



The StoryStudio Project

United States Department of Education Office of Innovation and Improvement

Arts in Education Model Development and Dissemination Program

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1. NEED FOR PROJECT

A) The project will address the needs of students at risk of educational failure...

In September 2007, Brian C. was one of 325 English Language Learner (ELL) students at Dr. Sun Yat Sen Middle School 131 in New York City's (NYC) Chinatown. Like many of his classmates, he was unfamiliar with the new city he would now call home, part of a low-income family, spoke and read very little English, and, because of this last fact, would be pulled out of class to take part in ELA assessment preparatory classes instead of an arts program. That fall, MS 131's cultural partner Urban Arts Partnership (UAP) implemented a Promising Practice in arts education instruction and English language acquisition for ELL students. In the beginning, Brian and his classmates had anxiety about the academic and social challenges they faced; by the following spring, they had become inspired visual and theater artists who had tested out of ELL status and confidently presented original artworks about their experience as new New Yorkers – in English – in front of the entire school. Brian and his classmates were inaugural students in the *StoryStudio* project.

UAP has specialized in serving exclusively Title I NYC public schools since 1992, working with difficult-to-reach students at risk of educational failure by addressing the specific social and academic indicators of school communities. The artistic and literacy development services provided by the proposed *StoryStudio* project address the needs of students facing potential educational failure, as defined by: 1) the risks associated with their status as low-income, recent immigrants; 2) academic indicators of their struggle with English language achievement.

The Risk for Low-Income Recent Immigrants: For recent immigrants, New York City can be an intimidating and isolating place. According to the most recent New York Census, 36%

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of the City's population was foreign born, coming from 160 countries around the world. As the pace of immigration to the U.S. has accelerated in recent decades, there are increasing numbers of children in U.S. schools that come from homes in which English is not the primary language spoken, and as a result the need for effective arts education programs for these youth classified as ELLs is urgent and significant. (*Cheung & Slavin, 2005*). Studies show that in the long term, immigrant students have higher dropout rates than native-born students. (*Gibson & J. Ogbu, 1991; Rivera-Batiz, 1992*) A delay in the literacy development of ELLs may cause a lasting effect on their ability to learn in later years resulting in an inability to take advantage of the opportunities of American society (*NCCIC, 2010*). In NYC, recent immigrant youth are the fastest growing population of students, and one out of every four of the 150,000+ ELLs within the NYC public school system are also Students with Interrupted Formal Education (SIFE), making the need for aggressive instructional supports even greater (*New York Immigration Coalition, 2008*). A contributing factor to these risks is financial hardship that results in families living and working in economically depressed neighborhoods and attending Title I schools that lack enough resources. Beginning with five identified case study schools, *StoryStudio* will serve Title I schools with overwhelmingly high numbers of ELLs and high percentages of students in high poverty (% free lunch): **83%** at MS 131, **84%** at JHS 62, **62%** at JHS 281, **73%** at IS 145, and **77%** at IS 230 (*Source: NYC Department of Education "CEP School Demographics and Accountability Snapshot 2009"*).

Academic Indicators of Low English Language Arts (ELA) Performance

StoryStudio will address the artistic needs identified in the following section on “gaps” in existing services for ELLs, and address the ELA needs of students whose risk of educational failure is shown here:

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School	ELL % of Tot. Pop.	Tot. Avg. Change in ELA Proficiency	Students Making 1 year ELA progress	Proficiency Gains for ELLs*
MS131	30% (562)	.31	65.2%	25.4%
JHS62	21% (240)	.23	63.2%	23.6%
JHS281	13% (173)	.25	65.8%	22.0%
IS145	29% (562)	.24	67.6%	22.6%
IS230	20% (190)	.28	71.2%	31.3%

(Source: NYC Department of Education (DOE) CEP School Demographics and Accountability Snapshot 2009 and NYC DOE School Progress Reports 2009)

No Child Left Behind and other federal and state policies demand successful literacy achievement for all children, making thousands of schools unable to meet their progress goals unless their ELL students are performing well in reading (*Cheung & Slavin, 2005*). The large numbers of ELLs at each of the above five case study sites, their low rates of ELA proficiency gains and low percentage of students making yearly ELA progress (ELA Assessment) speak to their need for effective literacy supports. Moreover, MS 131, JHS 62 and IS 145 remain on the New York State DOE’s *Schools In Need of Improvement* list for failure to sufficiently increase their students’ ELA performance, essentially because of a lack of enough effective instructional supports for ELL students (*New York State’s School Accountability Status, 2009-10*).

B) Specific gaps, weaknesses and opportunities identified and addressed...

The proposed project addresses a number of gaps in services and opportunities that have been identified by UAP in collaboration with participating school administrators, certified arts teachers, teachers of ELLs, arts coordinators, representatives of NYC DOE school districts, and independent evaluators. These include:

The Decline of the Arts in Title I Schools & ELL Classrooms: The ad hoc nature and decline of arts instruction in NYC public schools has been well-documented in recent years.

According to the NYC DOE Office of the Arts and Special Projects *Annual Arts in Schools Reports* from 2008 and 2009: “Principals allocated a smaller percentage of their budgets to arts

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education in 2007–08 shrinking to less than 2.9 percent on average”; “less than half of middle schools reported that all students had met state education requirements for the arts”; and “since 2007 schools are no longer required to spend funds on the arts.” There is an overwhelming lack of equitable access to the arts for Title I school students. With respect to ELL students, the gap is intensified. An English as Second Language (ESL) teacher at IS 230 stated “*unfortunately, because of their extreme need for ELA intervention, our ELL students just don’t have room for arts education in their school day.*” ELL students at this school and others across NYC are given prioritized ELA curricular instruction instead of arts instruction.

The Weaknesses of Current Literacy Development Curricula for ELLs: An effective curriculum that can be delivered by teachers to drive English language acquisition may begin to address academic performance on exams like the NYSESLAT and ELA assessment. However, even if a student can pass their ELA exam through a standard instructional method with, for instance, a “3” (out of possible “4”), this same student still might not be able to *speak* fluently in English – existing curricula and instruction only address certain portions of fluency, and do not incorporate students’ spoken or social use of language. Most current curricula also generally do not employ hands-on approaches to student engagement, often exacerbating the high anxiety atmosphere in which language acquisition is attempted. Moreover, trends in popular literacy development curricula across the country are computer-based, pushing individualistic study where students rarely come together to learn in groups, which does not fulfill a holistic learning experience. In sum, most schools with sizable ELL populations are cutting arts instruction for students, in favor of curricula that only partially addresses students’ needs to improve their academic and social use of language.

The Opportunity for a Creative Teaching Community: Even strong certified arts

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teachers, ESL and ELA teachers are in need of creative instructional strategies and support throughout the school year to effectively engage their students. However, teachers and other school staff polled by UAP indicated that they have little to no collaboration with other teachers in their learning community through shared projects or shared programmatic assessment of their students - a break down in communication that affects the potential achievement for high-needs youth like ELLs most severely. Arts-based projects driven by quality curriculum and effective professional development can provide the opportunity for regular and enjoyable collaboration. A recent poll of teachers shared at a March 2010 *Arts & Business Council of New York* panel indicated that many public school teachers practice and regularly experience art forms themselves in their homes and their spare time, have a desire to involve the arts in their classrooms, but lack the tools to be able to confidently integrate arts instruction in their practice.

The Opportunity for Building Resilience in ELL Students: The compulsion to tell stories is great, perhaps undeniable. Reynolds Price put it broadly that “a need to tell and hear stories is essential to the species *Homo sapiens*”; Joseph Campbell wrote extensively on the shared myths, tropes and tendencies among stories told and re-told by youth and adults across cultures and history. As recent immigrants, each of the ELL students taught in our public schools has at least one compelling story to tell – much of the history of New York and this country is, essentially, the story of the immigrant experience – and participating ELL middle school students are ready to tell their story in this continuum of American heritage. UAP partner and Newcomers High School Principal Orlando Sarmiento shares our organization’s belief when stating, “*the student becomes the entrance point for the entire family to engage in their new life here.*” Schools and teachers miss this artistic opportunity to empower a youth to take ownership of her educational experience and identity - while building resiliency and developmental assets

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(Search Institute, 2000). This is a key step in their first years in school “*because they are ESL students,*” shares StoryStudio MS 131 Pilot teacher Miki Takigayama, “*I mean they’re kind of picked on in the school, so for them to be able to perform in front of the monolingual students – that’s empowering for them.*”

The StoryStudio project addresses these identified gaps, weaknesses and opportunities through the following three measurable goals addressed by the project design (outcomes and measurement methods detailed in “*Evaluation,*” with logic model):

Goal 1: The **student achievement** component of StoryStudio will build ELL students’ capacity to create and understand standards-based projects in the visual and theater arts, and to read, write, listen and speak in the English language, showing significant gains in academic performance for 80% of the target population.

Goal 2: The **professional development** component of StoryStudio will expand and extend 65 subject teachers’ knowledge and application of visual and theater arts to enhance their repertoire of instructional strategies, whereby at the end of each year 75% of teachers will demonstrate increased knowledge and application of arts standards.

Goal 3: The **model development and dissemination** component of StoryStudio will create and disseminate replicable model curricula and teacher training in 15 schools, which will ultimately lead to a large scale implementation into ELL classrooms across NYC.

2. SIGNIFICANCE

The likely utility of the products, and potential for use in a variety of settings...

The proposed StoryStudio project’s significance is evident through the utility of the following products and likelihood of their impact in a variety of settings:

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1. **StoryStudio Curriculum Package**: StoryStudio will result in a published curriculum and DVD-rom supplement detailing year-long lesson plans for arts projects that culminate in an annual spring StoryGiants festival hosted by UAP. The curriculum will be designed for ease of use and to instill confidence for instructors of ELL students. It fulfills standards in visual arts, theater arts, media arts and English Language Arts learning, incorporating best practices in both arts and literacy instruction. The curriculum is based on results-oriented, proven techniques for the advancement of students' artistic and ELA performance. This curriculum will be ready for use in a variety of settings, including ELL classrooms, low-performing ELA classrooms, visual and theater arts classrooms, and after-school/out-of-school time when facilitated by trained instructors.
2. **StoryStudio Teacher Training**: The proposed teacher training series includes a structured, research-based approach to arts and ELA instruction for ELL students. The success of this series is fueled by two key, original practices to be developed and disseminated through this project. First is the Summer Immersion Training Experience (SITE) in which instructors of ELL students take part in an experiential learning series. This results in participants' first-hand knowledge of the process and creation of StoryStudio's art projects that they will then teach their ELL students. As Martha Graham famously stated, "we learn by doing – there is no other way." The second practice is UAP's original Research in Action Dialogue (RAD), an embedded assessment tool employed three times throughout the year that examines student artwork to inform and drive differentiated instruction for "struggling," "achieving" and "excelling" students. The RAD tool is currently being presented at education conferences, is recognized as a best practice by the New York State Council on the Arts, and lauded by UAP's 95 teacher partners as a positive, student-centered tool to invigorate instruction at benchmark points throughout the school year. The

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curriculum package, SITE, RAD and ongoing support from the StoryStudio team will ensure the successful implementation and high achievement results for both instructor and student StoryStudio participants.

3. **StoryStudio Website**: Building on UAP’s current successful online initiatives (“Google Analytics” show growth of UAP’s 2008-launched interactive site with visits by “regular” and “new” users in the thousands) StoryStudio’s website will employ an appealing aesthetic and user-friendly interface that is competitive in the online landscape to ensure the likelihood of teacher and student activity. This resource, open to the online public, will feature a forum for teachers to share successes and challenges with curricular instruction, as well as regularly updated galleries of student projects. Closely monitored by the Project Director and secured for content, the site will feature images, sound, video, weblogs and key findings from the project. This web resource will tighten the community of StoryStudio participants and serve as a dissemination tool across fields of arts educators, ELL instructors and other stakeholders in underserved youth education.

4. **Key Findings**: *StoryStudio* will be independently evaluated by Dr. Robert Horowitz, Associate Director of the Center for Arts Education Research at Teachers College, Columbia University. Dr. Horowitz is a leading voice in the national and international arts education community who regularly publishes and presents best practices in the field. Dr. Horowitz’s team has served as the independent evaluator of UAP since August of 2008, reporting on the proven success of the organization’s approaches to arts instruction, and is consequently prepared for rigorous and measurable assessment of the proposed project. In addition to dissemination of findings by Dr. Horowitz, results and processes will also be shared with UAP’s Dissemination Partner, Arnold Aprill (Artistic Director of Chicago Arts Partnerships in Education), a

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recognized leading voice in the field who has taken part in past UAP-hosted panels and workshops, and who will support dissemination efforts by UAP through conferences, publications and online forums.

5. **The “Doing What Works” Panel**: StoryStudio’s culminating dissemination event will be a panel presentation in the fourth year of the proposed project. This panel will include the project’s independent evaluator Dr. Horowitz, dissemination partner Arnold Aprill, project director Kaya Chwals, a case study site teacher (to-be-determined), a NYC DOE representative (e.g., past UAP panel participant NYC Deputy Mayor of Education and Community Development Dennis Walcott), and UAP’s Executive Director Philip Courtney. Sharing outcomes and products from throughout the four-year process of StoryStudio’s model development, this dissemination event and coinciding communications campaign will result in concrete policy recommendations related to teaching and learning for undeserved ELL students. UAP has demonstrated prior success in its ongoing “Promise of Arts Education” panel series that has involved CNN Special Correspondent Soledad O’Brien as moderator, UAP’s Artistic Board (chaired by Rosie Perez), participating executives from the NYC DOE, teachers, artists, community-based organization administrators, representatives of the NYC offices of Sen. Gillibrand (U.S. Sen. Education Committee) and Sen. Schumer, city council representatives, and concerned stakeholders in the field of arts and education.

3. QUALITY OF THE PROJECT DESIGN

A) The design’s up-to-date knowledge from research and effective practices...

Up-to Date-Knowledge for Integrated Curriculum with ELL Students:

“There was writing, there was drawing, there was speaking, and then presenting, all very important for English Language Learners.” ~ Britney M., MS 131 StoryStudio Teacher

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StoryStudio is an interdisciplinary program that provides standards-based visual, theater and media arts instruction integrated into a curriculum for ELL students. The idea for StoryStudio was originally developed in part by a Promising Practice grant awarded to UAP by the Center for Arts Education in 2007. Working with teachers of ELL students, the essential question explored was, “How does filmmaking develop ELL students’ academic and social use of the English language?” This question was answered through UAP’s arts instruction methodology, a process informed by best practices from the National Endowment for the Arts (NEA), the New York State Council on the Arts (NYSCA) and the New York City Department of Education Office of Arts & Special Projects. The six step sequential method for all UAP instruction is: **1)** Students have the opportunity to **EXPERIENCE** exemplary works of art, in live from where possible; **2)** Students **STUDY** the art experienced including the acquisition of skills for practicing the art form; **3)** Students **CREATE** art and develop a strong personal voice; **4)** Students engage in a peer critique process where they **REFINE** their artworks; **5)** Students have the opportunity to **PRESENT** to a larger community; **6)** Students are able to **REFLECT** and assess themselves according to national, state or local arts standards.

In the 2007 pilot program, UAP developed a process of arts instruction for ELL students that included storyboarding, a key element in filmmaking, to teach students how to strengthen and organize personal narratives that would then be made into two-minute animated films. While immersed in the hands-on art making experiences of storyboarding, directing, providing feedback, and storytelling, the instructors noticed that the students’ use of the English language increased - because of the low anxiety environment - while they used content specific vocabulary like action, point of view, sequence and detail. Speaking with joy, purpose, and driven by the creative message they were trying to convey, these students were enacting the concept of

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Acquisition-Learning Hypothesis, a widely accepted theory of language development put forth by University of California Linguistics Professor Stephen Krashen (Krashen, 1981).

Building on this effective practice of Krashen's concept and the opportunity for arts instruction to be made vital in ELL classrooms, StoryStudio's curriculum design also incorporates the five critical areas necessary for fulfilling literacy improvement: *Phonemic awareness, Phonics, Fluency, Vocabulary and Comprehension* (*National Institute of Child Health and Human Development, 2000*). StoryStudio will address these components through the logical progress of lessons in both sequence and focus with defined objectives and activities that help students retain new skills, which has been proven to be a reliable effective approach (*Learning Point Associates, 2004*). These activities include the following literacy development tenets:

Explicit Vocabulary Instruction: Explicit Vocabulary Instruction calls for teachers across disciplines to develop vocabulary lists at the beginning of the year for each month to ensure that teachers focus instruction on the most useful words that students are required to know as part of their NYSESLAT, ELA achievement test and the NYC DOE Blueprint for Teaching & Learning in the Arts. A recent study (by Carlo, M. S., August, D., McLaughlin, et al., 2004), entitled *Closing the gap: Addressing the Vocabulary Needs of English Language Learners in Bilingual and Mainstream Classrooms*, finds that aligning vocabulary instruction in this way had a positive impact on both reading achievement and English language development for ELLs. StoryStudio teachers will develop both ESL and arts-specific vocabulary lists that will be interwoven into everyday curriculum.

Fluency: In a large-scale study of fluency (*Pinnell, Pikulski, Wixson, Campbell, Gough, & Beatty, 1995*) the National Assessment of Educational Progress identified a close relationship

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between fluency and comprehension. That is, students who were low in fluency also showed difficulty comprehending what they read (*Learning Point Associates, 2004*). Each StoryStudio lesson will incorporate a “Read Aloud” portion, a critical element for improving reading and a time for adults to share their excitement about reading. It is also a time for students to hear the beauty and the flow of the English language so that they will develop fluency in their reading and speaking skills as they develop their StoryStudio final presentation.

Visual Thinking Strategies: StoryStudio will incorporate Visual Thinking Strategies (VTS), a research-based teaching method that improves critical thinking and language skills through discussions of visual images. In her longitudinal research studies, VTS co-founder Abigail Housen showed that, in addition to developing visual thinking, VTS programs promote creative and critical thinking skills that transfer to other subject areas across the academic curriculum (*Housen, 1993, 1989, 1983*).

Up-To-Date Knowledge for Professional Development: As proven by the Institute for the Advancement of Research in Education (*IARE*) at AEL (*2004*), there are nine components of professional development that have been found effective. These components are: (1) it addresses student-learning needs; (2) it incorporates hands-on technology use; (3) it is job-embedded; (4) it has application to specific curricula; (5) it addresses knowledge, skill, and beliefs; (6) it occurs over time; (7) it occurs with colleagues; (8) it provides technical assistance and support to teachers; and (9) it incorporates student assessment.

StoryStudio incorporates these essential components through three strands of professional development. First, StoryStudio’s Summer Immersion Training Experience (SITE) expands teachers’ knowledge and skill base, which directly correlates to increasing student performance success (*The Institute for the Advancement of Research in Education at AEL , 2004*). SITE will

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be co-developed by a team of certified arts specialists and Urban Arts staff. With an aim to build teacher confidence in their own abilities to teach in the arts, SITE will ask the participating teachers to become the students in a two-day StoryStudio project that will mirror what the students will be asked to do in the full year's program. The increase in teacher confidence has shown to improve teaching practices and, in turn, increase student achievement (*National Partnership for Excellence & Accountability in Teaching, 2010*). SITE will allow time for teacher collaboration and the sharing of their experiences. This collaboration of colleagues has proven most effective in professional development sessions (*Cohen & Hill, 1998*).

The second strand of professional development occurs in the partner schools through embedded curriculum co-teaching, coaching and ongoing technical support. During the first two years of the grant, artists will be embedded in the classroom in order to model and coach the ESL teachers' use of the StoryStudio curriculum. Embedded professional development promotes practical rather than theoretical learning. This style of learning improves teacher practice at a lower cost since it allows the teacher to spend less time away from the classroom. The nature of this style of professional development encourages the teacher development process to be seen as ongoing, which allows them to implement and try many different skills as they are given many opportunities to acquire new methods resulting in a higher potential to increase student achievement (*IARE, 2004*).

The third strand of professional development focuses on engaging in action research where teachers and artists reflect critically on their teaching practice through looking at student work, developing and pursuing paths of inquiry within the classroom, and engaging actively in their own professional development. StoryStudio will incorporate UAP's Research in Action Dialogue (RAD), a case-study based assessment tool that examines student artwork as data to

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inform and drive strategies for differentiated instruction as well as build connections in the core academic subject areas.

RAD is an action research model that has grown out of a combination of best practices in the field including: NYSCA’s Evidence of *Teacher & Student Learning Protocol*; Harvard Project Zero’s *Looking at Student Work* developed by Steve Seidel (*Seidel, et al., 1997*); as well as UAP’s *Creating Minds* program, a curriculum framework informed by the work of Howard Gardner (*Gardner, 2007*) and Daniel Pink (*Pink, 2006*). RAD asks teaching teams to track three students in each class - a struggling student, an achieving student and an excelling student. Each student completes self-reflections in relation to a finished artwork, and then instructors reflect upon this. In StoryStudio, this includes student achievement in their English reading, writing, speaking and listening skill development. Below is an example of how reading assessment is used with the RAD arts instruction tool (*MS 131, 10/09*):

reading	Reads and comprehends English	Reads aloud	Reads and responds to peer review/feedback	Comprehends artistic vocabulary
(4 is Highest)	1 <u>2</u> 3 4	<u>1</u> 2 3 4	1 <u>2</u> 3 4	1 <u>2</u> 3 4
Struggling	<p><i>Tojo has better comprehension when reading than listening. Although it can take him a long time to process a list of questions on a document, he can ultimately answer each question well, although his answers will be short.</i></p> <p><i>For an upcoming project I will include more opportunities for students to write down instead of verbalize feedback so others may read and respond.</i></p>			

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<p>(4 is Highest)</p> <p>Achieving</p>	<p>1 2 <u>3</u> 4</p>	<p>1 <u>2</u> 3 4</p>	<p>1 <u>2</u> 3 4</p>	<p>1 2 <u>3</u> 4</p>
	<p><i>It can also take Yesica a long time to process a lesson but she does read well and asks clarifying questions if she doesn't understand. She's learned and can now use artistic vocabulary that we have written – both on worksheets and when we have written it on the blackboard. Moving forward, I will ask students to read the questions on the worksheet out loud and discuss each one to better assess reading comprehension.</i></p>			
<p>(4 is Highest)</p> <p>Excelling</p>	<p>1 2 <u>3</u> 4</p>	<p>1 2 <u>3</u> 4</p>	<p>1 2 <u>3</u> 4</p>	<p>1 2 3 <u>4</u></p>
	<p><i>Kamy's level of comprehension in regards to reading is very high. She understands lessons and information written on the board, and helps other students if they need clarification. She comprehends artistic vocabulary and can verbally recall it once we've learned a new term. I will give excelling students an opportunity to help others with further clarification by asking them to say my questions in a different way, in English.</i></p>			

B) A comprehensive effort to improve teaching and learning, with academic standards..

StoryStudio's Comprehensive Effort to Improve Teaching & Learning: The project is part of a comprehensive citywide effort to improve teaching and learning put forth by the NYC DOE's Division of Teaching and Learning led by Deputy Chancellor Santiago Taveras as well the Office for Arts and Special Projects led by Executive Director, Paul King. UAP is an active member in city-wide learning initiatives; Executive Director Philip Courtney was a contributing writer for the recently completed NYC DOE *Blueprint for the Moving Image* and is supporting its dissemination in public schools. UAP is positioned to share StoryStudio's processes and findings in collaboration with the above offices to reach multiple school networks, community school districts and key NYC DOE offices, as evidenced by the attached letters of commitment

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and Memoranda of Understanding signed by the Superintendents of NYC Community School Districts (CSD) 2, 20, 21 and 30, as well as the NYC DOE Office of School and Youth Development's Director of School-CBO Partnerships.

The *StoryStudio* proposed four-year project arc is deliberately designed to foster and expand a network of arts instruction practitioners towards a cross-district, city-wide initiative in collaboration with the above-mentioned city agencies. In the first two years of the grant, five NYC DOE middle schools have been selected to participate in the program based on current programming relationships made possible through various public-private funding sources (e.g., NYSCA, 21st Century Community Learning Centers). These schools are MS 131 (CSD2), MS 62 (CSD20), JHS 281 (CSD21), IS 145 (CSD30), and IS 230 (CSD30). In years three and four the program will expand to 10 new schools with sizable ELL student populations at risk of educational failure. Current recommendations by CSD superintendents and colleagues within the NYC DOE (Memoranda of Understanding and Letters of Commitment attached) have identified feeder elementary schools and other high-needs middle schools that currently include PS 130 (CSD2), PS 198 (CSD2), PS 179 (CSD20), JHS 259 (CSD20), PS 90 (CSD21), PS 226 (CSD21), PS 288 (CSD21), IS 141 (CSD30), IS 204 (CSD30) and Albert Shanker School of Visual & Performing Arts (CSD30). This will allow *StoryStudio* to be implemented in 15 schools (45 ESL classrooms and 15 visual arts classrooms), creating the foundation for a growing network to support an intentional comprehensive effort across the city that is aligned with the NYC DOE's Division of Teaching and Learning's professional development initiatives.

StoryStudio's Implementation of Rigorous Academic Standards: As an interdisciplinary program, *StoryStudio* supports rigorous academic standards in visual, theater and media arts outlined in the National Achievement Standards from the Kennedy Center's

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ArtsEdge resource, NYC DOE Blueprints for The Arts, and state ELA and ESL standards. There are three essential stages in StoryStudio – 1) story development, 2) story illustration and 3) story presentation. These three stages of development weave seamlessly through content during the academic school year by being implemented into the ELA classrooms for ELL students, as well as the students’ corresponding visual arts classes. The project implementation is divided into “Years 1 & 2” and “Years 3 & 4.”

Years 1 & 2: During the first semester, UAP’s visual teaching artist will integrate the fine art fundamentals of visual art (i.e., color, shape, value, line, tone) with ESL strategies for language acquisition (i.e., explicit vocabulary instruction, visual thinking strategies, essay writing, graphic organizers) that will culminate in a comprehensive storyboarding project that will be a visual representation of an ELL students’ personal narrative inspired by their heritage. *(National Achievement Content Standard 4 - Understanding the visual arts in relation to history and cultures; NYC DOE Blueprint Art Making, Developing Literacy; English Language Arts Standard E2c - The students produce a narrative account).*

During the second semester, the UAP visual teaching artist will move to integrate with the school’s visual arts teacher, while the UAP theater artist will begin the integration in the ESL language arts classes. In the visual arts class, students will use their visual arts portfolio developed in the first semester as a springboard to create a master story illustration through the refinement of their illustration skills. Students will also be introduced to Media Arts to connect artistic and academic disciplines throughout the program, ultimately creating a projected, multi-media presentation from their completed visual artworks to be used as the visual component of their theatrical performance. *(National Achievement Content Standard 6 - Making connections*

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between visual arts and other disciplines; NYC DOE Blueprint Art Making, Making Connections).

In the ESL classroom the students' stories will "come to life" through the design and direction of their own performance piece based on their personal storyboard narrative. They will achieve these skills through a semester-long integration with the UAP theater teaching artist in order to deepen students' knowledge through vocabulary acquisition, critical reflections of dramatic literature and personal writing. The students' increase in their knowledge and skill in theater content will allow them to create a personal story that includes imagination, heritage and suspense, as well as demonstrate proficiency in acting skills (i.e., concentration, breath control, diction, body alignment) through a live stage performance. Through both field trips and screenings of model works, the students will continue to make connections with the broader theater arts community through active participation in opportunities available in NYC in order to develop a value and connection to the arts that will continue for their lifetime. (*National Achievement Content Standard 1 - Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history; NYC DOE Blueprint Art Making, Making Connections, Careers and Lifelong Learning; ESL Standard 1 - Students will listen, speak, read, and write in English for information and understanding*).

Throughout StoryStudio, the students will follow UAP's methodology to examine and **experience** master art works as related to the project themes (perspective, mood, point of view, etc); **study** the skills necessary to create their own original work; develop and **create** engaging and original works of art that are both complex and have meaning in and beyond the classroom; engage in critical thinking and **refine** through peer critique; hone **presentation** skills through live performance; and **reflect** on their own and their peers' learning. As a result, students in

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StoryStudio will increase their academic and social use of the English language in and outside of the classroom, use the arts as a valuable vehicle for self-expression and ultimately understand their importance in the cultural and historical legacy of the American experience.

The implementation structure of the above curriculum-based projects and teacher training for years 1 & 2 follows. Within each school, *StoryStudio* will be implemented into three ELL Language Arts classes, as well as their corresponding visual arts class using an embedded professional development model. SITE will be facilitated by UAP curriculum specialists and the certified arts teachers, introducing the *StoryStudio* program to all teacher participants. UAP visual teaching artists will co-implement 72 sessions in 3 ELL classes in 5 schools for a total of 540 sessions per year. UAP theatre teaching artists will co-implement 18 sessions in 3 ELL classes in 5 schools for a total of 270 sessions per year. Certified arts teachers, with teaching artists, co-implement 15 sessions of arts integrated programming. During the school year, UAP curriculum specialists and teachers will meet weekly for one hour to plan integrated units of study. UAP curriculum specialists will meet monthly with all school administrators to assess the continued success of the program.

Years 3 & 4: In years three and four, the program expands to 10 new schools, allowing *StoryStudio* to be implemented in 15 schools (45 ELL classrooms and 15 visual arts classrooms) across NYC. Teachers will attend the SITE series facilitated by UAP curriculum specialists and participating certified arts teachers. The above semester 1 and semester 2 *StoryStudio* project activities and standards will be implemented by these participating teachers, with structured support from UAP curriculum specialists. These specialists provide coaching for 45 teachers for 36 weeks. UAP curriculum specialists & teachers will meet weekly for one hour to plan integrated units of study. UAP curriculum specialists will meet monthly with all school

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administrators to assess the continued success of the program. Additionally, UAP staff will provide 5 coaching sessions for 45 teachers in storytelling techniques in order to prepare students for the *StoryGiants* festival.

C) *Build capacity and yield results beyond the period of financial assistance...*

The project design for *StoryStudio* builds capacity within students, teachers, schools, UAP, arts organizations and educational networks throughout the period of financial assistance and beyond. As detailed above, the four-year progression of professional development will build each participating teacher's capacity for arts instruction of ELL students; within this pool. UAP will identify model *StoryStudio* teachers who will support dissemination strategies. This expanded teacher community builds each school's capacity to place a premium on arts instruction as a core value for ELL instruction, with a commitment to arts instruction as both a core subject and tool across the curricula. *StoryStudio* will create a relationship between teachers and the arts that is reciprocal, dependent upon, and connected to one another.

The program will build UAP's capacity to support the project beyond funding years through the ongoing growth and professional development of UAP staff and collaboration with school certified teachers and administrators, as evidenced by the advancement of teaching artists becoming curriculum specialists who also provide teacher training in years three and four of the grant. The five case study schools become model sites and the expansion to a total of 15 schools will create a foundation and core network of *StoryStudio* participants yielding instructional best practices. In years 5 and beyond, *StoryStudio* will expand UAP's network to other Title I elementary and middle schools with ELL students. This expansion is supported by products and processes such as *StoryStudio* model curriculum package and the professional development

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series that will be complemented by the StoryStudio website which includes a teacher's forum, model curricula in digital format, exemplary student works, and interactive weblogs.

StoryStudio will build capacity in other arts organizations and broader education networks through the dissemination of best practices to the NYC DOE Division of Teaching & Learning, city-wide panels hosted at least once a year (culminating in year four), participation in state-wide conferences, as well as an expanded SITE model. In year 5, SITE will become a weeklong professional development experience that will not only immerse teachers in the StoryStudio model curricula as art-makers, but also provide the necessary toolkit to implement StoryStudio in their classrooms. In this way, StoryStudio will meaningfully build capacity to scale for teachers throughout the city, state, and potentially nationally.

4. QUALITY OF THE PROJECT PERSONNEL

Philip Courtney (Executive Director) Philip is the Executive Director (E.D.) of UAP. He has a long track record of supporting public school students through the arts, first as a teaching artist then later as a founding member of several arts-education community-based organizations.

Since his appointment as E.D. in 2003, UAP has more than quadrupled its services to NYC teachers and students, serving 60 Title I public schools in the 2010 school year by integrating the arts into core curriculum. As E.D. he has served a principle role in co-founding four new small schools in NYC in which the arts play a central role. He is the author of numerous plays produced Off-Broadway at The New Group and Rattlestick Theaters. Recognized as a leader in arts education, he regularly serves on panels for the New York State Council on the Arts and the Center for Arts Education, and recently as a contributing writer for the NYC DOE *Blueprint for the Moving Image*.

Dr. Robert Horowitz (Evaluator) Program evaluation will be directed by Dr. Robert Horowitz,

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Associate Director of the Center for Arts Education Research at Teachers College, Columbia University. He is a leader in arts education research and evaluation who has directed over 50 arts-based program evaluations over the last 10 years. Dr. Horowitz will direct a team of senior graduate and post-doctorate researchers drawn from each of the arts disciplines with experience in research, assessment, evaluation and professional development. His evaluation team has worked together with Dr. Horowitz on over 30 research and evaluation projects. The evaluation team co-presented at a special session based upon their work on USDoE AEMDD grants at the American Evaluation Association and continues to publish and present evaluation and research findings. The team worked on the evaluation of UAP programs in 2008-09 and is evaluating UAP teaching and partnership implementation in 2009-2010. Dr. Horowitz and his team have well-established relationships with UAP staff, administrators, teachers, artists and NYC Public Schools (NYCPS). Dr. Horowitz and team will also draw on the support and expertise of the Center for Arts Education Research at Teachers College, including consultation with experts in related arts, education and research fields. Dr. Horowitz will serve as an independent evaluator who will provide continuous feedback to UAP, though not involved in direct program implementation of the project.

Arnold Aprill (Curriculum Advisor & Dissemination Partner) Arnold Aprill is Founding and Creative Director of Chicago Arts Partnerships in Education (CAPE), a network of artists, arts organizations, educators and schools that are dedicated to school improvement through arts education partnerships. He comes from a background in professional theater as an award-winning director, producer and playwright. He is one of the co-editors of *Renaissance in the Classroom: Arts Integration and Meaningful Learning*. He consults nationally and internationally on the role of the arts in effective school improvement. His exceptional leadership

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is recognized by the Chicago Community Trust and the Ford Foundation's Leadership for a Changing World initiative.

Jennifer DiFiglia, MSW (Director of Programs) Jennifer DiFiglia joined UAP in September of 2009, bringing a breadth of experience in professional youth work, clinical experience, applied research experience, and professional Broadway theatre arts experience. Formerly Managing Director of Groundwork, Ms. DiFiglia has served in organizations that include the Partnership for After-School Education, The After-School Corporation, Good Shepherd Services and Henry Street Settlement. Her specialties include: training of youth program providers and facilitators in impactful project-based learning, arts and literacy curricula, successful classroom & behavior management techniques, community service-learning projects, and program management strategies; and directing all aspects of adolescent literacy and enrichment programs.

Kaya Chwals (Project Director) Kaya Chwals joined UAP as a program coordinator in 2008. An experienced teaching artist, Kaya's work with underserved communities and immigrant youth includes the International Rescue Committee, The National University of Rwanda, the New Victory Theater, and The Children's Museum of Manhattan. At UAP Kaya specializes in conference presentations, refining UAP's ELL programming, and enhancing elementary and middle school education programs. Kaya holds a BFA in Experimental Theatre from NYU's Tisch School of the Arts and Masters in Arts Education from NYU's Gallatin School.

Jean Rho, (Visual Teaching Artist) Jean Rho is currently a teaching artist who joined UAP in the spring of 2008 as an established artist, designer and educator who has served public schools in the NYC metropolitan area since 2002. Jean has exhibited her mixed media work in galleries, competitions and online; and brings experience as an Exhibit Design Consultant for major corporations including Pfizer, Con Edison of New York, and the NBA. She received her

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Bachelor of Industrial Design degree from Pratt Institute and received her M.S. in Education from Queens College as a NYC Teaching Fellow.

Monique Schubert (Visual Teaching Artist) Monique is currently a teaching artist who joined UAP in 2006, serving as an exemplary arts educator in partner schools and a practicing artist who is active in the NYC presenting community. Her works have shown at The National Academy Museum & School of Fine Arts, the Cooper Union School of Fine Arts, Brooklyn's Gallery at Harriet's Alter Ego, as well as the Center for Black Culture at Duke University. Monique received her MFA from the University of North Carolina at Chapel Hill where she earned both a Smith Graduate Research Grant, numerous merit fellowships, and served as a Camille Hanks Crosby Fellow.

Kira Neel (Theater Teaching Artist) Kira Neel is a bilingual (Spanish-English) theater director, performer and writer who joined UAP as a teaching artist in 2008. She has performed and directed internationally, using theater as a tool for empowerment and community-building, and directed and co-founded a bilingual youth street theater in East Harlem, NY. Kira is trained in Theater of the Oppressed and Playback Theater techniques and has presented and led workshops at schools, universities, conferences, community organizations and prisons throughout the United States and Latin America. Kira has a B.A. from Brown University and certification from City University of New York/Creative Arts Team.

Brendan Boland (Theater Teaching Artist) Brendan Boland joined UAP as a teaching artist in August of 2009, bringing with him eight years of experience as a trained performer and youth educator. He has directed and performed in several shows for young audiences, including the Hampton Roads Shakespeare Festival and Tufts University's summer program for youth. In NYC, Brendan served as a lead teaching artist with other arts education organizations and

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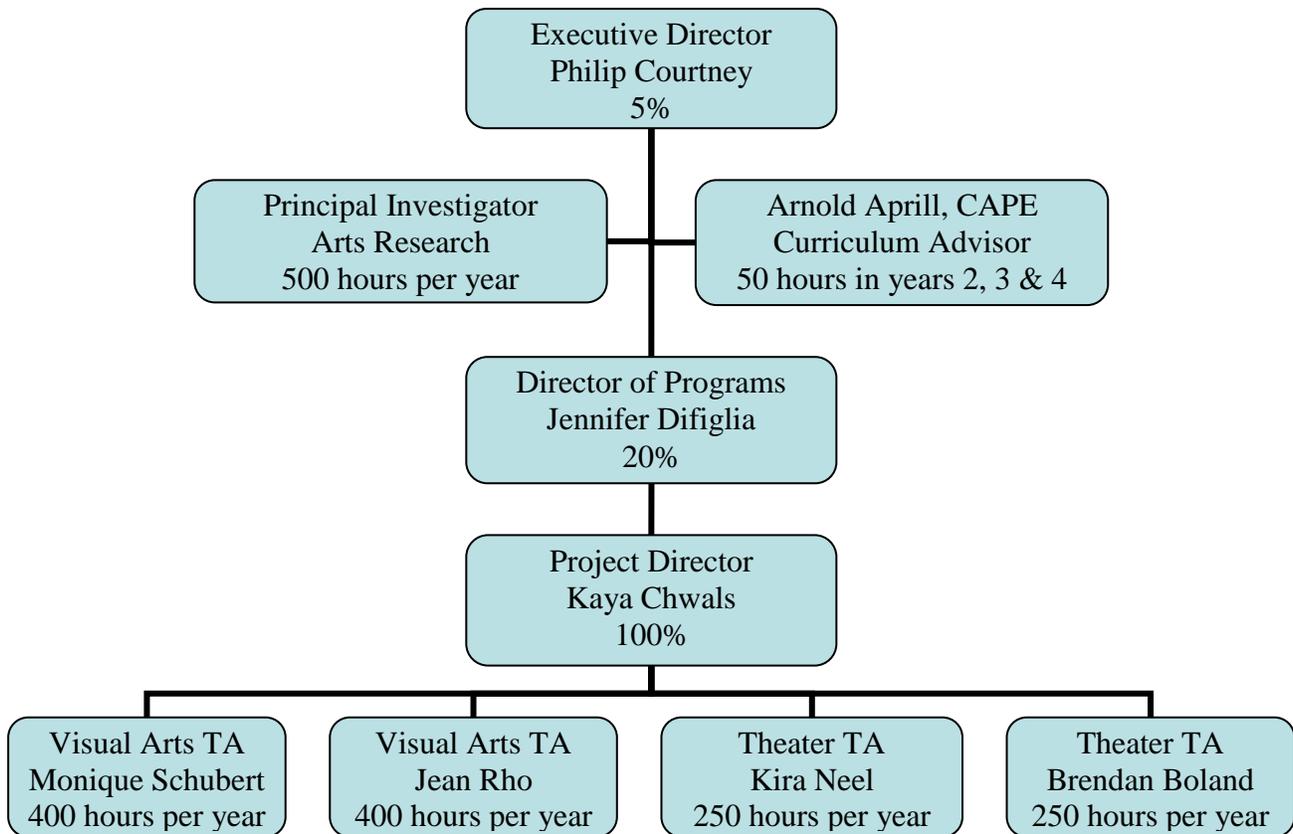
ensembles before joining UAP. He graduated from Emerson College with a BFA in Acting and holds a MA in Educational Theater in Colleges and Communities from NYU.

UAP encourages applications for employment from persons who are members of groups that have been traditionally underrepresented based on race, color, national origin, gender, age or disability. In consideration of these definitions the organization acknowledges that of the above personnel, 44% are of color, 20% are of non-U.S. origin, 56% are female, 44% are male, and age ranges from 25 to 63.

5. QUALITY OF THE MANAGEMENT PLAN

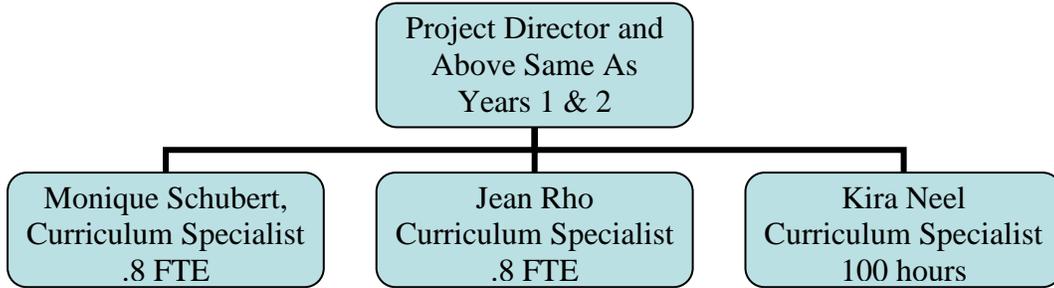
A) & B) Adequacy to achieve the objectives, responsibilities, timelines and milestones...

Years 1 and 2



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Years 3 and 4



Responsibilities of UAP Staff & Consultants:

Philip Courtney, Executive Director, will be responsible for ensuring that the project goals are met on time and within budget. He will also be the primary contact with the Principal Investigator and spend 5% of his time on the project.

Dr. Horowitz (Principal Investigator) will lead the evaluation team and provide 2000 hours (500 hours per year) of both formative and summative evaluation services. Monthly progress meetings will be held with he and his team to assess project progress and adjust course direction when necessary.

Arnold April, Curriculum and Dissemination Partner, will spend 100 hours on the project in years 2 and 3 as curriculum advisor to the curriculum team as well as 50 hours in year 4 as a dissemination partner.

Jennifer DiFiglia, Director of Programs, will be responsible for oversight of professional development for UAP and partner school staff, direct programming as well as curriculum development. She will oversee the timely collection of all assessment and evaluation documents, and act as ongoing liaison between the program department and the Principal Investigator. Jennifer will oversee the completion of both the website and *StoryStudio* curriculum books, as well as be a principle lead in all conference and dissemination strategies. Jennifer will spend 20% of her time on the project.

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Kaya Chwals, Project Director, will be responsible for the day-to-day management of the project as well as the development of model StoryStudio curricula in partnership with the teaching teams. These responsibilities will include the management of all StoryStudio Urban Arts Staff, the facilitation of staff training and the oversight of the development and execution of the StoryStudio curriculum. Kaya will also be responsible to the partner schools for ongoing effective best practice communication with all key stakeholders, meeting scheduling and attendance with all school administrators and the ongoing professional development for all school staff. To involve Kaya's expert skill in theater, she will be teaching the theater arts component of StoryStudio at Middle School 131. Kaya will oversee the timely collection of all assessment and evaluation documents, as well as the scheduling and support required for the successful completion of all RAD meetings across all partner schools. Kaya will supervise the completion of both the website and StoryStudio curriculum books, as well as be a principle lead in all conference and dissemination strategies.

In years one and two, Jean Rho and Monique Schubert will be responsible for teaching the visual arts components of StoryStudio at the five partner schools. This responsibility will include the successful facilitation of the StoryStudio curriculum to all ELL and specialist (Art or Technology) partner school classrooms, ongoing communication and meeting attendance with all partner school teachers and administration, the participation in all StoryStudio summer immersion trainings and ongoing professional development workshops. Each artist will be responsible for the completion and collection of all assessment materials, including the facilitation of 3 RAD meetings at each partner school per year. **In years three and four** of the project Jean Rho and Monique Schubert will move into the roles of curriculum specialists and work with Kaya Chwals to provide professional development and ongoing coaching to forty five

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teachers in the fifteen demonstration schools. The curriculum specialists will also be responsible for the contribution of knowledge to both the Web Designer and the StoryStudio curriculum book designer. Because the assessment of the program will be ongoing, all curriculum specialists will administer and collect all assessment tools across partner schools.

In years one and two, Kira Neel, Brendan Boland and Kaya Chwals will be responsible for teaching the theater components of StoryStudio across the five partner schools. This responsibility will include the successful facilitation of the StoryStudio curriculum to all ELL partner school classrooms, ongoing communication and meeting attendance with all partner school teachers and administration, and the participation in all StoryStudio summer immersion trainings and ongoing professional development workshops. Each artist will be responsible for the completion and collection of all assessment materials, including the facilitation of 3 RAD meetings at each partner school per year. **In years three and four**, Brendan Boland will be responsible for leading five StoryStudio professional development workshops for teachers taking part in the project in preparation for the StoryGiants Festival. Brendan will also be responsible for content contribution to both the Web Designer and the StoryStudio curriculum book designer.

Partner School responsibilities:

Essential to the success of the StoryStudio project will be commitment from school stakeholders. There are a set of requirements to which each participating school has agreed in order to ensure successful implementation: **1.** Assign a Project Coordinator (e.g, Assistant Principal of English at MS 131 Alice Hernandez) to oversee StoryStudio at the school level; **2.** Select 3 teachers of ESL teachers and one certified arts teacher to take part; **3.** Pay 30 hours of per session or allocate the same amount of prep time to each teacher taking part in StoryStudio for the team to plan integrated units of study; **4.** Coordinate the four participating teachers to

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attend the StoryStudio summer immersion training (Year 1 & 2); **5.** Pay participating staff per session rates to attend SITE (Year 3 & 4); **6.** Schedule monthly meetings with stakeholders in order to assess project progress and conduct RAD meetings; **7.** Allow the Principal Investigator access to key student performance data in order to be able to report on program results.

The StoryStudio Curriculum will be created, facilitated and disseminated by a curriculum team made up of the StoryStudio Project Director (who is also the resident theater teaching arts specialist), a visual arts teaching artist, an ESL classroom teacher and a school based certified arts teacher; consultation will be provided by Curriculum and Dissemination partner Arnold Aprill; oversight is provided by UAP Director of Programs who will ultimately vet the curriculum and professional development series with the NYC DOE Division of Teaching & Learning, the Office of Arts & Special Projects, the Office of ELL Instruction and the Division of Contracts & Purchasing for expanded use in NYC DOE public schools beyond year four of this proposed project. The supervision and ongoing coordination of the curriculum team will be the responsibility of Kaya Chwals, the StoryStudio Project Director, with oversight from the Director of Programs.

Evaluation, Reporting and Dissemination by Dr. Horowitz will include yearly interim reports (available each September during the grant period), and an overall final report. Instruments developed through the project will be made available to participating schools, UAP, NYCDOE, other AEMDD recipients and others in the field once they are tested for reliability/validity. In addition to dissemination strategies proposed (described previously in this proposal), the evaluation results and methods will be presented at national conferences, such as American Evaluation Association, American Education Research Association, Association for

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Supervision and Curriculum Development, and Arts Education Partnership. Dr. Horowitz has presented other evaluation and research at each of these conferences.

Dr. Horowitz will conduct at least 10 classroom observations per year, participate in USDoE conferences, and present findings at national and regional conferences. Dr. Horowitz will also design the assessment instruments, conduct the statistical and qualitative analysis, and write the evaluation reports. Elizabeth Beaubrun and Dan Chiel will be lead field researchers. Each will conduct at least 20 classroom observations, interview teachers and artists, and help code qualitative data. Amy Kleiman will coordinate the evaluation activities, maintain the database of data, liaison with schools and Urban Arts Partnership for schedules, code qualitative data, and observe at least 10 classrooms. Dr. Rekha Rajan and Dr. Dan Serig will analyze survey data, help develop and validate instruments, and support the CALT observation process, as needed (approximately 5 observations per year). Verbal Ink of Santa Monica, CA will transcribe digital interview files.

StoryStudio Project Timeline & Milestones for Accomplishing Tasks

Year 1	5 case study schools, 20 teachers
August/10	1) Set up meetings with all Principals, Program Coordinators, StoryStudio Program Director, Teachers & Teaching artists in 5 case study schools; 2) Plan SITE with arts specialists; 3) Participants attend SITE
September/10	1) Monthly Meetings (ongoing); 2) Teaching teams plan visual arts integrated units of study; 3) Co-teaching residencies begin; 4) Pre Participant Surveys completed and collected; 5) Pre-Teacher Surveys completed and collected; 6) Panel: The Promise of Arts Education
November/10	1) 1 st RAD meeting; 2) Observations by Principal Investigator (PI)

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January/11	1) Arts specialists meet with Visual TAs to plan integrated units; 2) ESL teachers plan integrated units with Theater teaching artists; 3) Pre-Teacher Surveys (Art Specialist only); 4) Students verbally present visual artwork
February/11	1) Second semester residencies begin; 2) Observations by PI
March/11	1) 2 nd RAD meeting
May/11	1) Students present multimedia stories in schools; 2) Students present their works at the StoryGiants festival
June/11	1) Post Participant Surveys completed & collected; 2) Post Teacher Surveys completed & collected; 3) Compile student data; 4) Planning Meeting for next school year with all stakeholders
July/11	1) Student and Teacher Focus Groups; 2) Write report
Year 2	<i>Similar to Year 1, with following additions:</i>
January/12	1) Curriculum Team begins writing StoryStudio Model Curricula
March/12	1) Engage website designer and begin website design
July/12	1) Curriculum Team completes StoryStudio Model Curricula; 2) Complete StoryStudio website Phase I
Year 3	<i>Similar to Previous Years, with following additions:</i>
June/12	1) Set up meetings with stakeholders in <u>15 demonstration schools</u>
August/12	1) 45 teachers attend SITE; 2) Disseminate Phase 1 StoryStudio curriculum package
September/12	1) Coaching model begins for 45 teachers; 2) StoryStudio website Phase II Update, incorporating trouble-shooting from initial 5 schools for engagement of 15 schools

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November/12	1) 1 st conference presentation
February/13	1) Theater professional development for StoryGiants festival begins
May/13	1) 2 nd conference presentation; 2) Gather refinements for curriculum
Year 4	<i>Similar to Year 3, with following additions:</i>
August/13	1) Disseminate Phase 2 StoryStudio curriculum; 2) 3 rd conference
September/13	1) Website Updates and Upgrades as needed
March/14	1) 4 th conference presentation
June/14	1) 5 th conference presentation
July/14	1) Culminating StoryStudio Presentation Panel on all products and findings, including all aforementioned NYC offices and agencies, relevant stakeholders; 2) Communications campaign and dissemination expansion launch of all StoryStudio products and services.

C) Procedures for ensuring feedback and continuous improvement in operation...

StoryStudio will ensure continuous improvement and feedback in the operation of the project in the following ways detailed throughout the project design and management plan: weekly planning meetings with teaching artists, general classroom teacher, and arts specialists; monthly meetings with the Principal Investigator in order to assess program rollout and adjust or refine the program model as necessary (*see “6C”*); quarterly RAD meetings wherein StoryStudio stakeholders examine student work in order to analyze data and design differentiated instructional strategies to meet individual students’ needs.

6. Quality of the Project Evaluation

A) Includes objective measures for project outcomes, quantitative & qualitative data...

Design and Analysis: The evaluation will employ a quasi-experimental design, with an additional, systematic qualitative component. A pure experimental design is not feasible, because: (1) It is not possible to randomly assign children to control and experimental groups within the operating schools, as the program will work with intact classrooms that were constructed to meet the needs of the students and schools; (2) A randomly-selected larger unit of analysis (i.e., classrooms or schools) would be inappropriate for assessing student achievement and would not yield sufficient n for significance testing; (3) The NYCPS have been, and are currently, engaged in a long-term effort to systemically re-institutionalize arts education through several initiatives (including the *Blueprint for Teaching and Learning in the Arts*). Therefore some teachers and students may have already benefited from arts integrated instruction; (4) The proposed project is seeking a systemic effect on participating schools' teachers and students and, therefore, the project will not seek to limit arts opportunities for currently non-participating children. Additionally, NYCPS, participating schools, and UAP will not seek to limit arts education opportunities for children who are not participating in this proposed intervention for the purposes of a controlled experiment. This would not be practical or educationally desirable, and would contradict NYCPS policy.

Performance data will be obtained at the outset of the project for participating students. These data will include New York State and New York City standardized achievement tests, measures of students' knowledge and skills in the arts, measures of teachers' ability to integrate the arts, and demographic data. NYCPS will supply a randomly-chosen matched, equivalent non-treatment sample of students from the overall City database (students matched on SES, ELL,

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Special Ed and other available characteristics). Throughout the course of the project, the equivalence of means will be tested (*t*-test) for the overall groups and various subgroups (schools, grades, SES, LEP, disabilities, etc.) to ensure that the comparison groups maintain similar characteristics. The same individual students will be tracked over the course of the project.

Variables within three broad groups (defined by the project objectives) will be measured: (1) program implementation variables, measuring the degree and quality of teacher/artist participation, the success of collaboration and implementation, and the quality and effectiveness of the curriculum materials; (2) teachers' professional development variables, measuring knowledge and application of arts integrated instruction, the ability of teachers to sustain deep and meaningful connections between the arts and academic curriculum, and the effectiveness of professional development components (immersion retreat, co-teaching and coaching); and (3) student development variables, measuring academic achievement, arts proficiency, English language proficiency, and aspects of cognitive, social and personal development, such as motivation, expressive skills, interpersonal skills, and self-perceptions. Analysis will seek to determine if and how the first two variable groups described above influence changes in student development. Several analyses will investigate causal relationships among implementation, professional development, and student variables: (1) academic achievement scores will be compared between the matched treatment and non-treatment groups; (2) participants (teachers and students) will be ranked according to their degree of exposure (professional development, classes, etc.) and the quality of their participation (as measured by rating scales, see below) and assigned to high and low groups for additional comparison; (3) regression analysis will determine the best predictors (among implementation and teachers' professional development

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variables) for changes in student achievement, arts proficiency, motivation and other areas of student development; and (4) systematic qualitative analysis using NVIVO software will seek to triangulate data from different types of participants and sites, identifying common or contradictory patterns, to help refine and validate an appropriate causal model. All analysis will control for SES and special education students.

Comparison/Control Groups. Therefore, three sets of comparison/control groups will be used for the quasi-experimental analysis. **Comparison/Control One:** State and NYC test scores, and rating scale results, will be gathered in all 15 schools each year. The initial treatment group scores/results (5 schools for Years 1 and 2) will be compared with the scores/results of the 10 schools joining the program in Years 3 and 4. In the final two years of the program, we will compare scores/results of students who have had varying degrees of participation in the program (1 through 4 years). **Comparison/Control Two:** We will compare scores of participating students (treatment) with students in NYC Peer Horizon schools (control). NYCPS selects up to 40 peer schools for each school, based upon matching ELA and Math proficiency levels of students before they entered middle school. We will also obtain an equivalent random sample of students from the NYCPS database, matched according to SES, LEP and other characteristics, and compare their scores with those of participating students. **Comparison/Control Three:** A within-sample analysis will compare scores/ratings of the most successful classrooms with those of the least successful classrooms. Classrooms will be assigned to high and low groups based upon (1) the success of program implementation at the classroom level, (2) the ability of teachers to employ techniques learned through professional development, and (3) the degree of successful collaboration between artists and teachers.

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Instrumentation will measure progress towards each goal and objective (for teachers and students) described in this proposal. The principal standardized measures will be New York State ELA and Math tests, NYC Language Arts tests, and the New York State English as a Second Language Achievement Test (NYSESLAT). Individual students' scores will be tracked over the complete length of the project.

Dr. Horowitz has previously developed observation protocols, surveys, rating scales and rubrics based on national and New York state standards in the arts, as well as the *NYC Blueprint for Learning and Teaching in the Arts*. These measures have been piloted, revised and otherwise administered on several evaluations of programs based upon professional development of arts specialists and student achievement in the arts. The measures are effective for determining: (1) the degree to which teachers address each content standard in the arts; (2) the balance between content standards; and (3) the balance between arts and academic instruction within arts-integrated instruction, and the integrity of instruction within the arts disciplines. These measures will be used at the outset of the project to develop a profile of participating teachers.

Additionally, Dr. Horowitz has developed rating scales and observation protocols for other USDoE AEMDD grants. A peer-reviewed paper on the rating scale development was presented at the 2005 AERA conference in Montreal with a more complete description published by the Dana Foundation. Several rating scales are designed to assess teachers' ability to integrate the arts, collaborate with visiting artists, and perceive children's development in the arts. Other rating scales measure children's cognitive, social and personal development through the arts. These instruments have been tested for reliability and validity and will be an important data source for measuring program goals. More recently, the evaluation team developed an observational protocol for tracking student achievement, teacher/artist practice and partnership

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implementation. The protocol, Classroom Assessment for Teaching and Learning (CALT) is adaptable to individual projects and yields detailed quantitative and qualitative data on project goals. Details of the development of CALT are in the VSA publication *The Contours of Inclusion*. The observation protocol was first presented at the American Evaluation Association conference in November 2007 (Baltimore). Other instruments will include: (1) surveys of participating teachers and school-based administrators (Likert-type scales, descriptive data, and open-ended questions); (2) interviews with teachers, school-based and UAP administrators and staff; (3) observations of classroom instruction, meetings, professional development full-day workshops, planning meetings and other program activities; and (4) content analysis of program materials, including curricula, and student work; (5) a pre-post assessment of student development and participation developed and administered by UAP for our previous evaluation in 2008-2009 (n = 938). It assessed learning in the arts, school engagement, relationships with teachers, student development and self-concept, and student self-perceptions of academic achievement. A factor analysis in 2009 confirmed the basic factor structure of the instrument, but indicated some areas for improvement.

Data collection at participating schools will be continuous throughout the project. New York State and New York City standardized test data will be obtained as soon as they are available each year from the NYCPS Division of Assessment and Accountability. Surveys will be used to assess each of the program components, both to provide formative assessment and develop understanding of their potential impact on teachers and students. Comprehensive surveys will be administered to all participants in mid-fall and mid-spring each year to assess teachers' development of new skills/understandings and the application of new classroom practice. Participating teachers will be interviewed each year, as well. Other student assessments

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(rating scales) will be conducted at least twice a year. CALT observations will take place throughout each school year (at least 50 each year).

This evaluation design is based upon the following Logic Model developed by UAP with Dr. Horowitz to define and establish StoryStudio’s measurable goals, activities, outcomes, impact:

StoryStudio Logic Model

RESOURCES for StoryStudio
<u>UAP Personnel:</u> Executive Director, Director of Programs, Project Director, 2 Visual Arts Teaching Artists, 2 Theater Teaching Artists
<u>Partner Schools:</u> Principals, Assistant Principals of English, 1 Certified Visual Teaching Artist; ELL/ESL teachers and instructors
<u>Outside Consultants & Support:</u> Website Producer/Designer; Curriculum Package Designer; Arnold Aprill, Dissemination & Curriculum Support; Dr. Robert Horowitz, Independent Evaluator; Community School District Superintendents; NYC DOE Director of School-CBO Partnerships
<u>Materials:</u> Laptops, essential arts supplies related to theater and visual projects
<u>Other:</u> School classrooms, libraries, auditoriums; space rental for Arts Education Panels; Theater rental for StoryGiants Festival

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Goal 1	Activities 1	Short-Term Outcomes 1	Long-Term Impact 1
<p align="center"><u>GOAL 1</u></p> <p>The student achievement component of StoryStudio will build ELL students’ capacity to create and understand standards-based projects in the visual and theater arts, and to read, write, listen and speak in the English language, showing significant gains in academic performance for 80% of the target population.</p>	<ul style="list-style-type: none"> ▪ Each class will engage in 24 hands on visual arts sessions integrated into the <u>English language arts curriculum</u> focused on building illustration and storyboarding skills as well as speaking, listening, reading and writing skills. ▪ Each class will engage in 18 hands on theater sessions integrated into the <u>English language arts curriculum</u> focused on theatrical storytelling skills as well as speaking, listening, reading and writing skills. 	<ul style="list-style-type: none"> ▪ 80% of students will increase their English proficiency by improving their score by at least 1 level on the ELA assessment test. ▪ 80% of students will improve their English proficiency demonstrated by an increase in their NYSESLAT score. ▪ 90% of students will significantly increase their knowledge of explicit vocabulary (both artistic, and academic) as evidenced student assessment surveys. 	<ul style="list-style-type: none"> ▪ 90% of students demonstrate knowledge and techniques across artistic disciplines ▪ 80% of students will increase their academic and social use of the English language outside of the classroom. ▪ 75% of students will become more actively connected with the school community and improve their chances of education success.

Urban Arts Partnership StoryStudio Project: US DOE AEMDD Narrative

Goal 1 (Cont'd.)	Activities 1 (Cont'd.)	Outcomes 1 (Cont'd.)	Impact 1 (Cont'd.)
<p align="center"><u>GOAL 1</u></p> <p>The student achievement component of StoryStudio will build ELL students' capacity to create and understand standards-based projects in the visual and theater arts, and to read, write, listen and speak in the English language, showing significant gains in academic performance for 80% of the target population.</p>	<ul style="list-style-type: none"> ▪ Each class will engage in 15 hands on visual arts sessions integrated into the <u>visual arts curriculum</u> focused on refining illustration skills and developing a portfolio of finished work. ▪ In January, each student will verbally present their visual arts creations in a gallery format. ▪ Students present visual arts and theatrical creations as part of a 15 minute presentation at the StoryGiants festival. 	<p>As evidenced by CALT Assessment, content analysis and coded interview data:</p> <ul style="list-style-type: none"> ▪ 90% of students demonstrate improved fluency ▪ 90% of students will be able to understand and demonstrate the visual arts, theater arts and media arts standard techniques. 	<ul style="list-style-type: none"> ▪ Schools will increase their rate of developing student proficiency in English by 40% as measured by a one level increase on the NYSESLAT.

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Goal 2	Activities 2	Short-Term Outcomes 2	Long-Term Impact 2
<p align="center"><u>GOAL 2</u></p> <p>The professional development component of StoryStudio will expand and extend 65 subject teachers’ knowledge and application of visual and theater arts to enhance their repertoire of instructional strategies, whereby at the end of each year 80% of teachers will demonstrate increased knowledge and application of arts standards.</p>	<ul style="list-style-type: none"> ▪ 90% of teachers will attend StoryStudio immersion retreat. ▪ UAP Staff and Partner school teachers will conduct 3 RAD meetings per year at each participating school ▪ UAP and School Staff attend monthly planning meetings ▪ Evaluator will lead quarterly meetings to give feedback on project progress. ▪ UAP & Partner school teachers meet weekly to plan integrated units of study. 	<p>As evidenced by CALT observations, teacher surveys and coded interview data:</p> <ul style="list-style-type: none"> ▪ 80% of participating ESL teachers will develop the ability to teach visual arts units as part of their ESL curriculum ▪ 80% of participating ESL teachers will develop the ability to teach theater units as part of their ESL curriculum 	<ul style="list-style-type: none"> ▪ 80% of participating teachers will use a collaborative approach when planning curriculum units ▪ 80% of participating teachers will feel more confident using arts strategies when planning and implementing curriculum ▪ StoryStudio is integrated and implemented as part of the school’s sequential arts and curriculum for ELLs in 90% of partner schools

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Goal 2 (Cont'd.)	Activities 2 (Cont'd.)	Outcomes 2 (Cont'd.)	Impact 2 (Cont'd.)
<p align="center"><u>GOAL 2</u></p> <p>The professional development component of StoryStudio will expand and extend 65 subject teachers' knowledge and application of visual and theater arts to enhance their repertoire of instructional strategies, whereby at the end of each year 80% of teachers will demonstrate increased knowledge and application of arts standards.</p>	<ul style="list-style-type: none"> ▪ {Years 1&2} UAP teaching artists model facilitation with 20 teachers for 36 weeks. ▪ {Years 3&4} UAP curriculum specialists will provide coaching & support for 45 teachers for 36 weeks. ▪ {Years 3&4} UAP staff will provide 4 coaching sessions for 45 teachers in Storytelling techniques in order to prepare for the StoryGiants festival. 	<p>As evidenced by CALT observations, teacher surveys and coded interview data:</p> <ul style="list-style-type: none"> ▪ 80% of teachers will use Research in Action Dialogue in order to 1) data to drive instruction; and 2) scaffold differentiated instruction in their classrooms. ▪ 90% of participating teachers will increase communication with other teachers across subject areas. 	<ul style="list-style-type: none"> ▪ 80% of teachers in all StoryStudio expansion schools will use Research in Action Dialogue in order to 1) use data to drive instruction; and 2) scaffold differentiated instruction in their classrooms

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Goal 3	Activities 3	Short-Term Outcomes 3	Long-Term Impact 3
<p><u>GOAL 3</u></p> <p>The model development and dissemination component of StoryStudio will create and disseminate replicable model curricula and teacher training in 15 schools, which will ultimately lead to a large scale implementation into ELL classrooms across New York City.</p>	<ul style="list-style-type: none"> ▪ {Years 1&2} UAP staff and partner school teachers develop and refine StoryStudio curricula ▪ {Years 3&4} UAP curriculum specialists disseminate StoryStudio curriculum to 15 demonstration schools ▪ Teaching teams present at 5 conferences over the period of the grant 	<ul style="list-style-type: none"> ▪ {Years 3&4} StoryStudio bound curriculum, with support materials is implemented in 15 partner schools ▪ StoryStudio interactive website is used by 80% of students and educators, as evidenced by content analysis, surveys and coded interview data. ▪ StoryStudio partner school teachers participate in 80% of UAP professional development 	<ul style="list-style-type: none"> ▪ StoryStudio is integrated and implemented as part of the school’s sequential arts and ESL curriculum in 90% of partner schools ▪ StoryStudio curricula is implemented by schools beyond the initial 15 partner schools ▪ The Website for StoryStudio is accessed by educators and students to increase collaboration and best practice techniques

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Goal 3 (Cont'd.)	Activities 3 (Cont'd.)	Outcomes 3 (Cont'd.)	Impact 3 (Cont'd.)
<p align="center"><u>GOAL 3</u></p> <p>The model development and dissemination component of StoryStudio will create and disseminate replicable model curricula and teacher training in 15 schools, which will ultimately lead to a large scale implementation into ELL classrooms across New York City.</p>	<ul style="list-style-type: none"> ▪ The Website for StoryStudio will be launched in year 3 for: <ol style="list-style-type: none"> 1) Students to share their work, and 2) teachers support of implementation ▪ UAP convene yearly panels in order to discuss and present arts integration strategies ▪ Annual <i>StoryGiants</i> festival ▪ UAP Staff facilitate Yearly SITE and ongoing professional development workshops for all StoryStudio school participants 	<ul style="list-style-type: none"> ▪ 300 educators, parents, community leaders attend panel discussions each year of the grant ▪ 80% of participating students and teachers attend Annual <i>StoryGiants</i> festival 	<ul style="list-style-type: none"> ▪ The arts are viewed as a force for driving innovation in education.

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B) Methods of evaluation provide performance feedback and periodic assessment...

Dr. Rob Horowitz will direct the program evaluation; will participate in monthly planning meetings with UAP; and confer continually via phone/email and site visits, providing formative evaluation data and directing the evaluation staff. The evaluation team will monitor progress towards program milestones through observation, surveys and interviews. Dr. Horowitz will interview school principals, teachers, artists and UAP staff to examine whether the program is proceeding as planned, and to recommend adjustments. Surveys will assess progress towards program milestones from the perspectives of different program participants (principals, teachers, artists). UAP will promptly provide program descriptions, schedules, numbers served, so that the evaluation team can determine progress towards program milestones. Teaching practice will be systematically examined throughout the school year (through the CALT observation process) to determine if instruction is focused on program goals, and if goals are reflected in student work. Data indicating slippage towards program milestones will be promptly provided to UAP. Overall data, as it emerges, will be promptly provided to UAP, participating schools and NYCPS to help determine if program activities are effective and are meeting the needs of students, teachers, and schools. Dr. Horowitz will work closely with participating schools, NYCPS and UAP to provide continual and timely formative evaluation data that can ensure the program's effectiveness.

Through monthly meetings with UAP, Dr. Horowitz and the lead researchers will discuss progress towards program milestones and make recommendations for improvement. There will be continual contact through email, phone and discussion during site visits. Dr. Horowitz and the evaluation team are currently evaluating UAP programs and have established relationships and communication with the organization's staff that has influenced programmatic initiatives in the 2010 school year, and will ensure success in StoryStudio's thorough evaluation and growth.