming each week.
- **Junipero Serra Elementary School** is located in Bernal Heights, where pockets of poverty in a gentrifying neighborhood have led to educational disparities. Serra serves predominantly low-income youth: 83% of students come from low-income families. Only 23% of Latino and 25% of African American students performed at or above the proficient level in English language arts compared to 33.8% of the school-wide population. The teacher turnover rate of only 5% per year rate makes professional development initiatives sustainable. While 4<sup>th</sup> and 5<sup>th</sup> grade teachers receive some professional development in arts integration, they are struggling to implement lessons in their classes and have asked for coaching. Serra students receive some after school arts programming, but little arts during the school day.
- **Paul Revere K-8 College Preparatory School**, also in Bernal Heights, offers small class sizes and a commitment to bilingualism to their students. The school is ranked in the bottom

5% of California schools: only 14% of English learners, 15% of African American students, and 24% of Latino students at or above proficient on literacy tests. Extended school day hours are often used for arts, and students receive arts classes, but the school struggles to integrate arts into the core curriculum. The school currently offers no professional development in the arts. With a large number of less experienced teachers, the school is looking for arts integration professional development that will build literacy achievement.

- **Sheridan Elementary School** is located in the low-income Oceanview District (U.S. Census Bureau, 2000). Though African American and English learners have made literacy gains, the achievement gap remains: 57% of African American students', 60% of Latino students', and 55% of English learners' scores are proficient or above in English language arts, compared with 82-86% for other student ethnic groups. One of the school's identified strategies for supporting African American and Latino learners is intensive professional development, with a focus on literacy arts. Currently, however, teachers receive no professional development in the arts or arts integration. While an art teacher provides students with approximately one hour of arts education each week, this position is being eliminated due to budget cuts.

***b) Gaps or Weaknesses in Services, Infrastructure or Opportunities Addressed.***

The at-risk students at partner schools struggle with low achievement, a persistent achievement gap, and lack of access to resources that include arts education and support for English learners.

PAL will address the following gaps, weaknesses in service, infrastructure, or opportunities:

**Lack of Achievement and a Persistent Achievement Gap.** Students who attend low-performing elementary schools often struggle with reading in middle school, and are far more likely to drop out (Wren, 2009). SFUSD students who are English learners, African American and Latino are at risk for academic failure. Across all grades in the SFUSD, 35% of Latino

students, 29% of African American students, and 44% of English learners are proficient or above in English language arts. In comparison, 78% of white and 69% of Asian students are proficient or above in English language arts. Students at our partner schools, which consistently underperform the rest of the district, are especially at risk. All six PAL schools have 26% or more English learners. Across all PAL schools, the figure is 1/3; nationally, 31% of English learners drop out of high school, three times higher than students who speak English at home (Alliance for Excellent Education, 2006).

PAL partner schools are classified as “severely resegregated,” with 60% or more students of one race. In the SFUSD, a trend of resegregation leading to diminished opportunity for low-income students of color has accelerated in the last 10 years. A study by the Consent Decree Monitoring Team (2004) found that 25 schools were completely resegregated: the trend is continuing. Likewise, teachers at PAL schools have less experience than others in the SFUSD. Unequal distributions of inexperienced teachers and high racial concentrations in schools can explain the entire achievement gap from grades 3 to 8 (Hanushek & Rivkin, 2006).

By offering high-quality, tested academic support for students who attend resegregated, low-performing schools, special curriculum to support English learners, and coaching for less experienced teachers, Streetside will support at-risk learners and help close the achievement gap. We frontload challenging content to boost literacy and engagement in learning, to prepare students for the academic challenges they will face in middle school, high school, and careers.

**Lack of Access to Arts Education.** The goal of the SFUSD Arts Education Master Plan (2006), is comprehensive, sequential arts education, for every student, every day. Yet none of the six PAL schools provides arts more than one or two hours every week; at one school, students receive only 30 minutes of arts each week. Most PAL schools reported that, due to budget cuts,

the minimal arts education they currently offer will be eliminated next year. The impact of arts education is dramatic, especially for the low-income students of color who will be served by PAL. Research shows that students are more likely to reach their full potential when arts is integrated into core curricula and used to teach challenging standards. UCLA Professor James Catterall studied low-income students, finding that 64% of low-income students involved in arts reported receiving "mostly As and Bs" as opposed to 56.4 % of the students uninvolved in the arts (Estese, 2000). In another Catterall study, "high arts" students scored better on Language Arts tests compared to "low arts" students, even when controlling for economic status (Catron & Wassmer, 2006). According to Americans for the Arts (2007): "Research has shown that arts education can play a critical role in a child's academic and social development. Well-designed and executed arts education leads to improved academic performance, builds skills necessary for workplace success, and has a positive influence on the lives of students. Access to and participation in the arts helps decrease and prevent negative behavior by at-risk youth."

In California, lack of access to arts education is widespread. 89% of the state's schools fail to meet the state's own standards for arts education; many students receive little or no arts education content. Students attending high-poverty schools, such as the participating schools in PAL, have even less access to the arts than their higher income peers. For instance, 48% of students in low-poverty California schools access visual arts instruction, while only 29% of students in high-poverty schools do (U.S. Department of Education, 2002).

Students need arts education and literacy development. Through PAL, Streetside will offer sequential, standards-based arts integration that increases achievement in the arts and language arts, and builds schools' capacity to provide high quality arts learning.

**Lack of Quality Arts Integration Professional Development.** Teachers lack quality professional development in arts integration. Statewide, only 26% of schools receive professional development in arts education from their district (Woodworth, Gallagher & Guha, 2007). While each elementary school served in PAL offers significant professional development through best practices such as learning communities, only two of the six schools reported offering any professional development in arts integration. Streetside will provide teachers at PAL schools with the training, experience, and support necessary to effectively design and implement lessons that integrate arts into the core curriculum. Moreover, it will train the trainers, providing professional development that flows from intensive training and coaching for 33 teachers, to peer-led trainings at each school, creating a school-wide shift towards arts integration. Teachers will train peers in the SFUSD and regionally, leading to further dissemination.

**Lack of effective links between school day and after school learning.** Research has found that poorly designed after school programs can actually harm participants. Conversely, complementary after school learning opportunities support student achievement by reinforcing skills learned during the school day (Bouffard, Little, & Weiss, 2006). Though PAL schools have comprehensive after school programs, they state that lack of resources to develop complementary links between after school and school-day education hamper students' progress. PAL will provide all six schools with training, assessment and curriculum that build capacity to support student achievement during and after school.

## **2) Significance**

Information, materials, processes and techniques resulting from PAL will reflect up-to-date knowledge, improve teaching and learning, and build capacity. Materials include:

### ***Teaching Tools and Training***

- **High-quality curricula (with written curriculum guides)** that integrate storytelling, theater, visual, and literary arts into the 3rd – 5th grade language arts classroom, as well as after school. Curricula will include three specialized grade-based arts integration modules. PAL classroom teachers will implement these modules in their own classrooms throughout the project, and they will be continuously improved.
- **Specific arts teaching tools (with written lesson plans.)** These adaptable tools support achievement for at-risk students, but will be usable by educators in a wide array of settings, from elementary and middle public and charter schools to after school and arts educators. Tools will include lessons on telling an autobiographical story, folktale or fictional story to students; using storytelling to stimulate written and oral communication, theater lessons that engage students in reading, writing and oral communication; and visual arts lessons that support critical thinking, engagement, and literacy.
- **Coaching and professional development model (with written curriculum guides)** that helps teachers replicate the program, and/or integrate arts teaching tools across subjects and grades in a way that integrates and enhances schools’ professional development efforts.
- **Direct coaching and training for educators**, which will adapt project content for public, charter school, after school and arts educators. Streetside Stories will offer intensive coaching and professional development consulting in California and nationwide.

***Information That Supports Sustainability and Replication***

- **A sustainability plan** that will help build capacity for continued arts integration by participating schools, and serve as a model for arts integration that supports at-risk students
- **Web resources** that provide a guide for schools that seek to integrate arts to foster achievement in language arts, and create sustainable community arts partnerships.

- **Web resources** that offer a model for linking school-day and afterschool learning through arts integration. The model will include adaptable assessments and afterschool curriculum.

### ***Research***

- **Evaluation data**, which will provide data about using arts integration to impact literacy and the achievement gap, assess the effectiveness of wraparound arts learning for elementary school students, and study the effectiveness of building schools' arts integration capacity.
- **Student work**, including four paperback/DVD anthologies of student stories, and hundreds of stories and artworks created by participants. Student work will be highlighted at four showcase events, on YouTube and the web, and on Streetside's award-winning website (Horizon Interactive Awards, 2007).

Streetside has ample evidence, from over ten years of evaluation research, that our work impacts teaching and improves student achievement (*See appendices for evaluations*). Streetside's standards based arts integration curricula, along with our professional development and coaching model, have been extensively evaluated, and are likely to be effective and have high utility for replication in a variety of settings (*See Project Design and appendices for evaluation results*). Streetside has an extensive track record of helping underserved, at-risk youth achieve; 67% of Streetside students come from **low-income** families; 30% are **English Language Learners**; at partner schools, more than 60% score **below the basic level** on standardized literacy tests. Additionally, Streetside is known for culturally competent instruction. Our professional development curriculum around culturally competent instruction has been presented at regional education conferences. 68% of our staff comes from underrepresented minority groups. All of Streetside's work occurs in partnership with schools, government and nonprofit organizations, and integrates our quality programs with their sites. Streetside has created dozens

of successful partnerships in a wide variety of settings that include public and charter schools; schools that serve a variety of ethnic and income groups; and diverse community settings. By sharing our partnership model during the dissemination process, Streetside will help others form successful partnerships to replicate project learnings. We have developed best practices for adapting to varied school environments, by focusing on school goals, flexibility, a commitment to student needs, clear information-sharing, and a supportive approach to teachers and principals. Likewise, the commitment to arts integration by partner schools and our partner LEA, SFUSD, with its ambitious Arts Education Master Plan, will support sustainability and replication.

**Audiences** for dissemination include: teachers and administrators at public and charter elementary and middle schools; educational policymakers; school districts; educational researchers; arts educators; English language development educators, and after school educators.

**Vehicles for dissemination include: An SFUSD-wide training** for 25 teachers, led by Streetside staff and PAL teachers, in partnership with SFUSD. This half-day training, with takeaway materials, will foster arts integration throughout the SFUSD, and help PAL teachers take project ownership. Streetside and partner teachers will also hold a **one-day arts integration conference** designed for elementary educators in partnership with The Bay Area Writing Project, impacting 40 teachers. Overall, at least 65 additional teachers will receive professional development during the project period.

**Appearances at three or more regional and national education or arts-related conferences** by Streetside staff, WestEd, and participating PAL teachers and administrators. Targeted conferences include: the Americans for the Arts Annual Conference, The Arts Education Partnership's Forums, The Conference for Community Arts Education, The California Alliance for Arts Education, The American Educational

Research Association, as well as after school-related events like the California School-Age Consortium's annual conference. An **Evaluation Report**, published by WestEd, to be posted on their website, distributed by Streetside through a press campaign and mailing, and posted on Open Educational Resources. A **curriculum guide** will include step-by-step, standards-based arts integration modules, and will help teachers replicate one or more modules, and/or adapt useful arts integration tools. Curriculum guides will be distributed via our website, through partnerships, at conferences and at **nationally available trainings**. Streetside trains at least 100 educators each year, and will increase this to 200 by 2014, impacting tens of thousands of students. **Streetside's website** ([www.streetside.org](http://www.streetside.org)) which receives 20,000 page views per month, will provide a strong dissemination forum. Student stories and visual arts work will be displayed; trainings and programs will be marketed; evaluation data will be published online; and a guide for teachers with arts integration and partnership best practices will be developed. The guide will include a series of professional development podcasts that can be linked to via our website. Information posted on our website will also be included in Open Educational Resources. Lastly, Streetside's growth will ensure wide dissemination for PAL's products. Since 2004, our budget has doubled: despite the recession, we served 2,000 students this year: 20% more than last year. This year, we will partner with 50 Bay Area schools and sites. Broad-based support from local government, foundations, individuals, and schools allow us to continue serving more students, and creating new partnerships.

**3) Quality of the Project Design** PAL is a high-quality arts integration and professional development model designed to narrow the achievement gap between African American and Latino students, and White and Asian students. PAL elements include:

- First Edition, a standards-based, sequential arts integration program for 3<sup>rd</sup>-5<sup>th</sup> graders

- Intensive partnership between Streetside teaching artists and classroom teachers, and
- Story Train, a wraparound after school program

PAL will increase achievement in literacy and arts skills for 1,800 3<sup>rd</sup>-5<sup>th</sup> graders in SFUSD Title 1 schools. At the end of the project, schools will have increased capacity to integrate arts into the core curriculum to foster student achievement.

*a) How the Project Reflects Up to Date Research and Practices.* The project’s design is built on two areas of research: Evaluation research conducted **specifically for Streetside** and our partners; and **research and scholarship on theory and best practices** in arts education and professional development that underpins our innovative model.

**Streetside’s evaluation research** (*See appendices for full results*) has confirmed our excellence in arts integration curriculum, instruction, professional development, and coaching. PAL’s project design is based on a successful teacher professional development model developed during two US DOE PDAE grants, awarded in 2005 and 2008. A positive trend in student achievement on standardized tests was associated with participation in the project. Evaluation research also found that teachers who participated in Streetside’s training and coaching model:

- Were confident in their ability to design and implement lessons that integrate arts into the core curricula
- Became proficient to advanced in designing arts integration lessons
- Retained the tools and skills to continue implementing arts integration lessons after the project’s end

Teachers also reported a positive impact on students’ engagement, motivation, and respect for learning, most notably for students who struggle in school.

Streetside has been chosen twice by the US DOE as an AEMDD grantee; the First Edition and Story Train programs adapt successful curriculum tools developed during these projects. AEMDD evaluation results found that:

- A significantly greater proportion of Streetside students scored proficient or above on the English-Language Arts portion of the California Standards test.
- Streetside students were more attentive and participatory in class than students in comparison classrooms, scoring higher on following oral and written directions, listening actively and without interruptions, articulating thoughts, and using appropriate vocabulary

Streetside students also scored higher on a number of measures that support student achievement. They were more enthusiastic and confident about arts participation, and scored higher on achievement motivation and feelings of closeness to peers.

Story Train, our wraparound after school program, is part of Streetside's Community Programs, currently being evaluated by WestEd with results available in fall 2010. The City of San Francisco chose Community Programs as a citywide model for afterschool enrichment and gave us their highest ratings in areas like reaching at-risk youth and literacy development.

**Scholarship and research** on curricular and instructional approaches has informed our development. **Educational theories** we draw on when designing programs include:

**Constructivism and Inquiry-Based Learning.** Constructivism asserts that meaning and experience are connected, and that educators must help incorporate new learning into students' existing mental frameworks (Hanley, 1994). Inquiry-based learning, tied to constructivism, makes students' questions central to learning. Inquiry gives a framework, for students' questions, often around an overarching question (Thirteen Ed Online, 2004).

**Multiple Intelligences** posits that seven “intelligences” encompass human ability.

Because traditional education focuses only on logical and verbal intelligence, Gardner (1983) states that a wider vision of education will more effectively reach all students.

Effective and tested **educational practices** include:

**Project-Based Learning** engages “students in a sustained, cooperative investigation,” (Bransford & Stein, 1993). Learning centers on an overarching problem and employs cognitive tools like technology labs. Each unit ends in a culminating product (Brown & Campione, 1994). Streetside programs are built around a project-based framework.

**Scaffolded learning** helps learners build on prior knowledge to successfully “enter” lessons. A “more capable other” creates a learning structure in which students reach for the next stage of learning until it is mastered and supports can be removed (Graves, Graves & Braaten, 1996). Streetside uses scaffolding in our collaborative and project-based learning environment.

**Visual Thinking Strategies** “is a research-based teaching method that improves critical thinking and language skills through discussions of visual images,” (Visual Thinking Strategies, 2010). Streetside uses VTS to foster learning, meaning and dialogue.

**Culturally Relevant Teaching** recognizes the centrality of students’ cultural references to teaching (Ladson-Billings, 1994). Principles of culturally relevant teaching include high expectations, student-centered teaching, culturally mediated instruction, and learning within a cultural context (Teaching Diverse Learners, 2006).

**Transformative Educational Practices:**

**The Third Space** research showed that arts integration transforms schools, elevating learning to a central position. Streetside uses Third Space practices like linking learning

to experience, building community, and deepening relationships between student, school and partners, to create powerful, lasting change (Deasy & Stevenson, 2005).

National Staff Development Council's **standards** and assessment tools focusing on continuous improvement, learning communities, research, evaluation and assessment, and skill building strategies. Streetside uses them to develop, assess, and improve our professional development (National Staff Development Council, 2001). NSDC's tools are associated with higher student achievement (SEDL Evaluation Services, 2009).

***b) Comprehensive Effort to Improve Teaching and Learning, Support Rigorous Academic Standards***

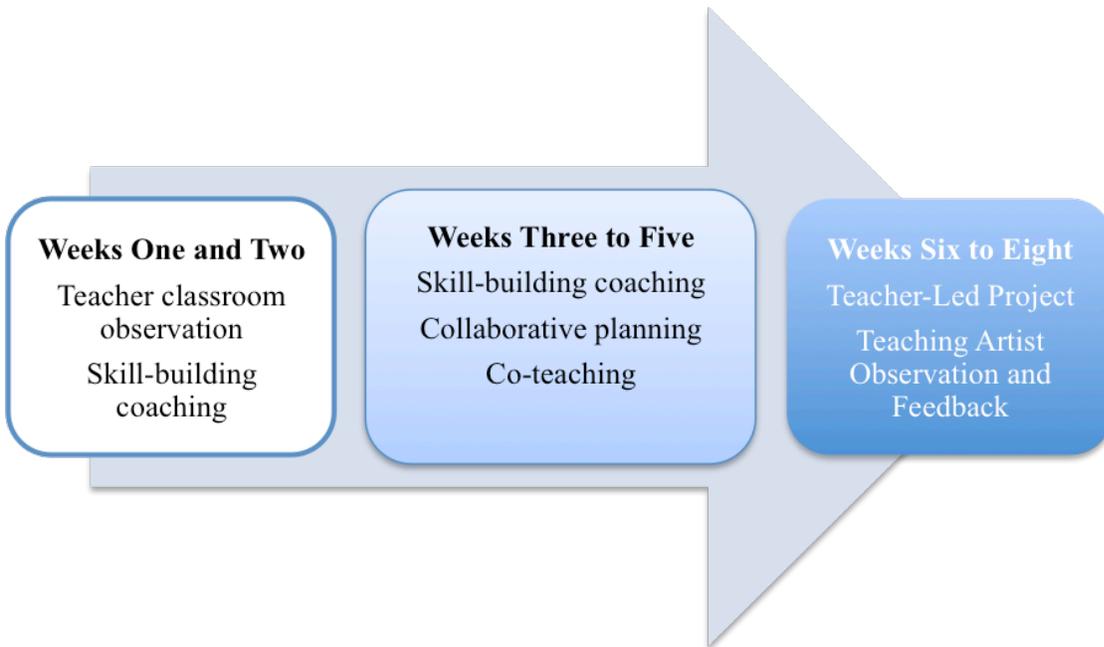
Evaluation research attests to Streetside's impact on teaching and student achievement. Streetside has proven success at integrating the arts with core school-day curricula to improve achievement by low-income, African American and Latino youth, and English learners. Extensive evaluation by highly regarded researchers at WestEd has shown that our programs raise achievement and help teachers integrate the arts to foster learning.

Further, PAL supports rigorous academic standards by linking all of our programming to language arts and visual and performing arts standards, and using instructional frontloading to prepare students for challenging content in future grades.

PAL program elements include arts integration, wraparound programming, and coaching.

***Teacher Coaching and Professional Development.*** An intensive coaching and professional development partnership between a Streetside Teaching Artist and a partnering classroom teacher is at the heart of the project. As one classroom teacher Streetside worked with said: "Classroom teaching can be a very isolating and lonely job, but when Streetside Stories is here, I feel like I'm on a real team. I wish all classrooms and teachers could have that gift: the security of knowing you have help from someone

who knows what they're doing!" During the project, 33 teachers will partner with a highly trained and experienced Streetside Teaching Artist to produce 72 First Edition workshops. The Teaching Artist will use a three-stage, scaffolded model that helps classroom teachers to move from observation and skill-building to leading an arts integration unit. The process is as follows:



**Weeks One and Two.** Classroom teachers receive one-on-one professional development from Streetside coaches in arts integration goal setting and lesson planning, writing and performing a personal story, and co-leading theater activities. They begin using Streetside’s inquiry-based observation tool, which orients them to arts integration teaching and learning, while observing Streetside’s Teaching Artist lead and model arts integration lessons. They choose the final project they will implement with their class.

**Weeks Three to Five.** Teachers begin co-leading theater and visual arts activities and making decisions about curriculum content. They complete and perform their autobiographical story, and learn how to turn a folktale or short story into a performance.

They continue co-leading arts integration lessons, while receiving ongoing observation

and feedback from their coach. **Weeks Six to Eight.** Teachers lead implementation of their culminating project. They lead arts integration lessons with Teaching Artist observation and feedback, perform a folktale or short story, and plan a final student performance. At the project's end, they debrief, assess their performance on arts integration goals, and plan for future arts integration projects.

**Arts Integration.** The First Edition program will focus on 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> grade students and their teachers. 1,800 students, and 33 teachers, will take part in eight weeks and over 20 hours of engaging curricula. At each grade level, students will engage in:

- Visual arts, storytelling and theater learning linked to CA Visual and Performing Arts standards, as well as literary arts content
- Arts-integrated writing, reading and oral communication activities linked to CA Language Arts and ELD standards
- Personal storytelling centered around the culturally relevant theme of community, which includes units exploring family, friendship, and celebration
- A culminating project, led by their classroom teacher. Choices include: A portfolio of prose, poetry and visual arts; Student monologues, with a class-created set and student-chosen props; or an illustrated storybook, presented during a staged reading

Programs are sequential and skill-building: in each grade, grade-appropriate, rigorous California standards will be addressed, and lessons grow in complexity (*See appendices for curriculum samples*). For instance, 3<sup>rd</sup> graders will focus on plot and sensory details, and students will write short, descriptive prose pieces about their lives. In 4<sup>th</sup> grade, students focus on introducing a story, using sensory details to build context, and writing a story with a beginning, middle and end. 5<sup>th</sup> graders will establish setting and conflict in

stories and learn “show not tell” writing technique. During year two, curriculum will be revised for compatibility with new National Standards, should they be adopted.

***Wraparound Programming.*** Story Train, a 12-hour, skill-building after school arts program, will serve 500 PAL participants during the project period. The program will provide wraparound learning and foster achievement by augmenting and deepening school day learning, and creating a feedback loop that helps classroom teachers support their students more effectively. During the project’s four years, Story Train will take place shortly after First Edition, reinforcing content and deepening skill-building. A supportive story-sharing curriculum will engage students in storytelling, theater and visual arts integration that meets the same language arts and arts standards met by First Edition. Student/Teaching Artist ratios of 12:1 or less provide intensive attention. Streetside’s Teaching Artist will conduct an Individualized Literacy Assessment with each student. The Assessment, adapted from a successful tool created during our AEMDD-supported Literate Learners project, will use observation, performance sampling, and portfolio assessment to gauge literacy areas in which students need targeted support. At the end of each Story Train workshop, the Teaching Artist will share a one-page assessment summary with the classroom teacher, who is already participating in the First Edition and coaching components, to share results. As a result, teachers will gain more information about areas in which students need support and skill-building. One afterschool partner described Story Train by saying “It's been transformative. It is one of the most motivating, inspirational tools we have for children's success in school, belief in their future, and self esteem.”

The chart below depicts the project’s service to students and teachers:

<b>Program</b>	<b>Grade</b>	<b>Weeks Per Unit</b>	<b>Hrs Per Unit</b>	<b>Total # of Units</b>	<b>Total # of Students</b>	<b>Total Student Hrs</b>
First Edition	3	8	24	28	700	16,800
First Edition	4	8	24	22	550	13,200
First Edition	5	8	24	22	550	13,200
Story Train	3-5	8	12	18	500 (dupe)	6,000
				88	1,800	49,200

Additionally, the project will serve 33 teachers, providing each with 32 or more hours of coaching to implement the 72 units. All in all, teachers will spend 2,304 hours learning to integrate arts in their classrooms.

As addressed in the *Need* section, African American and Latino students at under resourced SFUSD schools perform far below white and Asian peers. In order to support primarily African American and Latino students of color, we will foster teaching and learning that makes learning relevant to diverse students. Students will:

- Learn in a safe, community-building setting characterized by cooperative learning
- Experience educators as empowering instructors, facilitators, and advocates who place students' life experiences at the center of learning
- Experience the valuing of stories from many cultures, including their own

***c) Capacity Building and Results Beyond Grant Period***

During the grant period, PAL will help Title 1 schools build their capacity to integrate the arts. The project will also establish an arts integration infrastructure that will engage students in learning, raise student achievement, and narrow the achievement gap for African American and Latino students after the grant period. PAL will support students

and strengthen schools' capacity by using an innovative, research-based model. The project will use successful, tested models to meet the following outcomes:

- Participating students will improve test scores, and score higher than comparison students on California standardized reading tests
- English learners will score higher on reading and English language development standardized tests
- Students will demonstrate increased achievement on writing standards
- Students will demonstrate increased oral communication skills
- Participation in PAL will support a narrowing of the achievement gap, in relation to comparable students
- Students who participate in wraparound programming will demonstrate higher achievement than those who participate only during school
- Students will demonstrate increased knowledge of arts standards
- Teachers will become more prepared and confident in integration arts into the language arts curriculum
- Increases in teacher capacity to use arts integration will lead to increases in student achievement
- Materials produced during PAL will enable effective replication
- School sustainability plans will result in ongoing arts integration

During Years 3 and 4, Streetside will create a sustainability plan with each partner school. At minimum, Streetside and our partner schools will plan to meet the following outcomes during the two years after the project period: Arts integration activities will be included in each school's **site plan**; 80% of participating educators will plan **continued arts integration** activities after the project period; **Arts integration units** of at least 24

hours in duration will occur in 75% of language arts classes at the school; Intensive arts integration activities, at minimum units of at least 12 hours, will occur **after school** at each partner school; At least fifteen hours of ongoing, **arts integration professional development** will be offered yearly at the school. Ongoing **partnership with Streetside Stories** will occur at each site, and will include PD and/or direct service to students during or after school. The following processes will support sustainability efforts:

- A school administrator or lead teacher will lead the sustainability effort, with support from Streetside’s Project Director
- A fundraising plan to fund ongoing activities, including professional development and partnerships with Streetside, will be created by the leader of the sustainability effort, Streetside Stories’ Development Director, and relevant school personnel
- A school-specific plan for continuing arts integration will be created by Streetside’s Project Director and the sustainability leader, with clear goals and roles
- Commitments from partner schools and Streetside around allocation of resources for sustainability, including money, staffing, and time, will be defined
- Already-trained teachers will partner with the sustainability leader and Streetside’s Project Director to integrate ongoing arts integration PD into the school’s plan.

Streetside will continue partnering with public schools on arts integration coaching and programs, providing programming for thousands of students, and hundreds of educators. Additionally, Streetside’s dissemination activities will impact other educators through training for partner schools, SFUSD and Bay Area teachers, and a national audience that accesses Streetside through the Web, Conferences, and trainings (*See Significance*).

#### **4) Quality of Project Personnel**

Diverse, highly experienced Streetside Stories personnel will carry out the project. All have worked successfully on at least one AEMDD project that increased student achievement and built schools' capacity. They have extensive expertise in arts education teaching, learning, curriculum design, and professional development. Key staff includes:

**Project Director Linda Johnson** (Streetside's Executive Director) has worked to educate youth for over 15 years. Before becoming Streetside's Executive Director in 2001, Linda worked with at-risk youth in a youth crisis shelter and a community center. As Program Director at Mercy Housing California, she oversaw arts and education programs for youth and families before moving into fund development. She holds a BA in English from The Ohio State University and an MSW from the University of Iowa.

**Project Manager Chrissy Anderson-Zavala** (Streetside's Deputy Director, In-School) is a Xicana writer and educator. She studied and taught poetry in June Jordan's Poetry for the People at UC Berkeley, and earned degrees in English Literature and Peace and Conflict Studies. She was a member of WritersCorps for three years, and worked as a teaching artist and coach with Performing Arts Workshop. She received her Masters in Education with a concentration in Policy, Organization, and Leadership from Stanford University. She co-founded *Common Language*, a multicultural feminist literary journal.

**Deputy Director, Community Programs Tara Dorabji** will coordinate the after school wraparound component. She joined Streetside in 2005, after working as an organizer with Tri-Valley Cares. Tara began as Streetside's Outreach Coordinator, was a Teaching Artist and Program Manager, and became Deputy Director in 2009. Tara graduated with honors in Environmental Studies from the University of California at Santa Cruz.

**Teaching Artist Maria Candelaria** has more than 15 years' experience teaching theater arts to children, both in the Bay Area and internationally. An actor, she has appeared in

numerous productions, and was nominated for a Bay Area Critics Circle award. She is fluent in Spanish, received a Sociology BA from University of California, Berkeley and completed upper division coursework in Art at San Francisco State University.

Linda, Chrissy and Tara have presented extensively on arts education-related issues at conferences like the 2007 AEMDD Project Meeting, the 2007 California Alliance for Arts Education Conference, and 2009's California School-Age Consortium Conference.

Project evaluator **Juan Carlos Bojorquez** has carried out many arts education evaluations as a Senior Research Associate at WestEd, including the California Arts Council, the National Endowment for the Arts, and PBS. He has also designed and led multiple AEMDD and PDAE evaluations. Juan Carlos received a BA in Criminal Justice and psychology and an MA in psychology from California State University, Fullerton.

**Educational Consultant Sara Niesen** attended the Teachers College Reading and Writing Project, Columbia University, and the Bay Area Writing Project. With six years' experience as an elementary teacher, she is a Master Teacher for UC Berkeley and Stanford University's teacher training programs. As humanities department head, she develops school-wide strategies for increasing literacy. She holds a master's degree in Education from the University of California, Santa Cruz.

Streetside Stories is an intentionally diverse organization that reflects the communities we serve, and has presented at conferences on cultural competency within organizations. We encourage applications from members of underrepresented groups and enforce a nondiscrimination policy that addresses race, color, national origin, gender, age, and disability. 26% of our staff is male; 74% female. 32% of our staff is Latino; 32% Caucasian; 21% are Asian, and 16% African American.

##### ***5. Quality of the Management Plan***

A Streetside Stories team whose members have worked on multiple successful US DOE Arts Education grants will implement a collaborative management plan focused on student achievement, capacity building, and sustainability.

***a) Adequacy of Management Plan to Achieve the Objectives On Time and Within Budget.*** Over the last twenty years, Streetside Stories has helped more than 13,000 Bay Area youth access the arts, improve their literacy skills, and tell the true stories of their lives. We have partnered with over 100 schools and after school programs to provide innovative, culturally relevant during and after school programming for K-8 youth. We focus on the needs of underserved youth, including low-income students, English Language Learners, and students of color. Since 2003, we have implemented four successful US DOE Arts Education projects, valued collectively at \$3 million dollars.

Streetside has proven success at integrating the arts with core school-day curricula to improve achievement by African American and Latino youth, English learners, and low-income students. Extensive evaluation by highly regarded researchers at WestEd has shown that our programs raise achievement and help teachers integrate the arts to foster learning (*See Project Design, appendices*). Every member of the team involved in PAL has evaluated, directed, managed, provided professional development or taught students as part of at least one successful AEMDD project, and the Project Director, Project Manager and Evaluator have all been involved with at least one successful Professional Development for Arts Educators project. With tested teaching and coaching tools, a strong team, and an innovative project design, Streetside Stories is prepared to achieve the project's objectives, which include increased student achievement in language arts and arts, narrowing the achievement gap for participants, increased classroom teacher

capacity to integrate arts to improve student achievement, and successful dissemination  
(See *Project Design for complete objectives*).

### ***Project Responsibilities***

Lead agency **Streetside Stories** will be responsible for coordination of the partnership and project, fiscal management and reporting, interfacing with the US DOE, project reporting, overseeing continuous improvement and making changes to project design, evaluation logistics (with WestEd), and coordination of sustainability planning and dissemination. Project Director Linda Johnson will be responsible for project hiring, structure, oversight and management, with support from Project Manager Chrissy Anderson-Zavala, who will coordinate day-to-day logistics, supervision, and evaluation. Four teaching artists will support teaching and program delivery.

**Partner Elementary Schools**, which are part of the SFUSD, will be responsible for committing to full participation in the project, supporting the evaluation, assessment and quality improvement processes, providing input on curriculum and assessment design, supporting the implementation logistics, and engaging in sustainability planning. One Point of Contact at each school, a teacher or administrator who will receive a yearly stipend, will partner with Streetside on implementation, coordination and evaluation. They will receive individual training from the Project Manager on goals and procedures. A sustainability leader will spearhead sustainability planning in Years 3, 4, and beyond. Evaluator **WestEd** will be responsible for design of evaluation instruments and data collection procedures, coordination, with Streetside, of data collection, analyzing and reporting on data, and disseminating, with Streetside, evaluation results.

**Arts Education Consultant** Sara Niesen will offer curriculum and coaching feedback, and observe classrooms during years one and three to support continuous improvement.

### ***Project Timeline: Key Milestones and Roles***

Roles are listed using the following key:

SS=Streetside Project Director and staff

C=Educational Consultant

SP=School Partner Project Leads

WE=WestEd Evaluator

**Planning, Design and Pilot (First 6 months of Year One): July 2010** Design project evaluation in alignment with project outcomes. Lead: WE With: C, SS, SP **July-August 2010** Conduct needs assessment that seeks input of at least 70% of participating teachers, all principals into curricula and instruction, to anticipate and address barriers to success, provide logistical information needed for implementation success. Lead: SS, SP With: WE, C **July-October 2010** Fine tune existing in-school, after-school, professional development curricula to meet the needs of elementary school students, educators: SS, SP With: C, WE **August-September 2010** Plan program implementation, including logistics, staffing, supplies, equipment. Lead: SS With: SP **September 2010** Select and orient School Partner Project. Lead: SS, SP, Elementary School Principals Purchase equipment. Lead: SS **September-October 2010** Hire, hold intensive training of Streetside teaching artists to reinforce curricula changes, updated coaching model. Lead: SS: With C **December 2010** Schedule pilot winter/spring programs. Lead: SS, SP

### **Programming and Evaluation (Second 6 months of Year One): January-March 2011**

Pilot each program segment, including First Edition and Coaching to at least three classrooms at one school, gather participant feedback. Lead: SS With: SP, WE, C Lead: SS With: SP Begin administering evaluation. Lead: West Ed, SS **February-June 2011** Plan, hold student showcase. Lead: SS With: SP; Plan, publish paperback anthology. Lead: SS **February 2011** Consultant observes in-school classes, provides feedback. Lead: C, SS **March-May 2011** Begin logistical planning for '11-12 school year. Lead:

SS With: SP; Schedule, implement Streetside After School workshops. **May 2011** Share literacy assessments with teachers. Lead: SS **June 2011** Collect teacher projects inspired, informed by Streetside coaching for fall portfolio conversations. **Programming and Evaluation (Year Two): July 2011** Make curriculum, instruction, professional development improvements using feedback inputs. Lead: SS With: C **August-September 2011** Choose, review project with new Points of Contact as necessary. Hire, train Streetside teaching artists. Lead: SS **August-March 2012** Schedule, provide three in-school programs to at least 550 students. Lead: SS, SP with partner school teachers; Conduct teaching artist observations to ensure quality of teaching and implementation. Lead: SS **September-January 2011** Conduct portfolio conversations of prior year project designs at school-wide professional development meetings for the fall and spring cohorts. Lead: SS, SP with partner school teachers **September-May 2012** Continue evaluation. Lead: WE, SS **February-June 2012** Plan, hold student showcase. Lead: SS With: SP Plan, publish paperback anthology. Lead: SS **January-May 2012** Schedule, provide after-school program to at least 166 students. Lead: SS, SP **April-May 2012** Share individualized literacy assessments with teachers. Lead: SS Begin logistical planning for '12-13 school year. Lead: SS, SP June 2012 Collect teacher projects for fall meetings. Lead: SS, SP **Programming and Evaluation (Year Three): July 2012** Make curriculum, instruction, professional development improvements using feedback from external and internal evaluation, consultant, and surveys. Lead: SS With: C; Assess equipment for replacement. Lead: SS **August-September 2012** Choose, review project with new Points of Contact as necessary. Hire, train Streetside teaching artists. Lead: SS **August-March 2013** Schedule, provide three in-school programs to at least 550 students.

Lead: SS, SP with partner school teachers; Conduct teaching artist observations. Lead: SS; Consultant observes in-school classes, provides feedback. Lead: C, SS **September-January 2013** Conduct portfolio conversations of prior year project designs at school-wide professional development meetings for fall and spring cohorts. Lead: SS, SP with partner school teachers **September-May 2013** Continue evaluation. Lead: WE, SS **February-June 2013** Plan, hold student showcase. Lead: SS With: SP; Plan, publish paperback anthology. Lead: SS **January-May 2013** Schedule, provide after-school program to at least 166 students. Lead: SS, SP; Consultant observes after-school classes, provides feedback. Lead: C, SS **April-May 2013** Share individualized literacy assessments with teachers. Lead: SS Begin logistical planning for '13-14 school year. Lead: SS, SP **June 2013** Collect teacher projects inspired, informed by Streetside Professional Development program component for fall meetings. Lead: SS, SP **Programming and Evaluation (Year Four): July 2013** Make curriculum, instruction, coaching improvements. Lead: SS With: C **July-April 2014** Facilitate creation, finalization of sustainability plans. Lead: SS, WE, SP and Principals of Elementary Schools **August-September 2014** Choose, review project with new Points of Contact as necessary. Hire, train Streetside teaching artists. Lead: SS **August-March 2014** Schedule, provide three in-school programs to at least 550 students. Lead: SS, SP with partner school teachers; Conduct teaching artist observations to ensure quality of teaching, implementation. Lead: SS **September-January 2014** Conduct portfolio conversations during school-wide professional development meetings. Lead: SS, SP with teachers **September-May 2014** Continue evaluation. Lead: WE, SS **January-May 2014** Schedule, provide after-school programs to at least 166 students. Lead: SS, SP Share

individualized literacy assessments with teachers. Lead: SS **February-June 2014** Plan, hold student showcase. Lead: SS With: SP Plan, publish paperback anthology. Lead: SS **Dissemination and Sustainability (Years 2 through 4): February-June 2011-2014** Create, nationally distribute four anthologies of student writing, one yearly from year two through four, hold four showcases to exhibit student work in conjunction with a local museum such as the de Young Museum. Lead: SS with: SP **July 2011-July 2013** Present at minimum of three conferences. Lead: SS, SP, WE **2013-2014** Publish curriculum guides. Lead: SS With: C **December 2013-April 2014** With participating schools, project teams review project feedback, create sustainability plan, and begin implementation Lead: SP and partner leaders, SS with SS Development Director. **May 2014** Hold SFUSD dissemination training. Lead: SS with SP **June 2014** Complete, launch web content. Lead: SS With: C; Hold one-day conference serving at least 40 Bay Area elementary school educators and include participating teachers as peer teachers, in partnership with the Bay Area Writing Project. Lead: SS, SP with core partner teachers **September 2014** Evaluation Report published by WestEd. Lead: WE. Continued monitoring of sustainability plan. SS, SP

<i><b>b) Project Staff Time Commitments</b></i>	<i><b># Hours</b></i>	<i><b>Year</b></i>	<i><b>Total</b></i>
Project Director	12/week 52 weeks	All	2,496
Project Manager	18/week, 52 weeks	All	3,774
First Edition Teaching Artists (2)	24/week, 26 wks yr 1	½ yr 1, 2,	9,984
	28/week, 2, 3, 4	3, 4	
Story Train Teaching Artists (2)	14/week, 26 wks yr 1	½ yr 1, 2,	9,776
	29/week, 2,3,4	3, 4	

Consultant	40 hours	1, 3	80
Evaluator	8/week	All	1,664
Points of Contact, partner schools (6)	50/yr: one POC in yr 1	1, 2, 3, 4	950
33 Classroom Teachers (some implement multiple times)	32	1, 2, 3, 4	1,056

All in all, nearly 30,000 hours will be invested in PAL. Hundreds of hours will also be spent by Streetside volunteers, who provide additional in-class attention for students, and by additional educators learning and disseminating program tools.

**c) Feedback and Continuous Improvement Procedures.**

Proposed feedback inputs into the continuous improvement process are:

Type of Feedback	Information Gathered	When Gathered	By Who
<b>External Evaluation: Summative reports with Formative Feedback</b>			
Student evaluation Surveys	Student attitudes; arts/language arts skills; arts/LA knowledge	3x yrs 1, 2, 4	WestEd, Classroom Teachers
Teacher evaluation surveys	PD effectiveness; program effectiveness	Once yrs 1, 2, 4	WestEd, Classroom Teachers
Classroom observations	Literacy standards; attitudes	Pre/During sample classes,	WestEd

		yrs. 2, 4	
Student achievement data	California Standards Test literacy scores	Yrs. 1, 2, 4	WestEd
Student Writing Samples	Performance on CA writing standards	Pre/Post sample, Yr. 1, 2, 4	WestEd
Project Improvement Plan	Formative evaluator feedback	Yr. 3	WestEd
<b>Streetside Stories Internal Assessment Tools</b>			
Qualitative, internal student surveys	Attitudes; skills; curriculum feedback	After each workshop	Streetside Learning Communities: Teaching Artists, Project Manager, Teacher Coach
Individualized Literacy Assessments	Writing, reading, oral communication standards; attitudes	During each after school workshop	Teaching Artists
teacher/ administrator feedback	Curriculum, PD and management plan feedback; sustainability feedback	After each workshop/each year	Project Manager
Internal portfolio assessment feedback	Student literacy/arts skill levels; teaching	Three times per year	Streetside Learning Communities

with rubric	best practices; curriculum feedback		
Internal Teaching Artist/ Classroom Teacher observation feedback	Streetside and PAL teacher performance; student attitudes; curriculum feedback	Once per semester per Artist/ During Each Workshop	Streetside Deputy Director, Teacher Coach/Classroom Teacher
Teaching Artist Self-Assessments	Feedback on management plan, curriculum, coaching, teaching artist performance	After each workshop	Teaching Artists
Consultant Observation/Curriculum Feedback	Feedback on curriculum and teaching	Years 1 and 3 year; year 1-3	Consultant
<b>Partner School Inputs</b>			
School PD Plan	PD Goals for Teachers	Yearly	Small Schools Principals
Yearly School Objectives	Changes to school objectives	Yearly	Small Schools Principals

The Project Manager manages input, and uses it to coordinate continuous improvement.

***Continuous Improvement Process.*** Following are the program elements continuously improved using the above feedback, and how feedback is used for improvement:

**Program curriculum planning and revision.** Both formative data from external

evaluation and internal assessment, and summative data from external evaluation, are used to inform broad curriculum adjustments by Streetside's Project Manager each year, along with two smaller curriculum revisions at each semester's end. During Year 3, planning and revision will be an intensive focus. Key data include consultant and teacher feedback, student achievement and other language arts-related data, and portfolio assessment. **Wraparound model.** The PAL Project Director will examine teacher and administrator feedback, individualized literacy assessments, qualitative student surveys, and test score data to continuously improve the wraparound after school/in-school component of the project. Adjustments will be made once each year that strengthen congruence and communication between after school and in-school components.

**Teacher coaching model.** Streetside's Project Director and Project Manager review and revise the coaching and PD model at each semester's end, with special attention during Year 3. They review formative and summative evaluation; other key data include teacher and administrator feedback, and teacher observation feedback. Data is used to strengthen the model, as well as to focus on areas of improvement for individual teachers through coaching and observation. **Teaching Artist instructional methods.** Formative and summative evaluation data are used yearly to assess instructional success, along with student and teacher feedback, observation, and portfolio assessment. Feedback is used to strengthen PD and Learning Communities and focus supervision and observation on areas of improvement. **Evaluation design and assessment protocols.** Streetside's evaluator, Project Director and Manager, with small school administrators' input, will revisit evaluation and assessment tools at least once in years 1 and 3 to monitor 1) Accurate measurement of project objectives 2) Usability by subjects and those

administering them, including cultural relevance 3) Emerging trends in the project or external environment that affect evaluation and assessment. **Management Plan.** All feedback will be monitored to ensure that the management plan is on track to meet project objectives on time and within budget. Years 1, 2 and 4 evaluation reports will be reviewed by the Streetside Project Director and small schools administrators to make modifications to the management plan that strengthen teaching and learning and improve project logistics. All qualitative input will be used by the Project Director and Manager to monitor satisfaction of project stakeholders on a monthly basis in order to make ongoing adjustments, and to proactively address issues that could become barriers to success.

**Dissemination Products.** All materials, including curriculum, PD/coaching model, conference presentations, and material showcasing youth work will be examined throughout the project for usability by multiple audiences. The Project Director will focus on teacher/administrator surveys, evaluation data, partner school inputs, and consultant feedback, focusing on dissemination design in years 3 and 4. **Sustainability Plan.** In Year Four, Streetside Project Director and Manager, Principals, Sustainability Leaders, and Evaluator will form a team to review a compilation of project feedback created by the Project Manager. The compilation will be used to assess barriers to project sustainability at the school sites and make adjustments to the Sustainability Plan.

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

WestEd, an education research and development nonprofit, will evaluate **PAL**. WestEd has a successful history of arts education evaluation. The team proposed for the **PAL** evaluation has conducted four AEMDD and PDAE evaluations, and contributed to multiple evaluations of the National Endowment for the Arts and California Arts Council.

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

WestEd will conduct a summative and formative evaluation of the PAL project examining the impact of arts integrated programming at the 3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> grade levels. The summative evaluation will examine 1) impact on student achievement, knowledge, and attitudes; 2) added value of an after school wraparound program (Story Train); 3) impact on teachers' capacity to deliver arts integrated instruction; and 4) and necessary components for replication of an elementary school arts integrated program. The evaluation will assess impact by examining students' standardized test scores, arts knowledge, attitudes, and work samples; teacher and principal feedback; and observation data. Collecting data on program impact from multiple sources (e.g., students and teachers) using multiple methods (e.g., standardized test, writing samples, surveys, and observations) allows us to test whether the impact of the program is consistent across data sources (data triangulation) increasing the validity of findings. Formative evaluation activities will rely heavily on continuous feedback, which will begin in year one during the planning and pilot phase continue throughout the project. Continuous feedback will incorporate information from professional development observations, classroom observations, student surveys, and teacher and principal feedback.

Below is a list of evaluation questions addressed in this evaluation (see Table 1 in appendix for additional details, including sub-questions, data sources, and methods).

1. *What is the impact of PAL on achievement in reading and language arts?*
2. *What is the impact of PAL on knowledge in visual and literary arts, and theater?*

3. *What is the impact on language acquisition, oral communication skills, and attitudes?*
4. *How effective is PAL at increasing teacher capacity to integrate arts education into 3<sup>rd</sup> – 5<sup>th</sup> grade language arts curricula?*
5. *What are the necessary components to effectively replicate the program?*
6. *What changes need to be made to PAL in year three based on findings from year two?*

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

**Evaluation Design.** The evaluation will employ a quasi-experimental design where classrooms will be randomly assigned to treatment or comparison conditions for in-school programming, First Edition. Students will self-select to participate in after school programming, Story Train. In years two and four of the grant, we will randomly assign approximately 18 classrooms (3<sup>rd</sup>, 4<sup>th</sup>, and 5<sup>th</sup> grade) from across six schools to participate in the in-school portion of the project. These classrooms will receive approximately two months of in-school, arts integrated programming from a Streetside facilitator and the classroom teacher. Programming will occur two days per week during these two months. While facilitators are working with the class, teachers will be participating in professional development activities. Professional development activities will be primarily one-on-one and take place in a hands-on manner while the facilitator works with students. Students' instructional experience will transition from Streetside Stories facilitator leading activities to classroom teacher leading. Program staff will note after school participants in order to identify and examine the added value of after school participation.

Proposed analyses will assess program impact on student achievement by examining standardized test data collected through state assessments, specifically the English language arts subtests of the California Standards Tests (CST). We will assess students' knowledge in visual and literary arts and theater and attitude through student surveys in a pre- (start of school year), mid- (after intervention), and year-end manner.<sup>1</sup> The three-part survey collection allows us to examine immediate and long-term program impact. We will collect student writing samples from randomly selected treatment and comparison classrooms pre- and post-intervention (six classrooms in year two and six classrooms in year four) in order to assess students' writing and language acquisition. We will survey teachers at the end of years two and four to examine changes in teacher practices as well as teacher perception of student changes. We will also observe six randomly selected classrooms from across the six schools in years two and four. Classrooms will be observed pre-and during program implementation.<sup>2</sup> Observations allow us to examine student engagement and oral communication while also providing rich data on school context that is helpful when interpreting results. During each project year, we will document program activities' strengths and weaknesses in order determine necessary components for successful implementation and replication in other settings. This synthesis will take place during the final year of the grant.

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<sup>1</sup> Knowledge items come from a pool of more than 700 visual arts, literary arts, and theater items used by WestEd to evaluate the National Endowment for the Arts' Summer Schools in the Arts program, 2004-07. Attitude items come from instruments used in numerous previous arts evaluations, including evaluations of Streetside programs.

<sup>2</sup> Observations will use a structured protocol developed for previous arts evaluations.

In the following table, we provide an overview of data collection activities by year.

	Year one	Year two	Year three	Year four
Standardized test data <sup>3</sup>	√	√		√
Student surveys	√	√		√
Teacher surveys	√	√		√
Writing sample	√	√		√
Program improvement			√	
Classroom observation		√		√
Principal interview		√		√

**Year One: Planning and Pilot.** Evaluation activities will begin with the development of a program logic model. Program and evaluation staff will develop the logic model collaboratively. Logic models are critical to development projects because they outline the program's theory of action; delineate specific program activities, outcomes, and outputs; provide guidance when engaging in program revision and improvement; and provide a “road map” for future replication. Evaluation data collection activities during year one will be formative in nature and limited to a sample of classes in one pilot school.

Information from program design activities occurring during the pilot year will contribute to revision and development of evaluation instruments, including surveys, and the rubric assessment. All instruments will be piloted and reviewed with program staff and provided

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<sup>3</sup> Standardized test data will be collected for participating treatment schools at the individual student level; test data for comparison sites will be collected from the publicly available California Department of Education, DataQuest system.

to program staff during year one, and if necessary, revised. Evaluation tools assist program staff by providing concrete guidelines, benchmarks, and criteria by which progress is measured. Also during year one, we will collaborate with school and district staff in order to ensure access to data necessary to effectively evaluate the program.

We will closely examine 3<sup>rd</sup> grade students' comfort and ability to complete the student survey. Some 3<sup>rd</sup> grade students may be too young to complete self-report instruments. If 3<sup>rd</sup> grade students are unable to complete surveys, we will consider alternative data collection methods including, a modified survey, or data collection from a sample of 3<sup>rd</sup> grade classes where a teacher or facilitator read aloud survey items to students.

**Years Two and Four: Program Evaluation.** Evaluation activities during years two and four will focus on assessing program impact across PAL schools. Each year 18 classrooms will be randomly assigned to treatment or comparison conditions. We will collect pre- and post- student attitude and knowledge data and writing samples. We will examine impact on student achievement using state administered standardized tests. Classroom observation data will allow us to examine students' engagement and oral communication skills, as well as provide insight on implementation and classroom context. Teacher surveys will allow us to assess the impact of professional development activities on teachers' capacity to continue offering arts integrated instruction to elementary school students. Additionally, teacher surveys will provide information regarding program implementation that will be critical in interpreting findings.

In year four, we will assess teachers' and schools' capacity to deliver arts integrated instruction and examine which PAL components are necessary for program replication. We will interview principals and collect and examine school sustainability plans. Based

on experience we identified effective sustainability plan elements, like administrator commitment, reallocation of resources (staff/funding), and increased knowledge base.

**Year Three: Program Improvement.** Year three evaluation activities will focus on providing feedback for program improvement based on evaluation data from the pilot year and first year of implementation. The program's logic model will provide a framework during improvement activities. Evaluation staff will work closely with program staff in reviewing evaluation finding and identifying strengths and areas of improvement. Evaluation and program staff will work on a program improvement plan to be implemented before the final grant year.

**Data Analyses and Report.** Data for the evaluation of PAL will be interpreted and analyzed using appropriate statistical and non-statistical methods. Quantitative data will be analyzed using t-tests (pre- to post-assessments) and analysis of covariance (ANCOVA), where appropriate, in order to control for any differences between the treatment and comparison groups. Qualitative data will be synthesized and summarized. Qualitative data will provide additional insight on program impact and provide rich context for interpreting findings.

We will submit a progress report at the conclusion of the planning year (June 30, 2011) that will include findings and recommendations from the pilot. We will submit annual progress reports with preliminary findings by September 30th of each year. Annual progress reports will include a summary of findings along with recommendations for program modification. We will submit a final evaluation report by September 30, 2014.