

U.S. Department of Education
Washington, D.C. 20202-5335



APPLICATION FOR GRANTS
UNDER THE

Arts in Education Model Development and Dissemination Program CFDA Number 84.351D

CFDA # 84.351D

PR/Award # U351D140007

Grants.gov Tracking#: GRANT11635402

OMB No. , Expiration Date:

Closing Date: Apr 28, 2014

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This application was generated using the PDF functionality. The PDF functionality automatically numbers the pages in this application. Some pages/sections of this application may contain 2 sets of page numbers, one set created by the applicant and the other set created by e-Application's PDF functionality. Page numbers created by the e-Application PDF functionality will be preceded by the letter e (for example, e1, e2, e3, etc.).

Application for Federal Assistance SF-424		
* 1. Type of Submission: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
* 3. Date Received: <input type="text" value="04/24/2014"/>	4. Applicant Identifier: <input type="text"/>	
5a. Federal Entity Identifier: <input type="text"/>	5b. Federal Award Identifier: <input type="text" value="NA"/>	
State Use Only:		
6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>	
8. APPLICANT INFORMATION:		
* a. Legal Name: <input type="text" value="Andover, Town of"/>		
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="046001069"/>	* c. Organizational DUNS: <input type="text" value="1687237810000"/>	
d. Address:		
* Street1: <input type="text" value="36 Bartlet St"/>	Street2: <input type="text"/>	
* City: <input type="text" value="Andover"/>	County/Parish: <input type="text"/>	
* State: <input type="text" value="MA: Massachusetts"/>	Province: <input type="text"/>	
* Country: <input type="text" value="USA: UNITED STATES"/>	* Zip / Postal Code: <input type="text" value="01810-3813"/>	
e. Organizational Unit:		
Department Name: <input type="text" value="Andover Public Schools"/>	Division Name: <input type="text"/>	
f. Name and contact information of person to be contacted on matters involving this application:		
Prefix: <input type="text" value="Ms."/>	* First Name: <input type="text" value="Nancy"/>	
Middle Name: <input type="text"/>	* Last Name: <input type="text" value="Duclos"/>	
Suffix: <input type="text"/>	Title: <input type="text" value="Asst Superintendent, Curriculum & Instruction"/>	
Organizational Affiliation: <input type="text" value="Andover, Town of"/>		
* Telephone Number: <input type="text" value="978-623-8506"/>	Fax Number: <input type="text"/>	
* Email: <input type="text" value="nduclos@aps1.net"/>		

Application for Federal Assistance SF-424

*** 9. Type of Applicant 1: Select Applicant Type:**

C: City or Township Government

Type of Applicant 2: Select Applicant Type:

X: Other (specify)

Type of Applicant 3: Select Applicant Type:

* Other (specify):

LEA

*** 10. Name of Federal Agency:**

U.S. Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-022514-001

* Title:

Office of Innovation and Improvement (OII): Arts in Education Model Development and Dissemination
Program CFDA Number 84.351D

13. Competition Identification Number:

84-351D2014-1

Title:

14. Areas Affected by Project (Cities, Counties, States, etc.):

Program Areas Affected.pdf

Add Attachment

Delete Attachment

View Attachment

*** 15. Descriptive Title of Applicant's Project:**

New England ArtsLiteracy

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424

16. Congressional Districts Of:

* a. Applicant

* b. Program/Project

Attach an additional list of Program/Project Congressional Districts if needed.

17. Proposed Project:

* a. Start Date:

* b. End Date:

18. Estimated Funding (\$):

* a. Federal	<input type="text" value="448,099.00"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="448,099.00"/>

*** 19. Is Application Subject to Review By State Under Executive Order 12372 Process?**

a. This application was made available to the State under the Executive Order 12372 Process for review on

b. Program is subject to E.O. 12372 but has not been selected by the State for review.

c. Program is not covered by E.O. 12372.

*** 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**

Yes No

If "Yes", provide explanation and attach

21. *By signing this application, I certify (1) to the statements contained in the list of certifications and (2) that the statements herein are true, complete and accurate to the best of my knowledge. I also provide the required assurances** and agree to comply with any resulting terms if I accept an award. I am aware that any false, fictitious, or fraudulent statements or claims may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 218, Section 1001)**

** I AGREE

** The list of certifications and assurances, or an internet site where you may obtain this list, is contained in the announcement or agency specific instructions.

Authorized Representative:

Prefix: * First Name:

Middle Name:

* Last Name:

Suffix:

* Title:

* Telephone Number: Fax Number:

* Email:

* Signature of Authorized Representative: * Date Signed:

New England ArtsLiteracy

Project Cities/Towns

Andover, MA

Salem, MA

Warren, MA

West Brookfield, MA

Worcester, MA

Counties

Essex County, MA

Worcester County, MA

New England ArtsLiteracy

Project Congressional Districts

MA-01

MA-02

MA-05

MA-06

ASSURANCES - NON-CONSTRUCTION PROGRAMS

Public reporting burden for this collection of information is estimated to average 15 minutes per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0040), Washington, DC 20503.

PLEASE DO NOT RETURN YOUR COMPLETED FORM TO THE OFFICE OF MANAGEMENT AND BUDGET. SEND IT TO THE ADDRESS PROVIDED BY THE SPONSORING AGENCY.

NOTE: Certain of these assurances may not be applicable to your project or program. If you have questions, please contact the awarding agency. Further, certain Federal awarding agencies may require applicants to certify to additional assurances. If such is the case, you will be notified.

As the duly authorized representative of the applicant, I certify that the applicant:

1. Has the legal authority to apply for Federal assistance and the institutional, managerial and financial capability (including funds sufficient to pay the non-Federal share of project cost) to ensure proper planning, management and completion of the project described in this application.
2. Will give the awarding agency, the Comptroller General of the United States and, if appropriate, the State, through any authorized representative, access to and the right to examine all records, books, papers, or documents related to the award; and will establish a proper accounting system in accordance with generally accepted accounting standards or agency directives.
3. Will establish safeguards to prohibit employees from using their positions for a purpose that constitutes or presents the appearance of personal or organizational conflict of interest, or personal gain.
4. Will initiate and complete the work within the applicable time frame after receipt of approval of the awarding agency.
5. Will comply with the Intergovernmental Personnel Act of 1970 (42 U.S.C. §§4728-4763) relating to prescribed standards for merit systems for programs funded under one of the 19 statutes or regulations specified in Appendix A of OPM's Standards for a Merit System of Personnel Administration (5 C.F.R. 900, Subpart F).
6. Will comply with all Federal statutes relating to nondiscrimination. These include but are not limited to: (a) Title VI of the Civil Rights Act of 1964 (P.L. 88-352) which prohibits discrimination on the basis of race, color or national origin; (b) Title IX of the Education Amendments of 1972, as amended (20 U.S.C. §§1681-1683, and 1685-1686), which prohibits discrimination on the basis of sex; (c) Section 504 of the Rehabilitation Act of 1973, as amended (29 U.S.C. §794), which prohibits discrimination on the basis of handicaps; (d) the Age Discrimination Act of 1975, as amended (42 U.S.C. §§6101-6107), which prohibits discrimination on the basis of age; (e) the Drug Abuse Office and Treatment Act of 1972 (P.L. 92-255), as amended, relating to nondiscrimination on the basis of drug abuse; (f) the Comprehensive Alcohol Abuse and Alcoholism Prevention, Treatment and Rehabilitation Act of 1970 (P.L. 91-616), as amended, relating to nondiscrimination on the basis of alcohol abuse or alcoholism; (g) §§523 and 527 of the Public Health Service Act of 1912 (42 U.S.C. §§290 dd-3 and 290 ee- 3), as amended, relating to confidentiality of alcohol and drug abuse patient records; (h) Title VIII of the Civil Rights Act of 1968 (42 U.S.C. §§3601 et seq.), as amended, relating to nondiscrimination in the sale, rental or financing of housing; (i) any other nondiscrimination provisions in the specific statute(s) under which application for Federal assistance is being made; and, (j) the requirements of any other nondiscrimination statute(s) which may apply to the application.
7. Will comply, or has already complied, with the requirements of Titles II and III of the Uniform Relocation Assistance and Real Property Acquisition Policies Act of 1970 (P.L. 91-646) which provide for fair and equitable treatment of persons displaced or whose property is acquired as a result of Federal or federally-assisted programs. These requirements apply to all interests in real property acquired for project purposes regardless of Federal participation in purchases.
8. Will comply, as applicable, with provisions of the Hatch Act (5 U.S.C. §§1501-1508 and 7324-7328) which limit the political activities of employees whose principal employment activities are funded in whole or in part with Federal funds.

9. Will comply, as applicable, with the provisions of the Davis-Bacon Act (40 U.S.C. §§276a to 276a-7), the Copeland Act (40 U.S.C. §276c and 18 U.S.C. §874), and the Contract Work Hours and Safety Standards Act (40 U.S.C. §§327-333), regarding labor standards for federally-assisted construction subagreements.
10. Will comply, if applicable, with flood insurance purchase requirements of Section 102(a) of the Flood Disaster Protection Act of 1973 (P.L. 93-234) which requires recipients in a special flood hazard area to participate in the program and to purchase flood insurance if the total cost of insurable construction and acquisition is \$10,000 or more.
11. Will comply with environmental standards which may be prescribed pursuant to the following: (a) institution of environmental quality control measures under the National Environmental Policy Act of 1969 (P.L. 91-190) and Executive Order (EO) 11514; (b) notification of violating facilities pursuant to EO 11738; (c) protection of wetlands pursuant to EO 11990; (d) evaluation of flood hazards in floodplains in accordance with EO 11988; (e) assurance of project consistency with the approved State management program developed under the Coastal Zone Management Act of 1972 (16 U.S.C. §§1451 et seq.); (f) conformity of Federal actions to State (Clean Air) Implementation Plans under Section 176(c) of the Clean Air Act of 1955, as amended (42 U.S.C. §§7401 et seq.); (g) protection of underground sources of drinking water under the Safe Drinking Water Act of 1974, as amended (P.L. 93-523); and, (h) protection of endangered species under the Endangered Species Act of 1973, as amended (P.L. 93-205).
12. Will comply with the Wild and Scenic Rivers Act of 1968 (16 U.S.C. §§1271 et seq.) related to protecting components or potential components of the national wild and scenic rivers system.
13. Will assist the awarding agency in assuring compliance with Section 106 of the National Historic Preservation Act of 1966, as amended (16 U.S.C. §470), EO 11593 (identification and protection of historic properties), and the Archaeological and Historic Preservation Act of 1974 (16 U.S.C. §§469a-1 et seq.).
14. Will comply with P.L. 93-348 regarding the protection of human subjects involved in research, development, and related activities supported by this award of assistance.
15. Will comply with the Laboratory Animal Welfare Act of 1966 (P.L. 89-544, as amended, 7 U.S.C. §§2131 et seq.) pertaining to the care, handling, and treatment of warm blooded animals held for research, teaching, or other activities supported by this award of assistance.
16. Will comply with the Lead-Based Paint Poisoning Prevention Act (42 U.S.C. §§4801 et seq.) which prohibits the use of lead-based paint in construction or rehabilitation of residence structures.
17. Will cause to be performed the required financial and compliance audits in accordance with the Single Audit Act Amendments of 1996 and OMB Circular No. A-133, "Audits of States, Local Governments, and Non-Profit Organizations."
18. Will comply with all applicable requirements of all other Federal laws, executive orders, regulations, and policies governing this program.
19. Will comply with the requirements of Section 106(g) of the Trafficking Victims Protection Act (TVPA) of 2000, as amended (22 U.S.C. 7104) which prohibits grant award recipients or a sub-recipient from (1) Engaging in severe forms of trafficking in persons during the period of time that the award is in effect (2) Procuring a commercial sex act during the period of time that the award is in effect or (3) Using forced labor in the performance of the award or subawards under the award.

<p>SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL</p> <p>Lisa Glickstein</p>	<p>TITLE</p> <p>Grants Coordinator</p>
<p>APPLICANT ORGANIZATION</p> <p>Andover, Town of</p>	<p>DATE SUBMITTED</p> <p>04/24/2014</p>

Standard Form 424B (Rev. 7-97) Back

DISCLOSURE OF LOBBYING ACTIVITIES

Complete this form to disclose lobbying activities pursuant to 31 U.S.C.1352

Approved by OMB
0348-0046

1. * Type of Federal Action: <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
--	--	--

4. Name and Address of Reporting Entity:
 Prime SubAwardee

* Name:

* Street 1: Street 2:

* City: State: Zip:

Congressional District, if known:

5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:

6. * Federal Department/Agency: <input type="text" value="Education Department"/>	7. * Federal Program Name/Description: <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>
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8. Federal Action Number, if known: <input type="text"/>	9. Award Amount, if known: \$ <input type="text"/>
--	--

10. a. Name and Address of Lobbying Registrant:

Prefix * First Name Middle Name

* Last Name Suffix

* Street 1 Street 2

* City State Zip

b. Individual Performing Services (including address if different from No. 10a)

Prefix * First Name Middle Name

* Last Name Suffix

* Street 1 Street 2

* City State Zip

11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* Signature:

* Name: Prefix * First Name Middle Name
* Last Name Suffix

Title: Telephone No.: Date:

Federal Use Only:	Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)
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PR/Award # U351D140007

NOTICE TO ALL APPLICANTS

The purpose of this enclosure is to inform you about a new provision in the Department of Education's General Education Provisions Act (GEPA) that applies to applicants for new grant awards under Department programs. This provision is Section 427 of GEPA, enacted as part of the Improving America's Schools Act of 1994 (Public Law (P.L.) 103-382).

To Whom Does This Provision Apply?

Section 427 of GEPA affects applicants for new grant awards under this program. **ALL APPLICANTS FOR NEW AWARDS MUST INCLUDE INFORMATION IN THEIR APPLICATIONS TO ADDRESS THIS NEW PROVISION IN ORDER TO RECEIVE FUNDING UNDER THIS PROGRAM.**

(If this program is a State-formula grant program, a State needs to provide this description only for projects or activities that it carries out with funds reserved for State-level uses. In addition, local school districts or other eligible applicants that apply to the State for funding need to provide this description in their applications to the State for funding. The State would be responsible for ensuring that the school district or other local entity has submitted a sufficient section 427 statement as described below.)

What Does This Provision Require?

Section 427 requires each applicant for funds (other than an individual person) to include in its application a description of the steps the applicant proposes to take to ensure equitable access to, and participation in, its Federally-assisted program for students, teachers, and other program beneficiaries with special needs. This provision allows applicants discretion in developing the required description. The statute highlights six types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, or age. Based on local circumstances, you should determine whether these or other barriers may prevent your students, teachers, etc. from such access or participation in, the Federally-funded project or activity. The description in your application of steps to be taken to overcome these barriers need not be lengthy; you may provide a clear and succinct

description of how you plan to address those barriers that are applicable to your circumstances. In addition, the information may be provided in a single narrative, or, if appropriate, may be discussed in connection with related topics in the application.

Section 427 is not intended to duplicate the requirements of civil rights statutes, but rather to ensure that, in designing their projects, applicants for Federal funds address equity concerns that may affect the ability of certain potential beneficiaries to fully participate in the project and to achieve to high standards. Consistent with program requirements and its approved application, an applicant may use the Federal funds awarded to it to eliminate barriers it identifies.

What are Examples of How an Applicant Might Satisfy the Requirement of This Provision?

The following examples may help illustrate how an applicant may comply with Section 427.

(1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.

(2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.

(3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

We recognize that many applicants may already be implementing effective steps to ensure equity of access and participation in their grant programs, and we appreciate your cooperation in responding to the requirements of this provision.

Estimated Burden Statement for GEPA Requirements

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. Public reporting burden for this collection of information is estimated to average 1.5 hours per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. The obligation to respond to this collection is required to obtain or retain benefit (Public Law 103-382). Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the U.S. Department of Education, 400 Maryland Ave., SW, Washington, DC 20210-4537 or email ICDocketMgr@ed.gov and reference the OMB Control Number 1894-0005.

Optional - You may attach 1 file to this page.

Andover GEPA 2014.pdf

Add Attachment

Delete Attachment

View Attachment

New England ArtsLiteracy

Assurance for GEPA Section 427

The New England ArtsLiteracy project proposes to recruit 120 teachers from three LEA to participate in professional development. The LEA are all Equal Opportunity/Affirmative Action Employers and stipulate to all prospective employees that “Upon request, auxiliary aides and services will be provided to ensure effective communication and participation in this recruitment and application process as specified with the Americans with Disabilities Act.”

For the purpose of the New England ArtsLiteracy project, there will be no discrimination for participant recruitment on the basis of gender, race, national origin, color disability, or age. Participants must be employed as a teacher within a participating consortium district and school. It is anticipated that men and women across a range of ages and irrespective of race, national origin, or disability will participate in the project. Because these are certified and licensed teachers, language translation and translated materials are not expected to be necessary. Both Andover and Quaboag are recruiting special education teachers to participate. Professional development activities will be held in accessible buildings and venues. Due to the small number of participants, it is unlikely that a large number of individuals with a physical disability would participate in professional development. If such a person did participate, Andover Public Schools would provide auxiliary aides and services not limited to physical aides or devices to participate in activities or museum tours.

All students in participating teachers’ classrooms will be project participants, unless opted out by their parents during the consent process. As described in the proposal, the districts serve male and female students across a full range of races, national origins,

New England ArtsLiteracy

and ethnicities. When appropriate and necessary, language translation and translated materials will be provided, for example we will translate the consent and assent forms into Chinese and Spanish. As special education teachers will be recruited, and as all three districts' students include a number with special needs, the project does expect to serve such students. Bus transportation for field trips will be provided for students with physical disabilities or needing wheelchair transportation if transportation is provided for other participants, and one to one aides assigned to students included for field trips. Classroom art activities, including visual, dance, dramatic and musical arts will be adapted to the physical and other needs of the participants.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* APPLICANT'S ORGANIZATION Andover, Town of	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: <input type="text"/>	* First Name: <input type="text" value="Lisa"/> Middle Name: <input type="text"/>
* Last Name: <input type="text" value="Glickstein"/>	Suffix: <input type="text"/>
* Title: <input type="text" value="Grants Coordinator"/>	
* SIGNATURE: <input type="text" value="Lisa Glickstein"/>	* DATE: <input type="text" value="04/24/2014"/>

Abstract

The abstract narrative must not exceed one page and should use language that will be understood by a range of audiences. For all projects, include the project title (if applicable), goals, expected outcomes and contributions for research, policy, practice, etc. Include population to be served, as appropriate. For research applications, also include the following:

- Theoretical and conceptual background of the study (i.e., prior research that this investigation builds upon and that provides a compelling rationale for this study)
- Research issues, hypotheses and questions being addressed
- Study design including a brief description of the sample including sample size, methods, principals dependent, independent, and control variables, and the approach to data analysis.

[Note: For a non-electronic submission, include the name and address of your organization and the name, phone number and e-mail address of the contact person for this project.]

You may now Close the Form

You have attached 1 file to this page, no more files may be added. To add a different file, you must first delete the existing file.

* Attachment:

New England ArtsLiteracy Project

Abstract

The New England ArtsLiteracy project is a collaboration among the Andover and Salem Public Schools and the Quaboag Regional Innovation District, in partnership with the Peabody Essex Museum, Addison Gallery of American Art, and a team of arts education professionals to expand, document, evaluate, and disseminate the research-based Performance Cycle model. Arts integration has been shown to improve student engagement, academic self-concept, and school climate, and the Performance Cycle model was one of a few arts integration models found to create powerful contexts and conditions for learning. The project's goals are teachers who can connect literacy, the arts, and other content areas; schools with a positive climate and the capacity to offer high quality technology embedded integrated arts curricula; and students who are engaged in learning with a high academic self-concept and excellent reading comprehension. The project will recruit 120 K-8 art, music, ELA, social studies, science, math and special education teachers for sustained professional development, and classroom implementation of new units of study based on the Performance Cycle framework and carried out by teacher teams together with visiting arts and using the collections and skills of our cultural partners. Short-term outcomes include improved teacher attitudes about collaborative work, teachers who know how to implement the model, and improved student engagement and academic self-concept. Intermediate-term outcomes include increased use of the Performance Cycle framework, improvements in reading comprehension indicators, and increased capacity for technology embedded collaborative teaching and learning. Finally, expected long-term outcomes include improvements in school climate, improved learning outcomes as measured by state assessments, and creation of a New England network of arts integration experts and partners to carry on this work after the period of federal funding.

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

Add Mandatory Project Narrative File

Delete Mandatory Project Narrative File

View Mandatory Project Narrative File

To add more Project Narrative File attachments, please use the attachment buttons below.

Add Optional Project Narrative File

Delete Optional Project Narrative File

View Optional Project Narrative File

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Absolute Priority:..... 1

Competitive Priority 1--Turning Around Persistently Lowest-Achieving Schools: 2

Competitive Priority 2--Technology: 2

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(1) Need for Project: (b) 7

(2) Significance:..... 11

(3) Quality of the Project Design: (a) 15

(3) Quality of the Project Design: (b) 18

(3) Quality of the Project Design: (c)..... 26

(3) Quality of the Project Design: (d) 28

(4) Quality of Project Personnel: (a) 29

(4) Quality of Project Personnel: (b) 30

(5) Quality of the Management Plan: (a) 35

(5) Quality of the Management Plan: (b) 42

(5) Quality of the Management Plan: (c) 43

(6) Quality of the Project Evaluation: (a) 44

(6) Quality of the Project Evaluation: (b) 46

(6) Quality of the Project Evaluation: (c) 46

Absolute Priority: *This priority supports projects that enhance, expand, document, evaluate, and disseminate innovative, cohesive models that are based on research and have demonstrated their effectiveness in (1) integrating standards-based arts education into the core elementary or middle school curriculum, (2) strengthening standards-based arts instruction in the elementary or middle school grades, and (3) improving the academic performance of students in elementary or middle school grades, including their skills in creating, performing, and responding to the arts.*

The New England ArtsLiteracy partnership project is a collaboration among three school districts, two museum partners, and a group of arts integration and education experts to expand, document, evaluate, and disseminate the research-based Performance Cycle model (figure 1).

The Performance Cycle model, developed by Eileen Landay and Kurt Wootton in the education



Figure 1

department at Brown University, integrates and strengthens standards-based arts education (Landay and Wootton, 2012). The Performance Cycle provides teachers and artists with the tools to engage students in a process of deep understanding by building a classroom community of learners that centers on a text.

Students respond to the text and demonstrate their knowledge through high-quality performance and

artistic presentations. The Performance Cycle model is analogous to the student team reading and writing approach that has been demonstrated to improve academic performance (reading comprehension; IES, 2011). Arts integration has been shown to improve student engagement, academic self-concept, and school climate (Burton et al, 2000), and the Performance Cycle model was one of a few arts integration models found to create powerful contexts and conditions for learning (Stevenson and Deasy, 2005).

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Competitive Priority 1--Turning Around Persistently Lowest-Achieving Schools: (a) Improving student achievement, (b) Providing services to students enrolled. The Department considers schools that are identified as Tier I or Tier II schools under the School Improvement Grants program as part of a State's approved FY 2009-11 applications to be persistently lowest-achieving schools.

One of our participating schools, the Collins Middle School (Salem, MA; NCES ID, 251038002404; LEA ID, 2510380) is identified as a Tier II school under the SIG program, as part of Massachusetts' approved FY09 application, to be a persistently lowest-achieving school. The New England ArtsLiteracy project has as one of its goals to improve student achievement in participating schools, and will be providing direct services to students. Thus, this proposal meets the criteria for Priority 1.

Competitive Priority 2--Technology: Projects that are designed to improve student achievement or teacher effectiveness through the use of high-quality digital tools or materials.

The New England ArtsLiteracy project embraces the concept of “multiliteracies,” which refers to a) an understanding of the linguistic and cultural diversity of our global society; and b) the multiple ways we communicate with today's technologies (New London Group, 1996). Image, audio, video, and performance are no longer separate and distinct fields, but are increasingly becoming interconnected with advances in technology. We realize that teaching and learning need to embrace the linkages in subject areas, artistic mediums, and technologies. The Performance Cycle itself encourages learners to comprehend and create in multiple mediums. Teachers will also learn how to *link* mediums to enhance students' ability to understand and manipulate “multiple literacies.”

First, the New England ArtsLiteracy project intends to use technology to create a community of learners, and as a communication tool that will ensure access to information, develop virtual relationships among the three districts, and communicate our work to our

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respective communities. This is important as our districts are not geographically contiguous (in fact, Quaboag Regional Innovation district is approximately 85 miles from Salem or Andover, which are 17 miles apart). Teachers will be trained in acceptable use of technology, best practices in electronic communications about and with students in their classrooms, and creating virtual field trips. Teachers will be required to use digital communication platforms as part of their professional development and implementation, and encouraged to practice digital media exchange with their students using district-approved or built platforms. The second tool will use our partner museum web pages to create virtual field trips. Teachers will work with the museum partners to access collections online and create or modify existing field trip guides for virtual visits. Finally, the third type of digital tool will be a digital archive for teachers to post lesson plans and other developed materials, such as standards-based curriculum maps, samples of student work, videos of classroom experiences or performances, for use by others. This will ultimately be opened as a public forum to share the projects' accomplishments and sustain them by expanding the audience for the work to future teachers in participating districts, as well as others. Teachers anywhere can already access information about the Performance Cycle (www.artslit.org), including the ArtsLiteracy organization mission and project components; the Performance Cycle model; the ArtsLiteracy Handbook (containing arts activities and teaching methods); and samples of student work. Both the ArtsLiteracy organization and the project will confer about whether to use the existing website as a dissemination platform about this project or to create a project-specific resource.

This work is supported by all three districts. An emphasis on incorporating technology into the classrooms is embedded in the Quabog Regional Innovation district's school improvement plan. At the Collins Middle School in Salem, teachers strive to integrate technology and research into units of study. Finally, improving integration of technology across

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all instructional areas is a plank of the Andover Public Schools strategic plan and the district is in the planning phase of implementing a one to one computing environment for grades 6-12 to begin in the next two years. The New England ArtsLiteracy project proposal includes a dedicated education technology coordinator, to ensure appropriate time and human resources are devoted to this goal.

NEW LONDON GROUP. "A PEDAGOGY OF MULTILITERACIES: DESIGNING SOCIAL FUTURES." HARVARD

EDUCATIONAL REVIEW (1996); 66(1).

(1) Need for Project: (a) the extent to which the proposed project will provide services or otherwise address the needs of students at risk of educational failure.

The New England ArtsLiteracy collaborative project brings together professional development experts, internationally recognized regional museums, and three school districts to provide services to students to improve learning outcomes, particularly around reading comprehension, which is increasingly needed for success in all content areas, including mathematics and science. It is important to note that the New England ArtsLiteracy project proposes a series of activities to include Performance Cycle training, while the ArtsLiteracy Project at Brown University is a separate entity that developed and continues to disseminate this model.

Each district has a group of students "at risk of educational failure." The lead district, Andover Public Schools, is comprised of ten schools, nine of which including six elementary and three middle schools are participating. Of the total student population, 5% of students are Hispanic; 76% are White; 2% are Black; and 14% are Asian/Pacific Islander (more than twice the state average). Six percent of students are eligible for subsidized lunch programs, 2% of students are English Language Learners (an additional 10% have a first language other than English), and 23% of students are classified as "high needs." Although 26% of grade 3 students

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scored as warning or needs improvement on the Reading assessment, only 2% of students are in these categories on the grade 10 ELA assessment. Andover's four-year graduation rate is 95% for all students, although some subpopulations are as low as 79-83%. The mobility rate in Andover is low (3%), except for ELL (16%). Andover has 2,000 students in grades 5 – 8, proposed to be served in the project and about 230 of these students will fall into one or more high need categories.

Quaboag Regional Innovation district, the second partner district, consists of four schools, of which two elementary schools and the middle school are participating in this project. Of the total student population in Quaboag, 4% of students are Hispanic; 92% are White; and 1% is Black. In this rural district, 45% of students are eligible for subsidized lunch programs, and 52% of students are classified as “high needs.” Although 50% of Grade 3 students scored in the warning or needs improvement categories on the Reading assessment, only 8% of students are in these categories on the Grade 10 ELA assessment. Quaboag's four-year graduation rate is 79% for all students. Warren Community Elementary School serves 461 students in grades K – 6, 54% low-income and 57% (263 students) high needs, while West Brookfield Elementary School serves 311 students in these grades, and 29% are low-income and 36% (90 students) are high needs. The middle school serves 246 students in grades 7 – 8, and 57% (140 students) are high needs.

Salem Public Schools, the third partner district, is an urban district comprised of eleven schools. Of these, the Collins Middle School is participating. Thirty-five percent of the 618 students at Collins are Hispanic (twice the state average); 52% are White; 7% are Black; and 3% are Asian/Pacific Islander. Sixty-one percent of students are eligible for subsidized lunch programs, 9% of students are English Language Learners (an additional 24% have a first language other than English), and 68% of students (420 students) are classified as “high needs.”

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Forty-nine percent of Grade 6 students scored as Warning/Needs Improvement on the ELA assessment, and 39% still score in these categories in grade 8. Salem's four-year graduation rate is 88% for all students. The mobility rate in Salem is not reported but is likely to be high, based on the number of ELL students.

We consider students at-risk if they score in the warning or needs improvement categories in elementary or middle school, require special education services, come from a low-income family, or have a first language other than English, particularly ELL who also may be recent immigrants with family members who do not speak English, and a history or risk of relocation. Altogether, this project will serve an estimated 3,000 students, including 915 at-risk students, over the second, third and fourth project years. One of the strengths of this project is a partnership among three disparate districts (urban, suburban and rural) serving different student populations, that exceed the state average for Asian students (Andover), Hispanic students (Salem) and low-income students (Salem and Quaboag).

At-risk students have been shown to require additional reading and learning supports and interventions, but also to benefit from intervention to improve engagement and academic self-concept, increased efforts to engage their parents and community with the school, and improvements to the school climate including teacher renewal and retention. Evaluation of an AEMDD grant-funded project in the Central Falls School District (RI) found that Performance Cycle intervention was particularly effective in engaging and motivating English language learners to increased engagement in reading and comprehension of written texts (Horowitz, unpublished final evaluation report, 2006). Services for students will include new lessons and curricula developed collaboratively and peer-reviewed by their own teachers using the ArtsLiteracy organization Performance Cycle framework and enhanced by on site and virtual

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field trips to museums and opportunities to work with visiting artists across the dramatic, musical, dance and visual arts.

The proposed project sets in motion the necessary resources to serve students who are at risk of school failure. The goal of the New England ArtsLiteracy project is not only for students to develop essential analytical literacy and performance skills, but to provide teachers with the skills to instill in students the capacity for continued success. While the school districts have demonstrated a commitment to improving teaching and learning, additional support and resources are vital to ensure that at-risk students have the opportunity to succeed.

(1) Need for Project: (b) The extent to which specific gaps or weaknesses in services, infrastructure, or opportunities have been identified and will be addressed.

Although our three districts serve different demographic populations, we all share a common commitment to students, and a need for additional literacy strategies to improve reading comprehension, increase interdisciplinary curriculum, and emphasize the “four C’s” (creativity, collaboration, critical thinking and communication). Thus, we will be able to see how the proposed intervention succeeds in improving common learning outcomes over diverse student sub-populations.

Through data analysis of state assessment results, Andover has identified reading comprehension as a relative weakness for all student populations, and particularly at-risk sub-populations. Andover teachers have identified reading comprehension as a weakness for students entering middle school through the use of curriculum based measures and standardized comprehension assessment tools. The district has recognized this and supports dedicated reading teachers to each of the middle schools as well as extended professional development in how to target instruction to increase reading comprehension. Quaboag Regional formed their first data

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teams in September 2013. While still in the process of identifying needs, reading comprehension is a concern of teachers across content areas. The Collins School in Salem has identified literacy as a priority as students in all grade levels are performing below state averages for students scoring proficient/advanced on MCAS. In addition, the Massachusetts ELA and Literacy Standards, that include the Common Core, increase emphasis on text complexity, different types of writing (narrative, informational, and argument) and on writing across the curriculum content areas, necessitating literacy professional development and new teaching strategies.

The three partners, though committed to effectively integrating high-quality arts into the core curriculum, have identified a number of weaknesses in their approach to doing so. The Collins School (Salem) has a strong arts emphasis (with three arts and three music teachers at the school). However, the arts are not integrated with other content areas. A goal in the current school improvement plan is to reinstitute content area resource nights and to restore emphasis on importance of familial involvement in the exhibition process. Salem CyberSpace and the Salem Public Schools were also awarded a grant to run a full-year 21st Century Community Learning Center after-school enrichment program at the Collins Middle School. This after-school program opened on February 25th for up to 60 youth but will only continue to December 31, 2015. The Collins School is also in the process of applying for a grant for Expanded Learning Time, and will need to build partnerships with outside groups and provide teacher professional development to create more interdisciplinary lessons and arts curricula.

The structures at the Quaboag Middle Innovation School create space for more arts programming and interdisciplinary instruction. The district's two elementary schools are science, technology, engineering, arts and mathematics (STEAM) focused, but the district feels the emphasis is currently heavily weighted towards STEM, without enough arts integration. Professional development is needed to fully implement the schools' overarching theme. The

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district has also identified increased community engagement, technology integration, and leadership team qualitative data collection and observation as improvement plan goals.

Finally, Andover Public Schools is in the third year of its five-year strategic plan. Andover has identified gaps in interdisciplinary course offerings, integrating technology in classrooms, and project-based learning at the middle school level. The district has committed to providing all middle school teachers with the opportunity to participate in professional development for project-based learning but this allows for additional support and strategies that augment project-based learning and allows teachers to go deeper.

The identified gaps and weaknesses will be directly addressed by the proposed New England ArtsLiteracy project. The Performance Cycle was developed as a framework for building literacy education curricula, and provides teachers and artists with the tools to engage students in a process of deep understanding by building a classroom community of learners that centers on a text. Education research (summarized below) explicates the link between the student team reading and writing approach embedded in the Performance Cycle model and gains in reading comprehension. Performance Cycle training purposefully enables teachers to create opportunities for students to perform their understanding of text. Students respond to texts and demonstrate their knowledge through high-quality performance and artistic presentations. The process is particularly important to at-risk students as it provides opportunities to connect academic achievement with identity formation, to involve students in communities of practice as apprentices and active learners, to access high-level language environments that may be unparalleled in students' homes, and to solidify self-regulatory behaviors that transfer to academic work. Integrated arts instruction in general, and the Performance Cycle specifically, have also been shown to improve academic self-concept, student engagement and school climate.

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Teachers will be recruited during the planning year. The Collins Middle School intends to target its six art and music teachers, and up to twelve additional social studies and special education teachers. This population of eighteen teachers was selected in order to fill the identified needs for more interdisciplinary and global learning in social studies and improved literacy for students who receive special education services. The Quaboag Regional Innovation district intends to recruit three art and music teachers, twelve each of ELA and math teachers, and six science teachers at the elementary (K-6) level, and six art and music teachers, and two each of ELA, math and science teachers from the Quaboag Regional Middle Innovation School (grades 7-8). Altogether, this population of 42 teachers was selected to fill the need to integrate arts programming with math and science at these schools. Andover will recruit a total of 60 teachers across art, music, math, ELA, science and social studies content areas, and reading, special education and ESL teachers from its five elementary schools (grade 5) and three middle schools (grades 6-8). This addresses the district's need to follow up on the middle school project-based learning initiative, and to promote an effective transition between elementary and middle schools, including learning expectations.

As described in further detail below, we propose to begin teacher work with a summer institute, where Wootton and other education and arts professionals lead novices through the Performance Cycle, pausing in between each activity to discuss methods for including arts-based exercises in teachers' classroom lesson plans. Teachers evaluate their existing teaching styles, design "performances of understanding" around a series of complex texts supported by the Common Core and collaboratively plan large-scale units of study with essential questions and conceptually challenging themes. Job-embedded professional development and a symposium for reflection and evaluation during the subsequent implementation year ensure that the work of the

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summer institute makes it into classroom practice and ensures ongoing reassessment and improvement.

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

The highly-regarded and influential report on arts in education, Champions of Change: The Impact of the Arts on Learning focuses on how learners can develop higher levels of cognitive competency through engagement with the arts (Fiske, 1999). One of the report's critical research findings is that learning in and through the arts can help "level the playing field" for youth from disadvantaged circumstances. The report asserts that "high arts participation makes a more significant difference to students from low-income backgrounds than for high-income students" and, most importantly, that "sustained involvement in particular art forms – music and theater – are highly correlated with success in mathematics and reading." Acting to increase arts education and integration brings a responsibility to collect and share the information, materials, processes and techniques that result in order to maximize their potential to be used effectively in other settings.

In accordance with this research and in an effort to address the specific needs of students at risk of educational failure, the ArtsLiteracy organization has worked since 1998 to develop its framework and professional development practices based on the premise that partnerships among practicing teachers and professional artists create powerful learning opportunities for at-risk students both in core academic subjects and in the arts. The organization has developed: 1) a curriculum development model, the Performance Cycle, which includes a set of general principles and a collection of model activities continually in development by project facilitators, teachers, and artists; and 2) a linked professional development model that has been in continuous

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use at Brown University, the Habla Lab School in Mexico, and in various school districts and schools since 1998. The ArtsLiteracy organization has supported teacher-artist collaborations in a wide range of public school classrooms and after-school programs through to exhibition. Because the Performance Cycle is constructed as a *framework* for development and not as a prescribed or scripted curriculum, it is necessarily adaptable to a number of different settings and subjects. Already, the Performance Cycle has been applied to a considerable range of materials in language arts and math and science classrooms, from Ovid and Shakespeare to the Bill of Rights. The activities developed have shown a high level of adaptability across numerous student populations and content areas.

The ArtsLiteracy organization documents its pedagogical strategies at its project website and Wootton and Landay collaborated on a book about their work, including evaluation and literacy development research (Landay and Wootton, 2012). The book offers a theoretical framework and rationale for using performance in the classroom, examples of curriculum units and activities, and samples of student work. Intended for an audience of teachers and administrators, the book also presents a list of principles for effective professional development and examples of how those are implemented in Performance Cycle training and implementation activities. This work has also been presented by the authors at regional and national conferences.

There is still a need for greater study, implementation, experience and dissemination to a broader audience. The present proposed large-scale implementation includes up to 120 teachers and 3,000 students. Over its four project years, the New England ArtsLiteracy project will have the necessary resources for documentation and dissemination of specific lesson plans, teacher and student experiences, and evaluation results comparing urban, suburban and rural implementation across a variety of content areas and diverse student sub-populations.

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Dissemination will occur through three platforms: 1) *digital platforms* for communication and collaboration; 2) *presentations* locally and at regional and national conferences; and 3) *train the trainer programs* in districts and potentially through partner museums. Teachers anywhere will be able to access project materials from print and electronic resources that will not only present actual curricula but will explain how the pedagogical approach was adapted to different classroom settings. Initially, participating teachers will use digital platforms to post materials, experiences and discuss their own and each other's work, including asking and answering questions, expressing opinions, and communicating about upcoming events. At the end of the project, curricula, evaluation reports, implementation notes, exhibition materials (subject to state and federal regulations for student privacy) and other project artifacts may be hosted by the ArtsLiteracy organization website (free to the public) or on a website created specifically by the project. Teachers anywhere will be able to access information about the New England ArtsLiteracy project. Part of the planning period will be devoted to determining how best to publish and disseminate these materials.

The project leadership will look to disseminate their experiences, exemplary student work, and project evaluation through conference presentations or journal articles. Already, ArtsLiteracy at Brown University has national exposure to the education community and audiences are expected to be interested in further information about current implementation, correlation with new learning standards, and outcomes. Audiences targeted for distribution will include the National Council of Teachers of English, a national teacher association devoted to improving the teaching and learning of English and the language arts, the New England Consortium of Artist Educator Professionals, a regional association of five regional state arts councils (including the Massachusetts Cultural Council) and artist educators, and the Association

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for Supervision and Curriculum Development, to reach the greater body of educators, among others.

Another way to help new teachers capitalize on the power of the arts is to partner them with teachers and artists already trained to integrate arts into the core curriculum. The proposed project will teach teachers not only how to work as a team of colleagues, but also how to build community within their classrooms through purposeful work that unites students around a common goal. Community building is one of the Performance Cycle model's well-documented strengths; over the last six years numerous teachers have responded poignantly to this aspect of the work. As one teacher explains,

At the end of my first year, as I was thinking about what happened, one of the thoughts that occurred to me was that the nature of the work expanded my community...suddenly it got much bigger, much bigger as it became part of the fabric of what artists and teachers do together and what teachers can do together. And that was wonderfully satisfying to me, it was really one of the highlights of the experience was that I was no longer in that insular, isolated world.

Thus, human resources, specifically teachers and artists trained to implement the Performance Cycle, are also an important project-created resource. There is potential for the districts and arts partners to work together to train further teachers.

[FISKE, E.B. CHAMPIONS OF CHANGE: THE IMPACT OF THE ARTS ON LEARNING. PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES AND THE ARTS EDUCATION PARTNERSHIP \(1999\)](#)

[LANDAY, E., AND K. WOOTTON. A REASON TO READ: LINKING LITERACY AND THE ARTS. HARVARD EDUCATION PRESS; CAMBRIDGE, MA \(2012\)](#)

(3) Quality of the Project Design: (a) the extent to which the project design reflects up-to-date knowledge from research and effective practices.

Two studies of student team reading and writing, a program that parallels the Performance Cycle model, and was developed by Robert Stevens in 1989 and refined in 1992, which fell within the scope of the Adolescent Literacy review protocol, met What Works Clearinghouse (WWC) evidence standards with reservations (IES, 2011). Results for reading comprehension were based on the California Achievement Test, a norm- and criterion-referenced annual test. The Reading Comprehension subtest measures information recall, meaning construction, form analysis, and meaning evaluation of different selections. According to WWC calculations, the effects were not statistically significant (when adjusted for clustering), but the average effect on reading comprehension in these two studies was large enough to be considered substantively important according to WWC criteria (i.e., an effect size of at least 0.25). Based on these two quasi-experimental studies, the WWC considers the extent of evidence for *student team reading and writing* on adolescent learners to be medium to large for the comprehension domain, a goal for this project.

The student team reading and writing program incorporates (1) cooperative learning classroom processes; (2) a literature anthology for high-interest reading material; (3) explicit instruction in reading comprehension; (4) integrated reading, writing, and language arts instruction; and (5) a writing process approach to language arts (IES, 2011). The Performance Cycle model contains all of the significant elements of the student team reading and writing program, including 1) *Partner Reading*, in which students first read silently, then take turns reading orally with a partner, 2) *Story Retelling*, in which students summarize stories in their own words, 3) *Story-Related Writing*, in which students write in responses to prompts about their reading, and 4) *Extension Activities*, in which students complete cross-curricular research, fine

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arts, dramatics, and media activities as they explore themes in the stories/books. Parallels include first the "cooperative" emphasis - reading is a social act and conversation and creation around reading enhances the comprehension of all learners. The second is the emphasis on literature, primary sources, informational text, essays, speeches, or digital text (and its importance for vocabulary development), particularly for students from economically disadvantaged backgrounds. Third, the idea of *integrating* reading, writing, and language arts experiences is expanded to move even beyond this level of integration to incorporate "multiliteracies" - the various performance and visual symbol systems we use to communicate - into the reading process. Thus, we believe that the existing evidence supports that this project will improve the academic performance of students in elementary or middle school grades, including their skills in creating, performing, and responding to the arts.

A study of arts learning using a diverse sample of programs and practices across a range of twelve different types of schools involving over 2,000 children in grades 4-8 demonstrated quantitative effects of arts on school climate, school teaching and learning inventory, teacher perceptions of student imagination, risk-taking, cooperative learning, and expression, and student self-esteem, confidence and competence and creativity, and also described qualitative effects of arts learning (Burton et al, 2000). In the overall study, students in a defined "high-arts" group had significantly higher scores (generally twice or three times the scores of students in a "low-arts" group) for creativity, fluency, originality, risk-taking, originality and cooperative learning, and reading and mathematics self-concepts that were twice that of students in the low arts group. More affluent schools tended to have more arts, but when corrected for this variable the differences between the high and low arts groups were still significant. Overall, the study showed that children who had high arts experiences tended to think that they were better at reading, math, and in school generally.

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To be effective in helping students develop literacy, the development of both first and second languages needs to be embraced (Wootton, 2008). Benefits of field trips to art institutions, including greater interest in the arts, tolerance of differing viewpoints, historical empathy, art content knowledge, and critical thinking about art, were recently shown in a large-scale study to disproportionately benefit students from disadvantaged backgrounds (Greene et al, 2014). In another comprehensive study of ten case schools, designed to ask the question “How do the arts contribute to the improvement of schools that serve economically disadvantaged communities?” the authors found that the arts connected schools with their communities and enabled them to create powerful contexts and conditions for learning (Stevenson and Deasy, 2005). One of the case study schools was implementing the Performance Cycle model. The authors found that the prospect of exhibiting or performing their artwork endows the arts learning experience with a purpose that focuses energies and heightens the importance of its challenges. The organizational tasks of putting together an exhibition or performance build student skills in the “four C’s”. Teachers reported that the Performance Cycle directly supports students’ literacy development from story comprehension to sophisticated interpretation of texts, identification of characters and their motivations (particularly through performing text), and recognition of irony and other literary devices. Arts experiences improved the students’ grasp of the significance, structures and process of language. The model implementation also improved teacher satisfaction and renewal and improved mutual understanding and communication between teacher and student (particularly in the context of ELL). The authors used the term “Third Space” to describe how art doesn’t derive meaning solely from the artist (first space) or from the viewer (second space), but from the interaction between them (third space). They also used this term to describe the changes that students, teachers, artists, parents and principals said

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happened to them and their schools when the arts were made a central feature of a school's philosophy and programs.

BURTON, J.M., R. HOROWITZ AND H. ABELES. LEARNING IN AND THROUGH THE ARTS: THE QUESTION OF TRANSFER. STUDIES IN ART EDUCATION (2000) 41 (3): 228-257.

GREENE, J.P., B. KISIDA AND D.H. BOWEN. THE EDUCATIONAL VALUE OF FIELD TRIPS. EDUCATION NEXT (2014) 14 (1): 78-86.

INSTITUTE OF EDUCATION SCIENCES. WHAT WORKS CLEARINGHOUSE INTERVENTION REPORT: ADOLESCENT LITERACY, STUDENT TEAM READING AND WRITING. U.S. DEPARTMENT OF EDUCATION. (NOVEMBER 2011)

STEVENSON, L.M. AND R.J. DEASY. THIRD SPACE: WHEN LEARNING MATTERS. ARTS EDUCATION PARTNERSHIP (2005)

WOOTTON, K. A CONSTANT SEARCH: ARTS INTEGRATION IN CROSS-CULTURAL ENVIRONMENTS. TEACHING ARTIST JOURNAL (2008) 6 (3): 185-196.

(3) Quality of the Project Design: (b) the extent to which the proposed project is supported by strong theory

The project's theory of action (figure 2) reflects education research and past Performance Cycle model implementation evaluation. The New England ArtsLiteracy project will support the development, evaluation, documentation, and dissemination of the Performance Cycle learning model through: **sustained professional development** for up to 120 elementary and middle school teachers of grades K – 8; **services to students**, including units of study developed by school arts and content area teachers, enhanced by collaboration with visiting artists and field trips to participating museums; and **project administration** that oversees program activities, ongoing evaluation to inform further implementation and development, and dissemination of results through electronic platforms, and local and national conferences or workshops. The

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project evaluation, described in detail below, will measure the extent to which these activities and their outputs (meetings, trainings, units and lessons, performances and exhibitions) have led to the desired outcomes of improved teacher knowledge and new teaching behaviors, improved student engagement and academic self-concept, better learning outcomes, particularly in reading comprehension, and improved school climate and increased capacity to offer integrated arts curricula.

Problem Statement

Children who lack high quality integrated arts education may be disengaged and have low academic self-concept and reading comprehension that leads to learning difficulties across the curriculum.

Logic Model Diagram:
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Goal

Teachers who can connect literacy, the arts, and other content areas; Schools with a positive climate and the capacity to offer high quality technology embedded integrated arts curricula; and Students who are engaged in learning with a high academic self-concept and excellent reading comprehension

Long-Term Outcomes

Improvements in school climate
Improved learning outcomes as measured by state assessments
A New England network of arts integration experts and partners is created

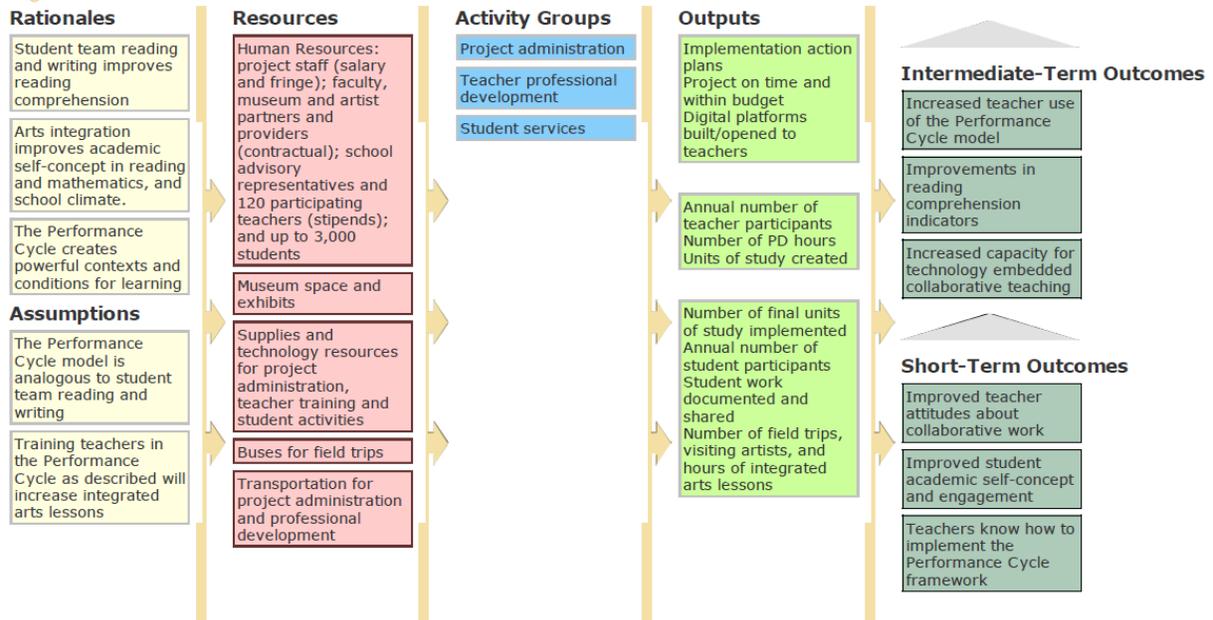


Figure 2

The final professional development plan will be created during the planning year, in tandem with finalizing the evaluation plan, by all project partners working together as a project advisory committee (described in the management plan). The project proposes to hire Tina Blythe, a collaboration inquiry education specialist, to facilitate the year one meetings (described

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in the Management Plan). She will work closely with Debra Smith, from Endicott College, who is leading the evaluation. All partners have agreed that the centerpiece of the professional development will be Performance Cycle training, led by Wootton. However, we want to be sure that there is space for content sessions led by museum staff, embedded technology, and support in assessing student work (led by Smith and Blythe). We also want to match themes for each year with the needs and goals of the districts and schools, and discussions of the merits of heterogeneous or homogeneous groupings of teachers in cohorts by grade level (K-8, 5-8, and 6-8 teachers will participate, by district) or content area (visual arts, drama, dance, music, science, math, social studies and ELA).

The partners have all agreed that the New England ArtsLiteracy **sustained professional development** includes **intensive week-long summer institutes, units of study, job-embedded professional development including both peer and facilitator class observations, and a mid-year symposium.**

Forty teachers will be recruited in year one and in each of the subsequent two project years. Museum staff, project staff, and Wootton will visit each district and meet with faculty at participating schools, including a short presentation about the Performance Cycle and/or sample class, in collaboration with museum and project staff. Each of the three **summer institutes** will be hosted by a different cultural partner (we will recruit a third partner in the Worcester (MA) area). This will reinforce the effect of the arts on increasing participant engagement and give teachers access to art and artists as they think about selecting texts and developing units of study. The institutes will include opportunities to reflect and work together on planned units of study, and special presentations by the host and other museum's staff focused on the collections and their professional development and student field trip offerings.

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Each Performance Cycle unit of study revolves around a central text, and all activities are designed to reflect the themes of that text. The Performance Cycle (figure 1) starts with **Building Community**, a process involving ‘getting to know you’ and ‘trust-building’ activities that not only set up later text-based work by ensuring an open learning environment, but are also purposefully connected to the unit at hand, giving participants (teachers in the institute, students in units of study) opportunities to really get to know each other and to become interested in the core text around which the unit is built. Participants are then invited to **Enter Text**. Visual art, photography, dance, rap, music, and comedy are examples of art forms used to command participants’ attention in entering text workshops, as well as throughout entire units, in order to engage, inspire, and expose participants to a variety of art forms as mediums through which to understand and interpret a text.

Student engagement is brought to the next level through **Comprehending Text**. Comprehension activities focus on specific close reading, writing, and communication skills outlined in the Massachusetts ELA and Literacy Frameworks. The next stage, **Creating Text**, explicitly initiates the artistic process as participants build on the original text through reinterpretation. Whatever form (poem, play, monologue, short movie, dance or song) the new text might take, the activities that lead to text production are designed to explore spaces around a text, for example by examining possibilities of what might happen after a text ends, between scenes, or in the minds of characters. The text that participants create during this period of the unit becomes a rough draft for the final performance.

Rehearsing and Revising Text takes the rough draft created and through a rehearsal process provides a chance for participants to continuously revise and consolidate the text and structure of their performance. Feedback – from peers, the teacher and professionals – allows for continuous assessment and elevates the creative work to a higher quality level. At this stage,

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teachers are addressing three main concerns: 1) the quality of participant understanding and comfort with the original text; 2) the quality of participant writing in both creative and technical realms; 3) participants' comfort with giving a public performance. Finally, participants **Perform Text**. Through their performance, participants have opportunities to show off their reading and writing skills to their peers and instructors, plus family and friends in the community (for students) in a high-stakes yet supportive environment..

At the center of the Performance Cycle is **Reflection**, the embedded meta-cognitive “thinking-about-thinking” process that forces teachers, collaborating professionals, and students to constantly evaluate and increase the quality of their participation and performance. From five-minute activities to entire days of classroom work, reflection through *debriefing* is essential to Performance Cycle work. Teachers and professionals reflect on their practice and teachers help their students think about the work they are doing (often with the intent of applying new skills to a range of activities).

Our cultural partners have much to contribute as well. In March 2014 a new Maker Lounge, dedicated to creativity and innovation through hands-on exploration with technology, materials and ideas, joined the vast art galleries at the Peabody Essex Museum. As a hands-on interactive space, it joins the award-winning Art & Nature Center at the museum, which features original exhibitions that investigate our interconnections with nature through contemporary art, memorable objects and interactive experiences, as a destination for interdisciplinary exploration. The museum offers a wide range of professional development programs for teachers, including an annual summer institute, seminars, workshops and informal educator evenings at the museum. The Addison Gallery of American Art presents approximately twelve shows in a typical year, including both permanent collection installations and major traveling exhibitions, carefully balanced to represent a wide range of art, across time and media. Seasonal Educator Evenings

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along with Teacher Exhibitions Guides (available on the Addison's website) are offered throughout the year to inspire teachers in seeing the Addison's collection and temporary exhibitions as opportunities for meaningful and interdisciplinary opportunities for learning. Our third partnership, to be developed, will be with a cultural institution in Worcester (MA), which boasts music performance, visual arts, and science museums.

In subsequent project years, one or two days of the summer institute will involve separate sessions for reflection and further training for and by teacher mentors. Returning mentors are those participants who have already completed one cycle of summer institute, units of study, job-embedded professional development and the mid-year symposium in the prior year, and who have committed to continuing to implement in a subsequent year(s). These mentors will serve an important role as models and future trainers. They will receive an implementation budget in each year that they participate, as well as the opportunity for further engagement with artists, museum staff, and/or museum professional development.

The **units of study** will be begun by teacher teams at the summer institute, but will be finalized in the subsequent fall. The units of study will involve collaboration between an art or music teacher and one or more content area teacher(s), may be between one to four weeks long (target 12-30 h) and will include using the Performance Cycle with students, as described above for teacher participants, in reference to a district or teacher-selected text. The following fall term will allow space for teachers to meet with each other and with teaching artists to craft proposals of collaborative artist residencies that cross classrooms and disciplines. Each district will have a budget for participating teachers to cover planning activities and the units themselves, including hiring artists, transportation for museum visits, supplies and other expenses. The anchor standards from the Massachusetts Framework for literacy will be addressed for each curriculum unit, and a process for aligning these with the National Standards for Arts Education standards,

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which are specific to each art form, is part of the project's work and the resulting maps will be disseminated. Teachers and artists will collaboratively select the relevant arts-based (theater, visual arts, music and/or dance) and literacy standards and goals, with particular emphasis placed on those standards that are being targeted by schools and districts. Wootton and the other presenters will model how teachers can plan backwards to achieve the goals outlines in both the arts and content-area standards.

Students will work through the same Performance Cycle learning process as their teachers (described above). As part of this work they will visit partner museums for engagement, inspiration and learning. Nearly 20,000 student visits take place at Peabody Essex Museum each year. All of the learning experiences the museum offers focus on art in our lives and, explored through the lenses of arts integration, creative expression and the world around us. Student programs support classroom instruction and motivate student learning by providing opportunities to discover and explore unique works of art and culture from around the world. The interactive guided tours promote 21st-century skills and use art to create meaningful connections across time and space to students' own lives -- sparking curiosity, motivating students' oral and written expression, promoting critical and creative thinking through gallery-based lessons that align with curriculum requirements. Hands-on art-making programs focus on the creative process, exploration of art materials and self-expression. The Addison's Museum Learning Center, in the new Sidney R. Knafel Wing, offers a flexible classroom and exhibition space that makes the entire collection accessible for programs tailored to the specific interests of individual groups. In addition to classes in art and art history, the Addison's collection lends itself to use by writing, history, math, and science classes. Each unit will culminate in a student exhibition of their own created art works, which may be poetry, photography, sculpture, painting or other visual arts, or musical or dramatic performance. The units including exhibitions will be digitally documented

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and/or scheduled before or even during the job-embedded professional development days and mid-year symposium, such that teachers will be able to present and/or discuss their work with project leaders.

Job-embedded professional development and lab classrooms involving two-day district visits from Wootton acting as an implementation coach and peer implementation visits from participating and non-participating teachers across districts. Wootton will coach teachers as they implement their units of study, discuss implementation issues and help to brainstorm solutions with teachers, model use of the Performance Cycle, and observe student performance and exhibits. “Lab classroom” is our term for a classroom of a teacher who is currently implementing the Performance Cycle and has invited visitors for the purpose of furthering learning. Participating teachers will be recruited, but not required, to host lab classrooms, and may be asked to be a part of the peer observation teams in order to deepen understanding and develop stronger collaborations. It is important to note that these are not designed for evaluation, nor are these teachers necessarily mentors or acting as experts or exemplars. Rather, the Performance Cycle implementation is seen as an “experiment” from which project leaders and other teachers can learn, in the model of the learning walk-through described below. During each district’s two-day visit, project leaders and participants from other districts will be invited to the lab classrooms and any active exhibitions or performances. These visits are designed in part to provoke and answer questions, provide learning opportunities, and to inspire further use of arts-based activities in the classroom.

The **mid-year symposium** will involve teachers, students, returning mentors, museum staff, Smith, Blythe and Wootton. Scheduled to occur after all of the two-day visits are complete, the project will again bring all participants together to hear from experts, share feedback, have further planning time together, answer questions and solve any ongoing problems.

(3) Quality of the Project Design: (c) a comprehensive effort exists to improve teaching and learning and support rigorous academic standards.

The Collins School in Salem is a member of the Coalition of Essential Schools. Established in 1984, the Coalition is devoted to strengthening the learning of students by reforming each school's priorities and simplifying its structure. Coalition schools hold in common is a simple set of principles that give focus to their efforts, including that school credit should be awarded upon successful demonstration of mastery by means of an exhibition, such that students can demonstrate that they can do important things, and that the governing practical metaphor of the school should be the student as a worker, rather than the more familiar metaphor of teacher as deliverer of instructional services. Collins' teachers use the gradual release of responsibility model of teaching, which includes the use of a hook to engage interest, and activities that allow students to practice applying the strategy as a whole and small group. Coalition principles are fully aligned with the Performance Cycle model (In fact the Performance Cycle model was created in part in response to the products that are emphasized by Coalition exhibitions. One of the model's goals was to integrate the arts into the Coalition exhibitions of learning so that they would be of a higher quality in terms of presentation and design; Wootton, personal communication). Teachers at the Collins School also model new activities and strategies as "lab teachers" who then invite other teachers and the leadership team to observe and learn about the activity or strategy in action. The staff uses the learning walk-through model, a systematic and coordinated method of gathering data to inform district- and school-level decision making. The walk-throughs involve establishing a focus of inquiry, and then engaging strategically selected teams of individuals in collaborative observations of classrooms with an emphasis on the interactions among teachers, students, and academic content (the instructional

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core). Learning walk-throughs can be a powerful means of helping educators and are reflected in our project plan.

The Quabog Regional School District is currently the only Innovation Zone district in Massachusetts, operating all of its schools as Innovation Schools. Innovation Schools are in-district but charter-like schools that operate with greater autonomy and flexibility with regard to curriculum, staffing, budget, schedule/calendar, professional development, and district policies. The 38 approved Innovation Schools across the Commonwealth are able to implement innovative strategies to improve student achievement while keeping school funding within districts. The district's school improvement plan for the current year reflects many of the goals embedded in this project. First, there is a major emphasis on incorporating technology in the classrooms. Second, the district is in the process of implementing learning walk-throughs, as described above. Finally, the district is encouraging community and parent outreach, including the planning of showcase events.

Among the goals of the five-year strategic plan in the Andover Public Schools are to expand interdisciplinary course offerings, challenge-based learning & global units of study; and to immerse students in interactive, technology-rich classrooms that support instruction and student learning to prepare them for a society dominated by digital communication. Next year is also the second year of a project-based learning initiative at the middle school level. Thirty-five teachers per year have taken or will take extensive professional development to strengthen their ability and build capacity to implement project-based lessons across all content areas. Andover undertook this initiative in order to intentionally move the middle school culture away from an emphasis on lectures towards student inquiry and self-efficacy. Some professional development was offered by our project partner, the Addison Gallery.

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(3) Quality of the Project Design: (d) incorporation of project purposes, activities, or benefits into ongoing work beyond the end of the grant.

The project goals, to increase integration of the arts with other content areas, to increase technology integration and use, to improve student outcomes, and to improve school climate and community engagement, are already incorporated into the school and district improvement and strategic plans. The districts and schools are already fully committed to these outcomes with human and other resources.

There is no doubt that each district (or school) will incorporate project activities into their ongoing work differently beyond the end of the grant. However, the schools share common mechanisms to pay for professional and staff development. These might include committing Title IIA funds to train further teachers in the Performance Cycle model, having teacher mentors create staff development courses for such training, and using local funds for teachers to attend further training at museums or with artists. Similarly, each school has a budget for student activities, and teachers may apply for smaller field trips grants (from the Massachusetts Cultural Council, Target, or other sources) and/or visiting artist grants (from the local and state cultural council and other local funders). Another model that we will encourage is the use of virtual field trips, piloted in the current project. New digital platforms, if any, will be hosted by Andover after the project ends, with a more minimal oversight and effort, and project materials will be available to participants and the public freely online. One or more of the museums may choose to offer fee-based Performance Cycle training in collaboration with ArtsLiteracy at Brown University, or sessions on assessment of student work, if the current project generates sufficient interest or demand. Although each future implementation plan will be unique to the district conditions, all of the districts hope to continue to work with each other and their other partners to incorporate these benefits into their ongoing work. To that end, in the final grant year time will

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be set aside at advisory meetings to discuss future internal plans, ongoing collaboration, perhaps through partnership with the Massachusetts Cultural Council as a convener in future years, and other grant opportunities.

(4) Quality of Project Personnel: (a) the applicant encourages employment applications from members of traditionally underrepresented groups.

The mission of the Andover Human Resource Department is to serve employees and citizens of the town in a manner that reflects the Town's core values and diverse culture, and specifically to promote fairness, honesty and equal opportunity for all. Andover participates in the Massachusetts Partnership for Diversity in Education, which is committed to recruiting and producing career opportunities for educators and administrators from diverse backgrounds, and forming collaborative relationships that will enhance staff diversity within its school districts to encourage applications for employment from persons who are members of groups that have traditionally been underrepresented. Andover also participates in Today's Students, Tomorrow's Teachers, which encourages students to become teachers and then prepares them throughout high school and college, to reverse the growing shortage of highly qualified teachers, particularly teachers of color. Stipended positions to be filled, including school-based coordinators participating teachers will be open to all eligible (grade level and content area) teachers.

A Project Director will be hired to manage the New England ArtsLiteracy project. The Project Director will oversee all grant activities, participate in data collection and management, coordinate activities among external collaborators, visit school implementation sites and ensure that they receive support needed for smooth operations, prepare and give presentations as required, prepare annual reports, in collaboration with the evaluator, maintain good public and internal relations, anticipate the needs of the project and develops recommendations for filling these needs, assure compliance with pertinent laws and requirements, chair advisory committee

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meetings, approve expenditures in accordance with approved budget, and develop a sustainability plan and work toward program sustainability over the period of grant-funding.

An education technology coordinator will be hired to collaborate with participating teachers and other project staff to develop curriculum materials and specific lesson plans that integrate technology, conduct staff development in the areas of technology integration, implement best practices related to technology use in the project based on research, pilot programs, and state/national standards, work with teachers and in-district technology staff in the selection of resources that are compatible with the school technology infrastructure, and adhere to and communicate copyright as well as other laws and guidelines pertaining to the distribution and ethical use of all resources.

(4) Quality of Project Personnel: (b) the qualifications, including relevant training and experience, of key project personnel.

Nancy Duclos, Assistant Superintendent of Curriculum and Instruction in Andover, holds a Master's Degree in Curriculum Development at UMass/Lowell and a B.S. in Math from Worcester State College. Duclos is scheduled to defend her dissertation for her doctorate in Educational Leadership from Lesley University just prior to the submission of this proposal. With over 30 years in the education field, Duclos taught high school and middle school Math and was the Math Development Specialist in Newburyport. She served as the K-12 Curriculum Director in Marblehead, and the K-6 Math/Science Curriculum Director in the Pentucket Regional District prior to coming to Andover in 2011. Duclos is also a visual artist, with painting her primary medium, and created integrated arts lessons as a math teacher. **Beth Delforge, Andover Public Schools K-12 Arts Program Advisor**, is in her first year in Andover. She previously taught and served as Fine Arts Coordinator in the Marblehead Public Schools and as the Gloucester Community Arts Charter School Director of Education, and later as its Principal.

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She serves on the state Department of Elementary and Secondary Education's Arts Education Advisory Council, which advises the Commissioner and Board of Education on matters pertinent to the development of arts education in the Commonwealth, including making recommendations on policies and programs for the Massachusetts Arts Curriculum Framework. In 2012, she was honored with the Irene Buck Service to Arts Education award from Arts|Learning's Networking and Advocacy Group (formerly the Massachusetts Alliance for Arts Education).

Lisa Glickstein, Andover Grants Coordinator, received her B.S. in Animal Science from Cornell University in 1987 and her Ph.D. in Immunology from the Weill Cornell Graduate School of Medical Sciences in 1993. She worked for 13 years as an academic research scientist and still serves as Consultant in Medicine at Massachusetts General Hospital. In 2007 she took her present position as Grants Coordinator at the Andover Public Schools, where she has overseen federal, state and foundation grants. **Dee Delorenzo** has worked as Executive Assistant to the Assistant Superintendent in Andover since 1998, and supported implementation of our federal Teaching American History Award.

M. Kate Carbone, Assistant Superintendent for Teaching and Learning in the Salem Public Schools since 2012, previously served for two years as chief academic officer at the Triton Regional School District. Prior to that, she worked at the Massachusetts Department of Elementary and Secondary Education as director of urban district assistance for four years. She has also worked as a principal and assistant principal at a high school and two middle schools in Providence (RI). She started her career as a dorm parent and teacher at the private St. Andrew's School in Barrington (RI) in the late 1980's.

Madeline Wheeler, Grant Writer for the Quaboag Regional Innovation district, is also a social activist, writer and performing artist. Wheeler graduated from Harvard University in 1992. She spent four years working in theater and dance in New York City. She later worked for

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Deana's Fund in Stoneham, a nonprofit organization that promotes healthy relationships, including performances of the one-woman play, "The Yellow Dress." Wheeler traveled nationally performing in the plays "Remote Control" and "The Yellow Dress," including, in the latter case, a performance in Washington before Congress. She is the author of a one-woman play, "Revealing Frankie." She also spent five years teaching theater, Shakespeare and playwriting in an after-school program in the Shrewsbury public schools.

Kurt Wootton, is the ArtsLiteracy organization Co-Director and Co-Founder, and leads all aspects of its development, including fostering collaborations between the project and arts and education institutions internationally. He was the director of the ArtsLiteracy "lab school" at Brown Summer High School where artists, teachers, college students, and youth gathered from around the world to explore ways to connect performance with literacy development. He has piloted several ArtsLiteracy lab schools in the United States and Brazil and worked with Boston, Hartford, St. Paul, Providence, S. Portland, and Central Falls on multi-year, citywide initiatives. In 2005 ArtsLiteracy received the prestigious Coming up Taller Award in 2005 from the President's Committee on the Arts and the Humanities for "extraordinary work in making a remarkable difference to our nation's youth." Wootton also currently runs an ArtsLiteacy lab school in Mexico, *Habla: el centro de lengua y cultur* and has led initiatives for several arts and education organization including SmART Schools, CAPE, Flynn Center for the Performing Arts, and Trinity Repertory Company.

Debra Richardson Smith, Director and Associate Professor, Endicott College Program Evaluation and Research Group (PERG), became PERG's director in the fall of 2008. With over thirty years of experience in research, program development and evaluation, she has also taught in a variety of settings from Kindergarten to graduate school. Dr. Smith has evaluated a range of projects, specializing in professional learning communities, collaborative inquiry, arts

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curriculum, student assessment, school reform and equity and diversity. Dr. Smith was founding director of the Collaborative Inquiry and Development Group at the University of Southern Maine, and also directed research and development projects with K-12 schools and districts in the Southern Maine Partnership for many years. She received her Ph.D. in Educational Studies, Student Assessment and Teacher Metacognition, from Lesley University in 2000, her M.Ed. in Learning Environments from Lesley College in 1978 and her B.A. in Art from the University of Massachusetts Boston in 1976.

Tina Blythe, Adjunct Lecturer, Harvard Graduate School of Education, consults to schools and educational organizations across the U.S., South America, Australia, and Asia. For seventeen years (1988 – 2005) she conducted research at Project Zero, an educational research group at the Harvard Graduate School of Education. Her research has focused on professional development, teacher inquiry, and collaborative assessment of student work, as well as curriculum and instruction that emphasizes learning for understanding in both schools and afterschool programs. For the past five years, she has been the education advisor for the Silk Road Project, an organization founded by Yo-Yo Ma to bring together musicians from around the world. She has assisted the Silk Road Project in developing a program of arts integration that has been implemented in schools in New York and Boston. Blythe is the coauthor of a number of books, including *Looking Together at Student Work* (Teachers College Press, 2007; Spanish translation 2012); *Teaching as Inquiry* (Teachers College Press, 2004); *The Facilitator’s Book of Questions* (Teachers College Press, 2004); and *The Teaching for Understanding Guide* (1998; translated into Spanish, Mandarin, Swedish, and Georgian). Blythe received her Ed.M. from the Harvard Graduate School of Education in 2002.

Rebecca Hayes, Curator of Education at the Addison Gallery of American Art, has served in that role since 2012. Prior to her work at the Addison, Hayes was the Peabody Essex

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Museum Student and Teacher Programs Manager (from 2010), the Director of Education at the Williams College Museum of Art (from 2004-2006), the Manager of School and Docent Programs at the American Folk Art Museum (from 2001), The Museum of Modern Art School Programs Lecturer (from 1999), the Literacy Through Photography Programs Coordinator at the Center for Documentary Studies at Duke University for one year, and the Education Coordinator for the Addison Gallery of American Art at Phillips Academy for one year. Hayes received her M.Ed. in Secondary Education English from Boston College in 2011, her Master's in Museum Education from the Bank Street College of Education in 2002, and her B.A. in Art History from the University of South Carolina-Columbia in 1994. **Christine Jee, Education Associate for School and Community Collaborations** at the Addison, founded the Slice of Bread Loaf Summer Writing Workshop Program for the Bread Loaf Teacher Network in 2011. She was co-Director of the Lawrence Student Writer's Workshop for the Network in summer 2010 at Phillips Academy. She was a fourth grade teacher at the Lawrence Public Schools for seven years at the Robert Frost Elementary school, and before that taught second grade at the school for three years. She has professional educator licenses in Elementary (grades 1-6) and Moderate Disabilities (grades PreK-8). Jee received her Ed.M. in arts in education from the Harvard University Graduate School of Education in 2009, and her B.S. in elementary and special education in 2005.

Gavin Andrews, Assistant Director for Family, Student and Teacher Programs, at the Peabody Essex Museum since 2008, has been at the museum since 2004, when she joined as the Public Programs Coordinator. Before that, she was the Assistant Director at Boston University's Center for Excellence in Teaching, following two years as University Administrator at the Center. She began her career in 1998 at the University of Texas at Austin as a Student Development Specialist in the College of Fine Arts. Ms. Andrews received her M.S. in Arts

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Administration from Boston University in 2003 and her B.A. in Art and Art History from the University of Texas at Austin in 1999. **Emily Scheinberg, Student and Teacher Programs Manager** at the Peabody Essex Museum since 2010, was the Assistant Director for Educational Outreach at the Jewish Women's Archive (2008-2010) and Manager of School and Teacher Programs at the Contemporary Jewish Museum (2004-2008). Ms. Scheinberg received her B.A. in the History of Art and History from the University of California at Berkeley in 2003.

(5) Quality of the Management Plan: (a) the adequacy of the management plan, including clearly defined responsibilities, timelines, and milestones.

Andover Public Schools is the lead district, will hire both a project director to oversee project activities and the education technology coordinator, and take responsibility for fiscal oversight and meeting project objectives. However, the project will be guided by an advisory committee, comprised of representatives from each partner that will make decisions on project activities. The advisory committee members will include: the project director (chair); Duclos and Delforge (Andover); Carbone or her designee(s) (Salem), Wheeler or her designee(s) (Quabog); Andrews and Scheinberg (Peabody Essex Museum); Hayes and Jee (Addison Gallery); Smith (project evaluator, PD provider, and representing Endicott College); Wootton (representing the ArtsLiteracy organization); the technology coordinator and Glickstein (Andover grants coordinator). We hope to add a third cultural partner in the Worcester area, which will then also be represented on the advisory committee. Tina Blythe will serve as the group's facilitator in year one and will be with the project for all four years. At least one teacher participant from each school will serve as a teacher coordinator and will also belong to the advisory committee; the initial cohort of these teachers will be recruited early in the planning year.

Duclos will provide administrative oversight for the project and oversee the Project Director for Andover, and Delforge will provide arts education expertise. Glickstein will provide

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operations design and management expertise, and grant management support to the project; Delorenzo will provide administrative assistance to the project director, particularly in invoice management and awarding of professional development certificates to program completers. Carbone will provide administrative oversight for the project at the Collins School, and Wheeler will serve in that role in the Quaboag Regional Innovation District. Smith will provide professional development in assessment, serve as the project evaluator and as liaison to Endicott College, which is providing a mechanism to issue graduate credits to qualified participants. In addition to her role as a facilitator, Blythe will provide professional development around assessment of student work.

Hayes will provide oversight and Jee will coordinate project activities at the Addison Gallery of American Art. Uniquely situated on the campus of Phillips Academy in Andover, the Addison Gallery's collection of American art is one of the most comprehensive in the world, including more than 17,000 objects spanning the 18th century to the present. Most of the objects in the Addison's collection are searchable through the museum's website and available for classroom use. In addition to its annual shows, the Addison has also organized numerous nationally touring exhibitions, including shows such as American Vanguards: Graham, Davis, Gorky, de Kooning and Their Circle, 1927 – 1942 and Coming of Age, as well as retrospectives dedicated to artists such as John Marin, Sheila Hicks, William Wegman, Trisha Brown, Carroll Dunham, Wendy Ewald, Terry Winters, and Richard Stanciewicz. The Addison is committed to serving the public through free admission and an education outreach program that reaches diverse audiences, including teachers, students from pre-kindergarten through college, and adults. All Addison education programs are offered free of charge, and as such the Addison has requested no funding as a partner in this project.

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On behalf of the Peabody Essex Museum (Salem) Andrews will provide oversight and Scheinberg will develop teacher professional development trainings and create museum-based student tour programs. The museum ranks in the top twenty largest art museums in the nation for the size of its collection and endowment. It is one of the nation's major museums for Asian art, including Japanese, Chinese, Korean and Indian art; along with the finest collection of Asian Export art extant as well as 19th-century Asian photography. It presents the earliest collections of Native American and Oceanic art in the nation — all collections of exceptional standing. The historic houses and gardens, and American decorative art and maritime art collections provide an unrivaled spectrum of New England's heritage over 300 years. The museum explores the inextricable connections that link artistic and cultural traditions that have always influenced art and culture and now characterize our lives in a global community. By presenting contemporary and historical work together, the museum creates a dialogue between the past and the present.

The advisory committee will meet twice per quarter (eight meetings) in year one to collaboratively develop and select project activities (i.e. teacher recruitment, summer institute planning), and quarterly in subsequent years to review data and evaluator formative evaluation reports, and trouble-shoot any problems with existing programming. In the planning year we expect that meetings will generate smaller working groups that will have assignments between meetings, and will report back to the whole group for collaborative decision-making. The project director, in collaboration with partner staff members, will oversee the project including: 1) recruitment of teachers; 2) oversight of all artist/museum/teacher partnerships for units of study; 3) development and staffing of the summer institute and mid-year symposium; and 4) administrative oversight of the project budget.

Andover will hire an education technology coordinator who will be responsible for all digital dissemination throughout the project and on a national level. The project teacher digital

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platform (if any) will be developed in partnership with the ArtsLiteracy organization, participating teachers, artists, and museum staff and overseen by the project director and advisory committee. The project director and advisory committee will decide which national conferences project leaders and/or participants will attend to present the project’s work and outcomes.

Timeline & Milestones – Y1	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
Administrative:												
Advisory Meeting	X			X			X			X		
Fill Positions	X	X										
Collaborative Training			X			X			X			
Plan PD Years 1-4				X	X	X	X	X	X	X		
Strategy 1 – Summer Institute												
Teacher Recruitment							X	X	X	X		
Institute										X		
Strategy 2 – Building capacity through integration of technology												
Building Digital Platform			X	X	X	X						
Testing Platform (Admin)						X	X	X	X	X		
Platform Maintenance							X	X	X	X	X	X
Create PD							X	X	X			
Deliver PD										X		
Strategy 3 – Units of Study												
Collaborative Planning										X		
Strategy 4 – Job-embedded PD and lab classrooms, and mid-year symposium (none in Year 1)												
Scheduling Visits							X			X		
Planning Visits							X			X		
Evaluation:												
Pre-project Surveys										X		
Data Collection										X		
Evaluation Report												X

Activities and Milestones: The timelines illustrate how administration, student activities, teacher training and professional development, technology implementation and evaluation will occur during the first and subsequent grant years. We expect to fill required positions, with the

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exception of the balance of participating teachers and mentors, in the initial two project months, and to make decisions about and if necessary build out the digital information communication and collaboration platform during year one. Teachers will be recruited and baseline data (including pre-surveys) will be collected during spring 2015. Other important project milestones in year one include collaborative inquiry training for advisory committee members, planning the year one summer institute and planning and scheduling the two-week timeframe for the job-embedded professional development and mid-year symposium.

The districts' goal is to recruit 40 teacher participants in year one. These teachers will be drawn across grade levels and content areas as described above. Recruitment activities will include fliers and in-school presentations by project leaders and district administrators, including sample classes or an in-person presentation from Wootton; classes, posters or media presentations from the Peabody Essex Museum, Addison Gallery and other cultural partner(s) or artists; and information on graduate credit options from Endicott College. The major milestone in year one will be the first summer institute, planned for late June, 2015. That date is subject to change, depending on district calendars being finalized and adjustments for snow days, but in any case will occur prior to August, 2015. The 40 teacher participants will receive six hours per day of direct instruction for five days. All professional development workshops held at the museums will be designed around the Performance Cycle work to be implemented by Wootton. The advisory committee will decide on additional content sessions or tours facilitated by museum staff, and sessions on assessment of student work to be taught by Smith and Blythe.

Survey instruments will be developed in project year one for administration to teachers and students, and other assessment instruments revised or selected, as described in the evaluation design. Baseline data collection will occur once teachers are recruited. As described in the evaluation section, below, the project will use a quasi-experimental design to evaluate impact on

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students’ proficiency in literacy, their academic self-concept and engagement with and attitudes toward school. Thus data will be collected from participating teachers’ students in their recruitment year to be used as a comparison or “non-intervention” group. The advantages and limitations of this approach are discussed in further detail below. The initial formative evaluation report will cover this data collection and any initial findings, any problems or concerns with the summer institute, and other issues.

Timeline & Milestones	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun	Jul	Aug
Y 2-4												
Administrative:												
Advisory Meeting	X			X			X			X		
District Visits	X	X	X	X	X	X	X	X	X	X		
Strategy 1 – Summer Institute (1)												
Teacher Recruitment							X	X	X	X		
Institute										X		
Strategy 2 – build capacity through integration of technology												
Platform Maintenance	X	X	X	X	X	X	X	X	X	X	X	X
Teacher Support	X	X	X	X	X	X	X	X	X	X		
Strategy 3 – Units of study												
Collaborative Planning		X	X	X	X	X				X		
In-class instruction						X	X	X	X	X		
Field Trips/Artist Visits						X	X	X	X	X		
Exhibition							X	X	X	X		
Strategy 4 – Job-embedded PD and lab classrooms, and mid-year symposium												
Wootton (in-class)							X					
“Lab Classroom” Visits							X					
Mid-Year Symposium							X					
Evaluation:												
Data Collection	X	X	X	X	X	X	X	X	X	X		
Year-end Surveys										X		
Evaluation Report												X

(1) Teacher recruitment and summer institute are for the next cohort of teachers

Year two will begin classroom implementation for the first cohort of participating teachers, who attended the summer institute at the end of year one. Teachers will be encouraged

New England ArtsLiteracy Project

to team up in content area and art or music teacher teams, select a text and a museum and/or artist partner, and to work together to create a 1-4 week unit of study integrating arts and that text using the Performance Cycle model. The teams will have time to work together in the fall of their implementation year, with implementation of the unit in the subsequent spring. They will be required to post their lessons-in-progress on digital platform for peer comments, and encouraged to use the tool(s) to ask questions and share best practices. Teachers can also choose to create virtual field trips and will be able to work with museum staff and our technology coordinator as they do so. Successful completion of work before, during, and after classroom time, including the institute, unit of study development, teaching and documentation will earn professional development points and a stipend. Participating teachers may also elect to receive graduate credit from Endicott College, pending approval of the course for two graduate credits, teacher registration, and successful completion of all elements.

During implementation, students will experience the performance model, as taught by their teachers, as well as experience visiting artists or virtual or on-site field trips. The project will schedule a two-week window for a return visit by Wootton and job-embedded professional development for teachers (with students). During this window, each district will host a two-day implementation visit at their participating school(s). Wootton will visit classrooms to coach teachers one on one (or as a team) and answer their questions, “lab classrooms” will host peer visitors from within and outside of their districts, and some teachers will have exhibitions of student work. We will encourage teachers to stagger implementation so that they can demonstrate and receive feedback on the full range of Performance Cycle implementation. This will also be the recruitment event for new teachers for that district. After all three visits (six days) are concluded, the project will bring together all 40 participants, plus mentors in

New England ArtsLiteracy Project

subsequent years, to a mid-year symposium. This one day event will consist of sharing best practices, asking questions, and further learning from Wootton and others.

Training and professional development and implementation will continue according to this plan throughout each subsequent year of the project. Wootton will also involve participating teachers in the co-facilitation of workshops in subsequent summer institutes and at the symposia as leaders emerge from the project. Data collection will consist of post-intervention assessments, described below, and MCAS data as delivered by the state each fall (for the prior spring administered tests) and any other district determined measures used by the participants.

(5) Quality of the Management Plan: (b) the extent to which the time commitments of the key project personnel are appropriate and adequate.

Personnel: A Project Director (1.0 FTE) will be hired by the project. We feel that this is necessary to coordinate all of the activities across the districts and partners. Andover will hire a technology coordinator (1.0 FTE) to create the project digital platforms, and to train and support teachers. Glickstein (0.05 FTE) will provide grants management oversight, and Delorenzo (0.05 FTE) will provide administrative assistance in filing invoices and generating teacher certificates.

Salem and Quaboag will be encouraged to select a participating teacher from each school to act as school coordinator and receive a stipend in exchange for managing invoices from the district and acting as a liaison to the project director. This position is expected to take no more than 50 h (5 h per month) during the school year.

Mr. Wootton will devote 240 h to the project in his role as principal trainer and adviser. Project evaluation will be performed by Smith as part of our contract with Endicott College. Planning facilitation and training will be carried out by Blythe (40 h) in project year one. Her role as a professional development provider working with teachers on collaboratively examining student work in order to analyze student learning and to develop and revise teaching strategies

New England ArtsLiteracy Project

that more effectively support student learning, and as a project adviser will be different but with a similar effort in subsequent years. The Peabody Essex Museum and the Addison Gallery, a unique partner that does not accept federal funding, are both providing staff (40 h per year) at no charge to the grant. If they exceed their capacity, other artists or museums can be selected by teachers for units of study.

Other participants will advise the project as part of their institutional roles.

(5) Quality of the Management Plan: (c) procedures for ensuring feedback and continuous improvement in the operation of the proposed project.

As part of a positive process to build a collaborative team committed to reflecting on and continually improving its work, Blythe will facilitate the advisory committee's work during the planning year. She will engage advisory committee participants in establishing benchmarks and criteria for team success as well as clear processes for achieving those benchmarks. She will engage the group in regular reflection (both during and outside of meetings) that will generate strategies for improving the group's process and ensuring that goals are met. In addition, Smith will provide ongoing feedback in her role on the advisory committee, as well as annual summative reports. All of the project partners will have administrative level leaders on the advisory committee, as well as project participants who can give an "on the ground" perspective on activities.

The project director will visit each participating school monthly prior to and during implementation. Smith will work on a monthly basis with the project director on designing and administering specific evaluation instruments. Smith will also report twice a year to the entire project staff through oral and written interim reports. The project director will communicate closely with Wootton and Smith, to facilitate their work visits and to solve any problems that might arise, and meet when necessary with district administrators. Districts will lead logistical

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planning of their job-embedded professional development days, and museums will lead logistical planning of their hosted summer institute, in collaboration with the project director and other project staff. Each year, the September advisory meeting will focus specifically on the annual formative report, particularly annual data analysis and reports of operations. Active communication, clear roles and responsibilities, and a strong working relationship should avert most problems, and communication and relationships will support the project if any still arise.

(6) Quality of the Project Evaluation: (a) the use of objective performance measures that will produce quantitative and qualitative data.

The New England ArtsLiteracy project will conduct a thorough evaluation of the success of the project through a professional evaluation (figure 2). Beginning in September 2014 and extending for the full four years, the evaluation will include observation of project activities; formative and summative assessments that might be written by teachers in alignment to the units of study and integrated into the instructional practice; surveys and other instruments, interviews, and focus groups with teachers, artists, and students; and data from existing formative and summative state and local assessments. In addition, Smith will review units of study, curriculum maps, student work samples and other project artifacts. Smith will have access to data used to track student academic performance through grades and reading levels. This data will be cleared of student and teacher names, in order to use it in aggregate to evaluate the project's performance.

The project will support the further development, evaluation, documentation, and dissemination of the literacy-learning model through the following anticipated outcomes. The extent to which these outcomes are measurable is described below.

Participating teachers will be able to design and will implement more technology embedded curricula that integrate the teaching of reading, writing, and performance through the

New England ArtsLiteracy Project

Performance Cycle framework. 120 teachers will receive intensive training in the development and implementation of Performance Cycle-based curricula. The ability of participants to employ these skills will be evidenced by evaluator observation of professional development and classroom activities, review curriculum and assessment plans developed by participants, and interviews/ focus groups with teachers and others.

Students participating in project classrooms will demonstrate significant improvements in academic self-concept, and in reading comprehension and performance skills, and will display more positive engagement with school. Improvements will be measured quantitatively and qualitatively in comparison to students in non-participating classrooms by Smith. The project will use data from state assessments (MCAS), existing local assessments of reading comprehension, as well as field-tested and/or project-created instruments to assess students' academic self-concept, engagement with and attitudes toward school. Instruments used in related research cited in this proposal will be reviewed with project leaders during the planning year to ensure a strong match with the project's goals and plans.

Teachers and students will develop a greater sense of community and an improved school climate by working with a wide range of colleagues and role models. Teachers' and students' sense of community and their perceptions of school climate will be measured by end of school-year interviews and surveys. We will be examining community participation in the exhibitions and will use participation as an indicator of improved climate.

Project partners will establish and maintain an ongoing professional community network to build capacity to support, develop and implement integrated arts education. The evaluation will track the development of this network by assessing the degree to which participants collaborate through ongoing communication, partnerships, and shared activities. In addition,

New England ArtsLiteracy Project

communication and collaboration via the digital platforms developed by the project will also be tracked.

The New England ArtsLiteracy Project will publish and disseminate practices and findings. Over the course of the grant period information will be published online. Project staff will present at approximately three to four national conferences and at a similar number of regional conferences or professional association meetings.

(6) Quality of the Project Evaluation: (b) the extent to which the methods of evaluation will provide performance feedback and periodic progress assessment.

The project evaluation plan, as conceived and detailed below, consists of a mix of indicators of short-term, medium-term, and long-term outcomes. Thus, the project will be able to report on interim progress and promise at least annually and perhaps more often in subsequent years. The evaluator is an integral part of the project and thus able to provide continuous feedback, but is not a member of any of the districts, such that the evaluation should not be unduly biased. Several times a year, project staff will use outcomes of evaluation data gathering and analysis to refine effective practices in a recursive continuous-progress cycle. Results will be actively used to hone the training for all project professional development.

(6) Quality of the Project Evaluation: (c) The extent to which the methods of evaluation will, if well-implemented, produce evidence of promise.

The use of the comparison group from year one (and entry data from each subsequent cohort, depending on the number of students who received services in a prior year) will allow analysis of the effect of the intervention on measured outcomes.

The New England ArtsLiteracy project evaluation will examine the effectiveness of project design and implementation through examination of processes and the extent to which the proposed project outcomes are met. The evaluation will be three-pronged, focusing on 1) student

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social and academic improvement 2) improvement in teacher practices and inter-teacher communication and collaboration 3) increases in the systemic integration of arts education with literacy standards and curriculum development across the partner districts.

The project will evaluate increases in teachers' abilities to develop and implement curricula based on the Performance Cycle. Review of curriculum plans, observation of classroom activities, interviews and focus groups (see later in this section) will allow evaluators to assess the extent to which teachers have integrated the Performance Cycle model into their daily practice. Through these same methods, and also through quantitative data analysis, the project will track increases in teacher communication and collaboration.

The evaluation will track student academic performance through state and local assessment data for reading comprehension. The evaluation will also track improvements in students' academic self-concept, and engagement with and attitudes toward school. Tools will include surveys, interviews, attendance data and analysis of assessment data (described below). Comparison groups will include non-intervention age-matched peers, and sub-populations within the intervention group, for example rural, suburban and urban, special education services, ELL, or other.

In conjunction with the completed benchmarks developed by the project advisory committee in year one, the evaluation will track the integration of arts education in core curriculums. The amount of professional development provided to and attended by participating teachers will also be tracked. Evaluators will implement both a quantitative and qualitative analysis of the project in order to effectively measure outcomes. Quantitative measures and strategies include:

New England ArtsLiteracy Project

- Student demographic and attendance data. Data will be collected including: demographic information such as language spoken at home, free/reduced lunch eligibility, attendance, report card data, status as English language learner or special needs students. Student attendance data will also be used.
- Student assessment data. Students' reading comprehension scores on state and local assessments will be analyzed. In addition, assessment data from the integrated curriculum units will be analyzed, though not in comparison with non-participating classes.
- Teacher attendance. Attendance sheets will quantify teacher participation in professional development
- Web site statistics will be monitored to assess the degree and nature of use of project-developed/ supported technology.

The first level of analysis of the quantitative data will summarize frequencies and mean levels of engagement, and of academic self-concept, calculated to describe individual classes of students. A second level of analysis will involve ANCOVA to investigate differences in engagement and learning scores, using the teacher's project participation as a co-variate. This same procedure will be used with self-concept data. This analysis will provide insight into the strength of the relationship between performance cycle learning activities and student engagement, and self-concept.

In spring, 2015, Massachusetts will be implementing the Smarter Balanced Assessment. Means, standard deviations, and sample sizes will be reported for the students of teachers in the comparison and participant groups and disaggregated by race/ethnicity, socio-economic status, and other demographic categories as appropriate. Multilevel modeling (HLM, Hierarchical Linear Modeling) will be used to test whether a teacher being in the participant or comparison

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group is associated with significant differences in student average scores, or significant differences in the achievement gaps for economically disadvantaged students, English Language Learners, and students with disabilities. The same procedures will be applied to local assessment data.

Qualitative measures will include:

- Observation of project activities, including planning, professional development and classroom activities.
- Review of units of study designs and teachers' implementation notes.
- Interviews and focus groups conducted at various times with teachers, artists, museum educators and students and project leaders.
- Student surveys. Surveys to assess students' academic self-concept, and engagement with/ attitudes toward school will be administered to both participating and comparison groups. Participating students will also be surveyed about their perceptions of the integrated curriculum units, their sense of being part of a classroom learning community, and school climate. Participation and engagement surveys. These surveys will measure levels of student participation and engagement in class activities at the beginning and end of in-class units and will specifically relate to academic self-concept, engagement in performance and literacy; sense of community, support, and belonging (school climate)
- Independent reading logs. These logs will track the levels of extended reading demonstrated by students in participating classrooms.
- Teacher surveys about the project and their work on developing and implementing integrated units will be administered at key points during the year; at the conclusion of the summer institute, mid-year and in the spring. Another survey in the fall and spring

New England ArtsLiteracy Project

will ask teachers to assess their own classroom and the project network as learning communities, and the climate of their school.

- Teacher feedback. Teachers will be interviewed, complete surveys, and participate in focus groups about model development and quality of professional development.

In analyzing qualitative data, interviews, focus groups and observational data will be transcribed, coded and using both codes related to the project goals, and emergent codes. Evaluators will use standard analysis procedures assisted by NVivo qualitative analysis software. Qualitative assessment of student work products will be conducted to the extent possible with project participants, and will include the development of rubrics and other tools to support inter-rater reliability. While evaluation tools will be fine-tuned to apply directly to this project in order to inform further work on the Performance Cycle model, the strategies behind the program and its assessment stem from widely-distributed prior research on the integration of arts into the core curriculum. In the same way that the Performance Cycle is widely replicable, findings from the project evaluation have the potential to provide guidance about effective strategies suitable for application in other settings. The project will disseminate information (as described above) on what are found to be the most promising practices, as well as the procedural knowledge for replicating practices, with particular attention to the issues of student engagement, academic self-concept, reading comprehension and school climate.

Problem Statement

Children who lack high quality integrated arts education may be disengaged and have low academic self-concept and reading comprehension that leads to learning difficulties across the curriculum.

Logic Model Diagram: New England ArtsLiteracy

Goal

Teachers who can connect literacy, the arts, and other content areas; Schools with a positive climate and the capacity to offer high quality technology embedded integrated arts curricula; and Students who are engaged in learning with a high academic self-concept and excellent reading comprehension

Long-Term Outcomes

Improvements in school climate
Improved learning outcomes as measured by state assessments
A New England network of arts integration experts and partners is created

Rationales

- Student team reading and writing improves reading comprehension
- Arts integration improves academic self-concept in reading and mathematics, and school climate.
- The Performance Cycle creates powerful contexts and conditions for learning

Assumptions

- The Performance Cycle model is analogous to student team reading and writing
- Training teachers in the Performance Cycle as described will increase integrated arts lessons

Resources

- Human Resources: project staff (salary and fringe); faculty, museum and artist partners and providers (contractual); school advisory representatives and 120 participating teachers (stipends); and up to 3,000 students
- Museum space and exhibits
- Supplies and technology resources for project administration, teacher training and student activities
- Buses for field trips
- Transportation for project administration and professional development

Activity Groups

- Project administration
- Teacher professional development
- Student services

Outputs

- Implementation action plans
Project on time and within budget
Digital platforms built/opened to teachers
- Annual number of teacher participants
Number of PD hours
Units of study created
- Number of final units of study implemented
Annual number of student participants
Student work documented and shared
Number of field trips, visiting artists, and hours of integrated arts lessons

Intermediate-Term Outcomes

- Increased teacher use of the Performance Cycle model
- Improvements in reading comprehension indicators
- Increased capacity for technology embedded collaborative teaching

Short-Term Outcomes

- Improved teacher attitudes about collaborative work
- Improved student academic self-concept and engagement
- Teachers know how to implement the Performance Cycle framework

Other Attachment File(s)

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Nancy A. Duclos

12 Coombs Circle
Newburyport, MA 01950

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OBJECTIVES

A leadership position in which I can impact student achievement and teacher growth by utilizing my knowledge and experience in instructional practice, assessment, management, and professional development.

Areas of expertise

Instructional Practices

**Curriculum Development
Assessment**

Professional Development

**National and State Frameworks
Mathematics**

Andover Public Schools, Andover, MA

Assistant Superintendent for Teaching and Learning 2011- present

Pentucket Regional School District, West Newbury, MA

K – 6 Math/Science Curriculum Coordinator, 2008 – 2011

PROFESSIONAL ACHIEVEMENTS

Marblehead Public Schools, Marblehead, MA

Mathematics Curriculum Director K – 12, 2006 - 2008

Newburyport Public Schools, Newburyport, MA

Instructional and Professional Development Specialist Mathematics K – 8 2002 – 2006

District Leadership

- Supervised teachers K – 12
- Assisted principals developing budgets K – 12
- Researched and wrote federal entitlement grants
- Created placement and transition process for students between middle and high school levels
- Participated in selection process of teachers and administrators
- Co -facilitated district wide math/ELA curriculum mapping teams
- Co-planned and facilitated district-wide summer professional development series

Professional Development

- Created course work for K – 12 teachers utilizing 21st century learning skills
- Provided elementary teachers with professional development focusing on differentiated instruction
- Created course work for teachers integrating reading comprehension strategies and math instruction
- Co-wrote district peer observation plan and training guide
- Planned, wrote, and delivered mathematics professional development to district administrators and teachers
- Created and facilitated program training for elementary and middle school teachers
- Utilized job embedded professional development to provide support for implementation of standards based curriculum and programs

Curriculum, Instruction, and Assessment

- Collaborated with Assistant Superintendent around implementation of curriculum mapping process
- Guided teachers in using backward design model for leading instructional practice
- Led selection and implementation of curriculum materials
- Modeled lessons for teachers K – 12
- Coached teachers to develop sound instructional and assessment practices
- Facilitated elementary, middle, and high school MCAS analysis
- Co – planned and supervised implementation of action research project
- Supported special education initiatives to increase student achievement

Nancy A. Duclos

Newburyport Public Schools, Newburyport, MA

Rupert A. Nock Middle School, Grade 7 – 8 Mathematics Teacher 1994 – 2002

Newburyport High School, Grade 9 - 12 Mathematics Teacher 1983 - 1993

Effective Classroom Practices

- Created units that promoted independent inquiry and student reflection
- Developed Middle School Math Fair requiring students to present their learning to the community
- Succeeded in implementing the John Collins Writing Program through mathematics
- Guided students in developing skills integrating technology and mathematics instruction
- Experienced instructor of Algebra I, Geometry, and Algebra II - all levels
- Co-taught Introduction to Physics/Algebra I class

Professional Development And Curriculum Work

- Served on district Professional Development Council and District Curriculum Advisory Board
- Facilitated study group that analyzed student work for evidence of problem solving approaches
- Participated in *Building Regional Capacity Program* through Educational Development Center
- Served on Newburyport High School Learning Style Team
- Collaborated with Learning Style Team to develop teaching units involving Learning Styles using Gregoric and Butler model

COMMUNITY LEADERSHIP

- **Newburyport Education Foundation:** Board Member
- **Newburyport:** Professional Development Council; Mathematics Curriculum Council; Curriculum Advisory Board
- **Women's Crisis Center Board of Directors:** Treasurer, President

AFFILIATIONS

- **Association for Supervision and Curriculum Development:** Member
- **National Council of Teachers of Mathematics:** Member
- **New England Teachers Association:** Member

EDUCATION

Lesley University – Cambridge, MA 2009 – Expected, May 2014

- **Ph. D. Candidate, Educational Leadership**

University of Massachusetts – Lowell, Lowell, MA 2002

- **M. Ed., Curriculum and Instruction**

Worcester State College – Worcester, MA 1975

- **B.S., Mathematics**

Certifications

- **Superintendent/Assistant Superintendent**
- **Supervisor/Director**
- **Principal/Assistant Principal**
- **Mathematics 5 – 9**
- **Mathematics 9 – 12**

PUBLICATIONS - CONFERENCES

- Butler, Kathleen (1998). Learning and Teaching Styles in Theory and Practice, Ct., The Learner's Dimension.
- NCTM National Conference 2002, Las Vegas, NV, Session Speaker

Beth Delforge

32 Smith Road, Rockport, Massachusetts 01966
(H) 978.546.2873 (Cell) 978.879.8134 beth.delforge@comcast.net

2013-present PK-12 Visual & Performing Arts Program Coordinator Andover Public Schools

2012-2013 Principal of Gloucester Community Arts Charter School Gloucester, MA

2001- 2012 Arts Curriculum Director K-12 Marblehead Public Schools Marblehead, MA

Work included communications with K-12 arts staff and district-wide administration, curriculum development, professional development, hiring and evaluation, budget and ordering, leader of Arts Council (parent enrichment group), collaborator with Friends of the Performing Arts, editor of arts newsletter, grant writer, fine arts web page designer, curator of visual arts exhibits, overseer of musical and theatrical performances and student learning exhibitions within schools and community, and developer and implementer of arts partnerships between schools, community, and artists.

The Creative Classroom Institute

Developer and co-facilitator of district-wide professional development that impacted 150+ K-12 teachers and administrators over three years. Ron Ritchhart and Tina Blythe, researchers from Project Zero at Harvard University were the other facilitators. The professional development focused on the inquiry process, the role of creative and critical thinking, and innovative teaching. The professional development model consisted of three components including the pre-study group, the institute, and the post-study group.

Educators Series

Developed a professional development program for Marblehead Public Schools' K-12 faculty utilizing study groups, lecture series, and teacher seminars that highlighted published work from renowned national leaders. Teachers investigated research in the fields of literacy, community/culture building, and the arts, and considered how connections could be made to their instructional practice

2008-2009 Coordinator, Masters of Art in Teaching Art Salem State College, Salem, MA

Coordinated program & advised students in Initial & Professional licenses at the Graduate School of Ed.

1994-2001 Program Leader of Fine Arts K-12 and Art Teacher Gloucester Public Schools, Gloucester, MA

1992-1994 Art Teacher Rockport Public Schools, Rockport MA

Part-time faculty member at the elementary school

1981-1990 Art Teacher Reading Public Schools, Reading MA

Taught at the elementary & middle school levels; developed many integrated curriculum collaborations

1979-1980 Instructor Illinois State University, Normal, IL

Taught *Art for the Special Education Classroom* and *Art Activities for the Elementary School*

1978-1979 Art Teacher Doctor Franklin Perkins School, Lancaster, MA

Taught art at a private school for special needs children

1990-1994 Artist in Residence

Developed whole-school projects connecting student-made murals with grade level curriculum. Guided approximately 100 murals that were permanently exhibited within the following school systems on the North Shore: Swampscott, Lynn, Salem, Reading, Georgetown, Beverly, Gloucester, and Rockport.

Facilitation

- Workshop presenter at Project Zero Perspectives: How and Where Does Learning Thrive?, "The Influences of Thinking, Creativity, and Culture on Professional Development and Student Learning" Memphis, TN, February 13-14, 2014
- Faculty for "The Arts and Passion Driven Learning Institute", presented in collaboration with the Harvard Graduate School of Education and The Silk Road Project, Summer 2012, 2013.
- Guest Lecturer, Graduate School of Education, Harvard University, in Tina Blythe's course "Investigating Learning and Teaching through Close Collaborative Examination of Student & Teacher Work." April 2012
- Workshop presenter at National Art Education Association Convention, New York, NY. "Creative Classroom," March 2012
- Guest Lecturer, Graduate School of Fine Arts, Boston University, Barry Shauck's course "Pro/Seminar, February 2012
- Facilitator and developer of "Leadership Forums" a leadership model that brought together teams of Marblehead Public School teachers, principals, and other administrators to further develop individual and collective leadership, to reinforce cohesiveness and collegiality across the district, to develop clarity of purpose around curriculum and instruction, and provide professional development related to leadership, 2011-2012.
- Workshop presenter at MAEA Conference, Hyannis, MA. "Creative Classroom," 2011
- Facilitator and developer of district-wide professional development program at Marblehead Public Schools called "Creative Classroom," 2009, 2010, 2011
- Facilitator of "Facilitators Workshop with Protocols" for teacher leaders and administration, Marblehead Public Schools, 2007, 2008, 2009
- Presenter at Arts Education Conference People to People Ambassador Program, St. Petersburg, Russia, November 2006
- Lecturer at the Graduate School of Arts Education, Salem State College, 2005 & 2009
- Workshop presenter at National Art Education Association Convention, Boston, MA, "Arts Council Model" & "What Does Collaboration Mean?" 2005
- Facilitator of the Educators Series, 2004, 2005, 2006
- A facilitator for *Looking at Student Work Workshop*, Graduate School of Education, Harvard University, 2003
- Panelist for 2002-2003, 2003-2004 Visual Arts Roster at Massachusetts Cultural Council, Boston
- Organizer in bringing Tina Blythe & David Allen, Project-Zero researchers, Harvard University, to Marblehead H.S. to work with faculty around "Looking at Student Work" protocols, 2001-2004
- Workshop presenter at MAEA Conference, Worcester, Kaleidoscope Arts Festival, 1999
- Workshop presenter at MAEA Conference, Fitchburg State University, *Take a Flying Leap*, 1996
- Lecturer at Mass College of Art, *Connections...Integration...Partnerships*, 1996
- Workshop presenter at Gloucester and Georgetown Public Schools. *Integrated Arts*, 1993
- Workshop presenter at MAEA Conference, Hyannis, MA. *ROCKPORT ESSAYS*, 1991
- Workshop presenter Wilmington, Rockport & Gloucester Public Schools. *Integrated Arts*, 1990
- Lecturer at Boston University, *100 Day Celebration: An Interdisciplinary Program*, 1987
- Workshop presenter at National Art Education Association Convention, Boston, MA., *ART OF THE BOOK*, 1987

Awards

Irene Buck Service to Arts Education Award, 2012

Acknowledging outstanding support of arts education, and for providing outstanding artistic and educational leadership in the Commonwealth of Massachusetts. Presented by Arts/Learning, an affiliate of Kennedy Center Alliance for Arts Education Network.

Art Educator of the Year for the Eastern Region from the Division of Administration & Supervision, 2009

Presented by the National Art Education Association

Massachusetts Middle School Art Educator of the Year, 1999

Presented by the Massachusetts Art Education Association

Outstanding Arts Collaborative Award, 1998

Presented by the Massachusetts Alliance for Arts Education

Outstanding Art Educator in Massachusetts, 1988

Presented by the Massachusetts Alliance for Arts Education

Education

2009 Doctoral candidate, Lesley University, Ph.D. Educational Leadership

1979 Illinois State University, Normal Illinois, M.S. in Art Education

1977 Illinois State University, Normal Illinois, B.S. in Art, (concentration in ceramics and fiber)

Certification

Visual Arts (K-12); Supervisor/Director (All Levels); Principal/ Assistant Principal (PreK-6);

Superintendent/ Assistant Superintendent (All Levels)

Board member of the Arts Education Advisory Council for the state of Massachusetts for the Massachusetts Department of Elementary and Secondary Education, 2008-present

Recommendations

G. Paul Dulac, Superintendent (Retired) Marblehead Public Schools, 603.495.1602

Ron Ritchhart, Researcher, Project Zero, Graduate School of Education, Harvard University, 616.277.7371

Tina Blythe, Researcher, Project Zero, Graduate School of Education, Harvard University, 978.376.0793

Kurt Wootton, Co-Founding Director, ArtsLiteracy Project, Brown University, 401.374.3237

Michael Hanna, Principal of Stratton Elementary School, Arlington, MA, 781.316.3754

Amanda Roeder, Choral Director, Marblehead High School, 781.639.3100

Curriculum Vitae: Lisa Jean Glickstein

Office: Andover Public Schools, 36 Bartlet St, Andover, MA 01810

Home: 180 Main Street, Andover, MA 01810

E-mail: lglickstein@aps1.net, lglickstein@partners.org, lisa.glickstein@gmail.com

Phone (cell): 978-902-4179

Twitter: @LisaGlickstein

Place of Birth: Summit, New Jersey

Education:

5/1987 B.S., Cornell University, Ithaca, NY

8/1993 Ph.D., Weill Graduate School of Medical Sciences at Cornell University, NY, NY

Postdoctoral Training:

8/1993-11/1995 Post-Doctoral Fellow, Tufts University School of Medicine, Boston, MA

Academic Appointments:

11/1995-6/1998 Instructor of Medicine, Tufts University School of Medicine, Boston, MA

7/1998-9/2002 Assistant Professor of Medicine, Tufts Univ Sch Med, Boston, MA

9/2002-9/2008 Lecturer in Medicine, Harvard Medical School, Boston, MA

Other Professional Positions and Major Visiting Appointments:

6/1998, 6/2000 Faculty, Brandeis Summer Odyssey, Waltham, MA

1/2007-12/2008 CEO, Walden Healthcare Solutions, Concord, MA

9/2002- Consultant in Medicine, Massachusetts General Hospital, Boston, MA

7/2006 - Grants Coordinator, Andover Public Schools, Andover, MA

Other Leadership Roles:

1/2009-12/2009 Vice-President, Massachusetts Chapter, Grants Professionals Association

1/2010-5/2013 President, Massachusetts Chapter, Grants Professionals Association

Report of Teaching:

Cornell University

1985-1987 Teaching Assistant, Communication Arts; Teaching Assistant, The Vertebrates

Tufts University School of Medicine

1994 Neuroscience Seminar Series, Speaker

1994-2000 Sackler Graduate School, Immunogenetics course, Lecturer

New England Medical Center

1996-2002 Rheumatology Conference, Lecturer & Speaker

Brandeis University

1998, 2000 Brandeis Summer Odyssey, Emerging Diseases Course, Co-Instructor

Massachusetts Service Alliance

2008-2009 Instructor, "Grant-Writing Basics" and "Logic Models"

Grants Professionals Association

2008, 2010 National Conference, Speaker

2013, 2014 Albany Chapter Workshops, "Logic Models" and "Evaluation"

Advisory and Supervisory Responsibilities

Co-investigator of the NIH Research Training Grant in Rheumatology at New England Medical Center, and participant in the Rheumatology Training Program there; mentor for post-doctoral fellows in rheumatology in research training at New England Medical Center and Massachusetts General Hospital. Dr. Jay (Zengjun) Dong, a fellow with Dr. Glickstein at Tufts University, is currently Business Manager, Asia Pacific, at BD Biosciences. Other former fellows, with Dr. Allen Steere, include Dr. Robert Seward, Dr. Kathryn Jones, Dr. Jenny Shin, Dr. Priya Kannian, and Dr. Kathleen Craig-Mylius. Dr. Glickstein mentors all Project Directors for grants awarded to the Andover Public Schools.

Bibliography

Recent Original Articles

1. Kannian P, McHugh G, Johnson BJ, Bacon RM, **Glickstein LJ**, Steere AC. Antibody responses to *Borrelia burgdorferi* in patients with antibiotic-refractory, antibiotic-responsive, or non-antibiotic-treated Lyme arthritis. *Arthritis Rheum* 2007; 56(12):4216-25.
2. Jones KL, Muellegger RR, Means TK, Lee M, **Glickstein LJ**, Damle N, Sikand VK, Luster AD, Steere AC. Higher mRNA levels of chemokines and cytokines associated with macrophage activation in erythema migrans skin lesions in patients from the United States than in patients from Austria with Lyme borreliosis. *Clin Infect Dis* 2008; 46(1):85-92.
3. Drouin EE, **Glickstein L**, Kwok WW, Nepom GT, Steere AC. Human homologues of a *Borrelia* T cell epitope associated with antibiotic-refractory Lyme arthritis. *Mol Immunol* 2008; 45(1):180-9.
4. Drouin EE, **Glickstein L**, Kwok WW, Nepom GT, Steere AC. Searching for borrelial T cell epitopes associated with antibiotic-refractory Lyme arthritis. *Mol Immunol* 2008; 45(8):2323-32. Epub 2008 Jan 11. Erratum in: *Mol Immunol* 2008; 45(12):3508.
5. Craig-Mylius KA, Lee M, Jones KL, **Glickstein LJ**. Arthritogenicity of *Borrelia burgdorferi* and *Borrelia garinii*: comparison of infection in mice. *Am J Trop Med Hyg* 2009; 80(2):252-8
6. Jones KL, Seward RJ, Ben-Menachem G, **Glickstein LJ**, Costello CE, Steere AC. Strong IgG antibody responses to *Borrelia burgdorferi* glycolipids in patients with Lyme arthritis, a late manifestation of the infection. *Clin Immunol* 2009; 132(1):93-102. Epub 2009 Apr.
7. Jones KL, McHugh GA, **Glickstein LJ**, Steere AC. Analysis of *Borrelia burgdorferi* genotypes in patients with Lyme arthritis: High frequency of ribosomal RNA intergenic spacer type 1 strains in antibiotic-refractory arthritis. *Arthritis Rheum* 2009; 60(7):2174-82
8. Shen S, Shin JJ, Strle K, McHugh G, Li X, **Glickstein LJ**, Drouin EE, Steere AC. Treg cell numbers and function in patients with antibiotic-refractory or antibiotic-responsive Lyme arthritis. *Arthritis Rheum* 2010; 62(7):2127-37.
9. Shin JJ, Strle K, **Glickstein LJ**, Luster AD, Steere AC. *Borrelia burgdorferi* stimulation of chemokine secretion by cells of monocyte lineage in patients with Lyme arthritis. *Arthritis Res Ther* 2010; 12(5):R168.
10. Li X, McHugh GA, Damle N, Sikand VK, **Glickstein L**, Steere AC. Burden and viability of *Borrelia burgdorferi* in skin and joints of patients with erythema migrans or Lyme arthritis. *Arthritis Rheum* 2011; 63(8):2238-47.
11. Strle K, Shin JJ, **Glickstein LJ**, Steere AC. A Toll-like receptor 1 polymorphism is associated with heightened T-helper 1 inflammatory responses and antibiotic-refractory Lyme arthritis. *Arthritis Rheum* 2012; 64(5):1497-507.

Selected Reviews, Chapters and Editorials

1. Steere AC, **Glickstein L**. Elucidation of Lyme arthritis. *Nat Rev Immunol* 2004; 4(2):143-52.
2. Steere AC, Coburn J, **Glickstein L**. The emergence of Lyme disease. *Clin Invest* 2004; 113(8):1093-101.
3. Bach CL, **Glickstein L**. Engineering New Forms of Learning and Collaboration in Andover. *Perspectives* 2009; Winter:18-20.
4. Steere AC, Drouin EE, **Glickstein LJ**. Relationship between immunity to *Borrelia burgdorferi* outer-surface protein A (OspA) and Lyme arthritis. *Clin Infect Dis* 2011; 52(Suppl 3):s259-65.

Selected Competitive Grants (Andover Public Schools)

1. **Leadership in America:** In July 2007 Andover received this three-year federal grant from the Teaching American History program that supported professional development in American History for 100 teachers in seven districts, including 13 teachers in grades 5 – 12 in Andover.
2. **Early Literacy Intervention:** This one-year state grant was awarded to Bancroft Elementary School in July 2007. It supported one part-time teacher salary and training in Reading Recovery, an early intervention program.
3. **Engineering the Future by Design:** Andover received this state grant in March 2008. This project was reduced from a three-year to a two-year program due to funding cuts at the state level. This grant supported efforts by Andover, in partnership with Brookline and Worcester Public Schools and Northeastern University, to strengthen and implement middle school engineering modules and support teacher

- professional development and purchase of supplies. In Andover, engineering modules were created by Dan Miley at West Middle and Steve Cogger at Doherty Middle Schools.
4. **Essential School Health Services:** Andover received this five-year grant in February 2008 to support additional RN staffing, supplies, equipment and training for school clinics district-wide. The grant was renewed for two additional years in 2013.
 5. **Technology for Data-Driven Decisions:** A one-year state grant awarded in fall 2008 to train the Assistant Superintendent, all school principals, reading and learning specialists, and program advisors in use of the new Cognos interface for the state data warehouse.
 6. **Science and Engineering Fairs:** A three-year private foundation grant awarded in spring 2009 to implement middle school science fairs at West Middle School.
 7. **Extreme Website Makeover:** A one-year corporate award in spring 2009 to design and implement the new Andover Public Schools website.
 8. **Andover is Active:** A three-year federal grant through the Carol White Physical Education Program awarded in summer 2009 to fund teacher training and professional development, equipment and supplies and after-school programs in support of the physical education and health curriculum.
 9. **Technology for Data-Driven Decisions:** A one-year state grant awarded in fall 2009 to Haverhill Public Schools as lead district to support efforts to enter local data into the X2 student information system and upload to the state data warehouse.
 10. **Green School, Green Community, Green World:** A one-year foundation grant awarded in summer 2010 to Wood Hill Middle School to fund purchase and installation of a greenhouse.
 11. **Confucius Classroom:** A three-year foundation grant awarded in fall 2010 to Andover Public Schools to fund introduction of Chinese language and culture professional development for teachers and instruction for students.
 12. **Intel Schools of Distinction:** This corporate award in fall 2011 recognizing the Andover High School mathematics program as one of three outstanding high school programs nationwide.
 13. **Digital Curriculum Project:** A one-year state grant was awarded in spring 2012 to support collaborative work among the Andover, Bedford and Burlington Public Schools to digitize curriculum and support one-to-one projects in the districts.
 14. **NECC Opportunities Project:** A one-year state grant was awarded in spring 2012 to support collaborative work between the Andover and North Andover Public Schools and Northern Essex Community College to provide a college experience for students ages 18-22 years old with severe learning disabilities.
 15. **100 Mile Club High Plain:** A one year private foundation grant received in 2014 to support a running/walking program before school
 16. **L'il Bits:** A one-year local grant to support an engineering design project at Andover High School
 17. **Shakespeare & Co:** One state and two local grants in 2013-2014 to support a four-week visiting artist residency at Andover High School.
 18. **Two Fiddles:** A state grant in 2013 to support a visiting artist residency at High Plain Elementary School.
 19. **Spanish Dance:** A state grant in 2013 to support a visiting artist residency at Wood Hill Middle School.
 20. **Arts Club:** A local grant in 2014 to support the arts club at Andover High School.
 21. **International Art:** A local grant in 2014 to support the world languages department to exhibit international student art as part of the language exploratory program.
 22. **Snowshoe Geography and Math:** Two local grants in 2014 to support introduction of a snowshoe geography and math unit at South School, including orienteering.
 23. **Warrior Wake-Up:** A private foundation grant received in 2014 to support a new morning aerobic activity program at West Middle School designed to improve learning outcomes.

MARY KATHERINE CARBONE

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EDUCATION

Boston University

-M. Ed. Educational Policy, Planning and Administration; December, 1995

Rhode Island College

-M.A.T. English/Secondary Education; May, 1990

Providence College

-B.A. Liberal Arts; May, 1987

PROFESSIONAL EXPERIENCE

Salem Public Schools – Salem, MA

2012- present

Assistant Superintendent

Oversee all aspects of teaching and learning:

- Write and manage all state and federal grants.
- Establish standards-based curriculum maps across all grade levels and content areas.
- Strengthen instruction and teacher capacity to deliver lessons that support the learning of all students.
- Build and implement a professional development system that supports the growth of all professionals in the system.
- Leverage district resources to maintain up-to-date instructional materials that enable teachers to implement the district curriculum.
- Oversee implementation of local and benchmark assessments and support data teams in using data to inform instruction.
- Directly supervise and evaluate principals and the Directors of ELA, Mathematics, and ELL.
- Assist in planning agendas and facilitating District Leadership Team meetings.
- Play a lead role in developing, implementing, and monitoring the district Accelerated Improvement Plan.
- Provide regular district support and technical assistance for the district's Level 4 school through regular classroom visits.
- Regularly update the School Committee on progress toward meeting district improvement goals.

Triton Regional School District – Byfield, MA

2010 – 2012

Chief Academic Officer

Oversaw all aspects of teaching and learning:

- Provided targeted training for all district leaders specifically in the areas of using data to guide improvement, providing evidence-based feedback to teachers, RtI, and literacy across content areas.
- Planned and facilitated monthly meetings of the Teaching and Learning Leadership Team which includes all central office leaders, principals, and assistant principals; meetings focus on areas such as the new Educator Evaluation System, Common Core Standards, and review of district data.
- Provided support, guidance, and feedback to principals relative to the development of school improvement plans (SIPs) to ensure that they are data-driven and action oriented.
- Mobilized district resources to support curriculum alignment to the new MA Curriculum Frameworks and the Common Core Standards.
- Oversaw MCAS and MEPA testing.
- Worked collaboratively with principals to ensure proper placement and delivery of services to match the needs of ELLs.
- Directly supervised and evaluated the Title I Director, the District Curriculum Coordinator, the Director of Early Childhood Programs, the Director of Special Programs, the Differentiation Specialist, and the District ESL Specialists.
- Wrote grants including Title IIA, Race to the Top (RTTT) grant, Academic Support Services grant, and Special Education Improvement grant; oversaw implementation of activities associated with all federal and state grants.
- Annually developed the District Professional Development Plan through a data-driven process to ensure that planned activities support strategic district priorities.
- Led strategic planning which resulted in the development of a district-wide Literacy Action Plan and a District Science, Technology, Engineering, and Math (STEM) Plan.
- Responsible for initiating use of several web-based resources that support teaching and learning such as My Learning Plan, OASYS, TestWiz, and Atlas Rubicon Curriculum Mapping.
- Provided School Committee with through regular presentations and information exchange.

Massachusetts Department of Elementary & Secondary Education – Malden, MA

2006- 2010

Director, Office of Urban District Assistance (2009-2010)

- Directed support for the Commonwealth's ten largest urban districts including supervision of a field team that provides onsite technical assistance in each district.
- Regularly delivered training to strengthen district capacity for data-driven decision making, monitoring quality teaching and learning across schools and classrooms, and leveraging teacher planning time to improve instruction.
- Developed resources and training to support principals with conducting Learning Walkthroughs.
- Facilitated principal network meetings focusing on collaborative inquiry around a shared problem of practice, development of strategic next steps, and processes for gauging impact of implementation of improvement strategies.
- Assisted districts with submission of entitlement grants, developing district improvement plans, conducting self-assessments particularly in the areas of tiered instruction, effective use of common planning time, and district systems of support.
- Coordinated the identification, deployment and evaluation of partners to assist districts with priority improvement initiatives.
- Developed processes to support the design of school innovation plans that were bold enough to stimulate rapid school improvement and that were consistent with state regulations and federal funding requirements.
- Responsible for annual reporting.

Manager, Office of Urban District Assistance (2006-2009)

- Provided support and technical assistance for three districts (Boston, Lawrence and New Bedford).

Providence School Department – Providence, RI

1996 - 2005

High School Principal, Hope High School (2005)

- Restructured master schedule around three small learning communities, increased advanced placement course offerings across all disciplines, incorporated student advisory period, and corrected major inequities in ESL and special education programs of study.
- Created a 9th Grade Academy designed to ease transition to high school. Academy included an 8th grade parent/student orientation, a summer transition program, targeted blocks of math and literacy instruction for all students behind grade level, a comprehensive counseling program to ensure appropriate course selection, and a weekly advisory program.
- Strengthened instructional quality and academic rigor through building systems that support sharing of effective practice, instructional coaching, and data to inform instruction.
- Oversaw development of student advisory curriculum and professional development calendar for teachers.

Middle School Principal, Nathanael Greene Middle School (2001-2005)

- Built a professional learning community in which coherent professional development and assessments for learning were key to supporting improvements in instructional practice and student achievement.
- Leveraged planning time, deployment of instructional coaches, embedded professional development opportunities and targeted Learning Walks in order to strategically guide improvements in student learning.
- Improved student achievement and daily student attendance; reduced retentions, course failures, and suspensions.
- Directed a program for gifted and talented students built on a school-within-a-school model.
- Created targeted safety nets for struggling learners including a credit recovery program and tiered interventions for literacy and mathematics.
- Frequently identified as a model of effective practice. Examples include, but are not limited to, a case study conducted by University of Pittsburg on Nathanael Greene's professional learning practices.
- Supervised 100 teachers and 2 assistant principals.

Assistant Principal, Roger Williams Middle School (1996-2001)

- Led Learning Walks and provided faculty with feedback on teaching and learning and implementation of specific initiatives.
- Provided teachers with an orientation to national and state standards, engaged teachers in looking at student work in relation to standards and supported teachers in adjusting instruction accordingly.
- Analyzed school, student achievement and classroom observation data in order to build school improvement plan.
- Organized targeted professional development for teachers.

Urban Collaborative Accelerated Program – Providence, RI

1991 - 1996

English Teacher

- Member of a group of educators who opened a school designed to re-engage disenfranchised students who were on-track to dropping out of school.
- Team taught two-hour classes collaboratively with a social studies teacher as part of an innovative Humanities program.
- Implemented reader/writer workshop.
- Assessed student achievement using portfolios, peer and self-assessment, and rubrics.

Spirit Educational Corporation – Providence, RI

Summers 1991 - 1996

Teacher

- Taught a six-week summer program servicing urban middle school youth from three Rhode Island communities.
- Developed activities specifically designed to foster intellectual, social and emotional growth.

Upward Bound, Bristol Community College – Fall River, MA

1991 - 1993

Student Advisor

- Designed and implemented a program of academic enrichment for first-generation college bound students.
- Created a battery of pre- and post-test materials, assessed results and built personalized support to assist each student in meeting his/her learning potential.
- Organized workshops ranging from non-violent conflict resolution to career exploration.

Groden Center – Providence, RI

1988 - 1991

Group Home Supervisor

- Responsibilities included direct care, organization of daily schedules, training and evaluation of staff performance, program development, budget management, and maintenance of Groden Center policy and procedures.

St. Andrew's School – Barrington, RI

1987 - 1988

Teacher/Dorm Parent

- Provided interventions and additional academic support for students with learning disabilities.
- Created and maintained a positive dormitory environment while fostering students' independence and personal responsibility.

PROFESSIONAL ACTIVITIES & RECOGNITIONS

Curriculum & Instruction Summit, Presenter (Marlborough, MA – 2008)

Presented a framework based on the prevailing research on Professional Learning Communities for how districts might lead, support and monitor effective teacher collaboration focused on a "learning for all" mission.

MA Department of Elementary & Secondary Education Roundtable, Presenter (2008)

Presented key take-aways learned at Solution Tree's *Assessment Summit* held in Atlanta, GA.

Commonwealth Performance Recognition Award (2008)

Recipient of the 2008 Commonwealth Performance Recognition Award. Nominated by peers for outstanding performance; nomination confirmed and endorsed by the Commissioner for Elementary & Secondary Education and a committee of senior agency leaders.

System-wide Change for All Learners and Educators Conference, Presenter (Los Angeles, CA – 2005)

Presented case study of professional learning community practices at my school (Nathanael Greene Middle School).

Institute for Learning Conference, Presenter (Phoenix, AZ – 2005)

Presented case study of professional development practices at my school (Nathanael Greene Middle School).

Subject of Case Study, University of Pittsburg/Institute for Learning (2004-2005)

Research fellows at the Institute for Learning conducted a case study of practices used to support student performance in math under my leadership at Nathanael Greene Middle School. Practices studied included aligned instructional leadership, professional development, assessment for learning, standards-based lesson planning and accountability for results.

Rhode Island Middle Level Educators Annual Conference, Presenter (Providence, RI – 2004)

Presented a model for effective university/public school partnership based on the Nathanael Greene Middle School/Providence College after-school program.

Wallace Foundation Aspiring Principal Mentor (2002-2005)

Apprenticed four aspiring principal candidates who each conducted a six-month internship under my guidance and direction.

Rhode Island Department of Education/Superintendents’ Network Meeting, Presenter (2003)

Presented a process for self-study, data and root-cause analysis, and establishing targets and goals.

Rhode Island Department of Education/State Accountability for Learning & Teaching Evaluation, Team Member (1998)

Conducted and published a review of a RI middle school as part of the state’s accountability system.

CERTIFICATIONS

Rhode Island Teaching Certificate – Secondary English

Rhode Island Principal Certificate – Secondary (6-12)

Massachusetts Principal/Assistant Principal Certificates – Secondary (5-12)

Massachusetts Superintendent/Assistant Superintendent – All levels

Madeline Angela Wheeler

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Education

Harvard University, B.A. Cum Laude, in Field of Psychology, 1993, Cambridge, MA

Awards and Accomplishments:

Dean's List all semesters. Harvard College Scholarship for academic achievement of high distinction.
Peace Corps/Campus Compact Award for community service, multicultural education endeavors.

Anna Maria College, 2006, Coursework: Forensic Anthropology, Paxton, MA

Accomplishments:

Conceptualized statewide **Victim Sensitivity Conference** for first responders, police officers, and allied professionals. Grant writing, Awarded OVC victims' rights grant.

Skills

Microsoft Word, Excel, Publisher, and PowerPoint.

Excellent writing, communication, networking, collaboration, and team building skills.

Public speaking.

Work Experience

Palmer Community Development Department - 2007-present, Palmer, MA

Coordinator and Community Educator

- Grant writing, research funding opportunities, grant administration, presentations, quarterly reports, writing editorials, articles, and publicity.
- Networking with legislators, law enforcement, schools, businesses, town officials, social service agencies, community and media. Building collaborations between these groups.
- Program development and expansion, marketing, budget management, and fundraising.
- Community outreach and education; provide trainings for police, seniors, parents, bus drivers, volunteers.
- Event planning. Assess vendors, contractors, and trainers. Compare costs and services
- Research violence prevention programs, write and design abuse prevention campaigns: brochures, posters, flyers, and articles. Write, conduct, and analyze questionnaires and surveys.
- Advise teen community service group dedicated to positive culture change and violence prevention
- Follow-up with survivor referrals from YWCA court advocate. Survivor outreach, educating on rights and resources. Safety planning. 209A experience and support group facilitation.

Warren Domestic Violence Task Force - 2005-2006, Warren, MA

Volunteer Co-coordinator

- Administered grant and oversaw budget. Assisted in planning events and meeting facilitation.
- Helped organize trainings and resources for the high school and community.

Shrewsbury Public Schools - 1997-2003, Shrewsbury, MA

Lead Provider, Extended School Care Program

- Managed staff of ten employees. Developed programming for site servicing ninety children.
- Ordered and purchased supplies. Liaison between youth, school administration and parents.
- Taught writing, costuming, drama instruction, directing and choreography.

Madeline Angela Wheeler

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Recent Awards and Achievements

Molly Bish Foundation Missing Children's Day Award (2008) – commitment to child safety and abuse prevention

Massachusetts Commission for the Status of Women, Unsung Heroine (2008) – commitment to increasing violence awareness and educating victims and families about available resources

Governor's Citation of Recognition (2008) – recognition for being selected as an "Unsung Heroine of Warren"

Massachusetts Senate Official Citation (2007 & 2008) – citizenship, advocacy, and building collaborations.

Massachusetts House of Representatives Official Citation (2007 & 2008) – leadership in domestic violence advocacy, (2008) – commitment to child abuse prevention and advocacy

Citizen of the Year (2006) – Volunteer work for Task Force, Warren, MA

Recent Certification, Training and Workshops

Preventing Child Sexual Abuse in Your Community, 2010 – **Amherst College, Everywoman's Center**

Negotiation and Conflict Resolution, 2008; and writing, editorials, articles and non-fiction, 2007 – **Woodhull Institute of Ethical Leadership, NY**

Conflict Management, Basic Mediation Certification - **University of Massachusetts, Quabbin Mediation, 2007**

Community Educator, Domestic Violence Specialist - **Womenshelter/Companeras, 2006**

Child Safety and Empowerment Educator-radKIDS - **Western New England College, 2006**

Relationship Building in Social Action, Viral Marketing - **Massachusetts Office of Victim Assistance, 2005**

KURT WOOTTON

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Educational Leadership

Habla: The Center for Language and Culture, Merida, Yucatan, Mexico

Co-Founder and Co-Director (Spring 2007-current)

- Directs all aspects of Habla, an educational center and lab school in Mexico dedicated to developing and researching pedagogies for language and literacy development.
- Connects a network of organizations and universities across international borders through a virtual network and through conferences and institutes.
- Co-Chair of three Habla International Forums for education leaders in the field of arts-education and language development in Merida, Mexico (2008-2011).
- Documents and publishes international best practices in arts education in books, articles, and on-line resources.

Brown University, Education Department, Providence, RI

Co-founder, The ArtsLiteracy Project (Summer, 1998 – current), **Co-director, The ArtsLiteracy Project** (Spring, 2007-current), **Director, The ArtsLiteracy Project** (Summer, 1998 – Spring, 2007)

- Directed all aspects of the development of the ArtsLiteracy Project in the Education Department at Brown University.
- Awarded grants from the Ford Foundation, the Providence Journal Charitable Foundation, the Rhode Island Foundation, the Education Foundation of America, the National Endowment for the Arts, the United States Department of Education, and the Nellie Mae Foundation.
- Built capacity for arts education in partner arts organizations: Trinity Repertory Company and the Providence Black Repertory Company, and AS220 Broad Street Studio.
- Developed and maintained collaborations between twenty schools (six school districts), four arts organizations, and three institutions of higher education.
- Lead a staff of thirty-five full and part-time employees consisting of teachers, artists, and Brown students.
- Lead development of all aspects of project including vision, mission, curriculum and professional development, and partnerships.
- Hosted several national and local conferences on both literacy and the arts including the 2007 *No Teacher Left Behind* conference in partnership with the teacher education program at Brown, the 2002 invitational conference, "Literacy, Diversity, and Equity in the Context of School Reform," the 2002 conference, "The Professional Artist Educator: A New England Gathering" in partnership with all of the New England Arts Councils, and "An ArtsLiteracy Weekend Event: A National Professional Development Gathering" in Spring of 2005.
- Developed a national reputation for the organization through partnerships with the Arts Education Partnership and the United States Department of Education.
- Directed the National Endowment for the Arts Summer Institute at Brown University (Summer 2005).

Director of Brown ArtsLiteracy Lab Schools in the United States and Brazil (1998-2006)

- Administrated all aspects of the lab schools including up to 160 students and 35 teachers and artists, and Brown students.
- Designed training model for literacy coaches who mentor all artist-teacher partnerships.
- Designed and lead professional development for all artists and teachers.
- Mentored artists and teachers in classrooms.

Teaching and Research Experience

Habla: The Center for Language and Culture, Merida, Yucatan, Mexico

Faculty (2009-current)

- Teach English and literature to students of all ages.
- Lead local and international professional development workshops for teachers in the areas of language, literacy, and arts integration.
- Collaborate with an international group of teachers to develop curriculums and guide the teaching and documentation of pedagogy across the school.

Brown University, Education Department, Providence, RI

Visiting Scholar (June 2008-September 2009)

- Developing international programs and courses in partnership with the Education Department.
- Researching teaching practices in the fields of language, literacy, and arts education.

Research Associate (June 2007-June 2008)

- Researched and wrote a book about the history of the ArtsLiteracy Project with the support of the Ford Foundation.

Adjunct Lecturer (2004-7):

- Co-taught ED169: "Literacy, Community, and the Arts" (1998-2007)
- Guest lecturer for MAT courses in English and Elementary Education (1998-2007)

Education Development Center (EDC), Newton, MA

Faculty (1997-2007):

- Led teacher professional development institutes with a focus on incorporating all art forms into classroom practice for educators across the United States.
- Led arts, language, and literacy workshops in multiple disciplines including music, dance, theater, and the visual arts.

Souhegan High School: a suburban, public, progressive high school, Amherst, NH

Humanities Teacher (1997-1998)

Olney Friends School: a Quaker, boarding school, Barnesville, OH

English, History, and Theater Teacher (1993-1996), **Director of Theater** (1993-1996)

Selected Recent Consulting

Hartford Public Schools (November 2013-current). Leading an arts and literacy district initiative, The Performance Cycle Project, providing professional development to ELL and ELA teachers.

Flynn Center for the Performing Arts (2013-current). Developing a long-range strategic plan with Flynn to build deeper partnerships with the Burlington Public Schools and leading professional development for teams of educators and artists. Designing and leading the CreativityLab, an annual teacher institute in Burlington, VT.

SmART Schools (1999-current). Serve as both faculty and consultant to the SmART Schools project, an initiative that focuses on whole school arts integration. Worked with sites in Vermont, Massachusetts, New Hampshire, Rhode Island, and California.

Chicago Arts Partnerships in Education (CAPE), Chicago, IL (Summer, 2009). Served as a faculty for teacher institutes led by CAPE for Chicago Public Schools.

Arts Education Partnership. The Ford Foundation Integrating the Arts and Education Reform (Arts-Ed Initiative) (2006-2009) Served as an Arts Education Consultant for a Ford Foundation Initiative involving eight grantee sites across the United States.

Providence School Department. Hope High School Reform Coach (2006-2008). Designed and implemented systematic professional development for Hope High School in Providence, Rhode Island involving transforming the practices of school administration, department chairs, and all teachers.

Presentations, Lectures, and Workshops

Professional Development Institute for Hartford Public Schools, Hartford, CT. "The Power of Stories: Teaching Common Core Texts to English Language Learners" (February, 2014).

Workshop for Integrated Arts Academy, Burlington, VT. "The Creativity Lab" (December, 2013)

Workshop for Burlington Public Schools, Burlington, VT. "Sing to Me, Muse: Teaching *The Odyssey* to English Language Learners" (December, 2013)

Workshop for Habla Teacher Institute, Merida, Mexico. "A Child's World" (July, 2013)

Keynote Speech for Applied Arts Conference, University of Northern Colorado. "Embracing Complexity in Education" (June, 2013)

Presentation for Integrated Arts Academy, Burlington, VT. "Flor's Birds" (June, 2013)

Professional Development Workshops for the Burlington Public Schools. "Entering Text" (June, 2013)

Workshop for Flynn Center for the Performing Arts, Burlington, VT. "Fire in the Sky" (June, 2013)

Co-Presentation with Arnold Aprill, University of Denver. "Scaling-Up Wonder" (June, 2013)

Lecture for The ArtsLiteracy Project, Brown University. "Shakespeare with Language Learners. A Compass to Navigate Difficult Texts" (March, 2013)

Professional Development for the South Portland, Maine School District. "Teaching Comprehension through Image and Performance" (March, 2013).

Workshop for Habla: The Center for Language and Culture. "The Role of Meaningful Play in the Classroom and Workplace (February, 2013)

Professional Development for the South Portland, Maine School District. "Reimagining Literacies and Languages Across the Curriculum" (November, 2012).

All-Day Session, Coalition of Essential Schools Fall Forum. "Design It! Create It! Perform It!: Re-imagining Literacy Across the Curriculum" (November, 2012).

Professional Development Workshops for SmART Schools, Providence, RI. "Cabinets of Wonder: Inspiring Literacy Across the Curriculum" (August, 2012)

Professional Development Workshops for SmART Schools, Providence, RI "Lost Postcards and Found Dreams" (August, 2011)

Lecture for SmART Schools Teacher Institute, Providene, RI "Now I Am Here Telling My Story: Integrating the Arts Across the Curriculum" (August, 2011)

IDEA talk for the Habla Educational Forum, Merida, Mexico. "Flor's Magical Birds: Experimental Spaces in Unlikely Places," (April, 2011).

IDEA talk for the 2nd Annual Habla International Education Summit, Merida, Mexico. "A Pedagogy of Infinity Best Practices in Language, Literacy, and Arts Teaching Across the Americas," (January, 2009).

Keynote speech for the International Conference on Arts and Functional Illiteracy, Casa Daros, Rio de Janeiro, Brazil. "Now I Am Here Telling My Story: Fusing the Arts with Literacy," (December, 2008).

Lecture and workshop for Senac University and Alfabetização Visual in Sao Paulo, Brazil. "Visual Transformations: New Directions in Language Learning," (November, 2008).

Professional Development Institute and Mini-Institute. Santa Monica School District, Santa Monica, CA. "Best Practices in Arts and Literacy across the Americas," Week-long institute for elementary teachers in Santa Monica sponsored by SmART Schools, Education Development Center, Newton, MA, (August, 2008, November, 2008).

Professional Development Institute, Cultural Agents Initiative, Harvard University, Mexico City, Mexico. "Cartoneras: Recycling Literature through the Arts," Week-long institute for artists and teachers in Mexico City in partnership with Doris Sommer and Harvard University's Cultural Agents Initiative, (July, 2008).

Lecture for Chicago Arts Partnership in Education (CAPE), Project AIM at Columbia College, and the Center for Arts Policy at Columbia College, Chicago, IL. "A Constant Search: Arts Practices from Brazil to Mexico," (June, 2008).

Keynote speech for University of Maryland in Baltimore County on Arts-Integration, Baltimore, MD. "Infinite possibilities: Arts-Integration in Brazil," (February, 2008).

Keynote speech for Arts Education Partnership Forum on Arts-Integration, Cleveland, OH. "A Constant Search: Arts-Integration in Cross Cultural Environments," (September, 2007).

Professional Development Workshops, The Dublin School, Dublin, VT. "In Praise of Dreams." Opening year workshop for entire school faculty, (September, 2007).

Professional development institute for the Boston Public Schools. Boston, MA. Designed and led workshops for four Boston middle schools and artists from five arts organizations. "In My Dreams," (May, 2007).

Lecture and Workshop at Harvard University. Co-sponsored by the Arts In Education Program in the Harvard Graduate School of Education and the Cultural Agents Initiative in the Romance Languages Department. Co-presented with Daniel Soares. "Breaking the Shell: Community, Culture, and Learning." April, 2007.

Breaking Ranks 2007 Urban Secondary School Showcase. Chicago, IL. Co-presented "Embracing Change: A Portrait of Urban School Reform." with principals of Hope High School in Providence, RI, (April 24, 2007).

The Center for Language Studies at Brown University. Co-led workshop, "Performance and Second Language Acquisition" with Professor Patricia Sobral from the Portuguese and Brazilian Studies Department, (April 13th, 2007).

Teacher Institute for the Educators Series, Marblehead Public Schools, Marblehead, MA. "Literacy, Community, Culture, and the Arts." Led workshops and lectures over two weekends for teams of elementary through secondary teachers, (September 2006, April 2007)

Guest speaker at Universidade Salgado De Oliveira – Universo, Goiania, Brazil. Led a workshop "Arts Integration for Language Development" for professors and students at the university (April, 2006).

Guest speaker at Senac University, Sao Paulo, Brazil. Co-led (in Portuguese translation) seminars on ArtsLiteracy with Brazilian educators Daniel Soares and João Kulcsár and Professor Patricia Sobral in partnership with the Portuguese and Brazilian Studies Department, Brown University. Invited and funded by the United States Consulate in Sao Paulo, (September 2004, June 2005).

Meeting of the Arts Education Partnership, US Dept of Education, Washington, D.C. Facilitated session "Linking School and Community with the Arts/Community Building with the Arts," (June 2005)

Keynote Speech for the Arts Education Partnership Forum, Lincoln Center, New York City. "'Community This' and 'Community That,'" (September 2003)

American Youth Policy Forum, Providence, RI. Led ArtsLiteracy workshops for education policy organizations and legislators including participants from the U.S. Dept of Education, the Gates Foundation, and the House Committee on Appropriations. (May, 2002).

National Forum for the American High School, Providence, RI. Led workshops and spoke for leading national foundations and school reform organizations. (January, 2002)

2002 Invitational Conference, "Literacy, Diversity, & Equity in the Context of Reform," Brown University. Featured speaker at national literacy conference hosted by Brown University's Education Department, Annenberg Institute for School Reform, and the Regional Educational Laboratory. (April, 2002)

Center for the Study of Human Development, Brown University, Providence, RI. Featured co-speaker for the 2001-2 Colloquium Series, (Fall, 2001).

Annenberg Institute for School Reform Literacy Conference. Providence RI . Featured speaker (Fall, 2001)

The Providence Black Repertory Company, Providence, RI. Facilitated professional development for graffiti, hip hop, theatre, and visual artists, (Spring, 2000).

Institute for Elementary and Secondary Education (IESE), Brown University, RI. Director for a twenty-hour Institute for professional artists and teachers entitled, "Integrating the Performing Arts in Classrooms," (1999, 2000).

Other Workshops and Presentations Include

- Education Alliance, Brown University, High School Showcase (2006).
- National Association for Secondary School Principals, San Diego, CA (2003)
- Bread Loaf School of English, Middlebury College, VT (2003)
- National Arts Education Partnership, Minneapolis, MN (2002)
- Rhode Island Foundation, Providence, RI (2001)
- Governor's Task Force for Arts and Literacy, Providence, RI (2000)
- Maine Council for Language Arts (MCLA), Gorham, ME (2000)
- New England League of Middle Schools (NELMS), Providence, RI (1999)
- National Council for Teachers of English (NCTE), Denver, CO (1999), San Francisco (2002).
- Coalition of Essential School, National Conferences (2001,1998)

Publications

Coauthor with Eileen Landay "If Walls Could Talk," *Educational Leadership*, ASCD, February, 2013

Authored "The Stories a Classroom Tells," *Voices in Education*, Harvard Education Publishing Group, October, 2012

Coauthor with Eileen Landay *A Reason To Read: Linking Literacy and the Arts*. Harvard Education Press, 2012

Authored "Thinking Differently: The Arts and School Reform" in *Voices in the Arts: Perspectives on the Importance of the Arts in Education*, College Board, 2010.

Editor of *The Habla Best Practice Handbook: Arts Integration Across the Americas*. An on-going, updated resource for educators (<http://habla.org/en/for-educators/best-practices-handbook>)

Authored "A Constant Search: Arts-Integration in Cross-Cultural Learning Environments," *Teaching Artist Journal*, September, 2008.

Authored *Building a New Community: Reforming Hope High School*. Self-published, 2008.

Editor of *The ArtsLiteracy Handbook* featured on the ArtsLiteracy Website (www.artslit.org), an on-going, updated resource for teachers and community-based artists.

Authored Article "'Community This' and 'Community That'" published in "'You Want to Be a Part of Everything' The Arts, Community, and Learning" by Laura Smythe and Lauren Stevenson. Arts Education Partnership, 2003.

Co-Authored "What influences our hearts and minds?: A Curriculum for Teaching *Antigone*" for the ArtsLiteracy Project, Brown University, 2002

Co-Authored "'Postcard from America': Linking Classroom and Community in an ESL Class" in *English Journal*, Volume 90, Number 5, May 2001.

Authored "Choices: a curriculum for teaching Federico Garcia Lorca's Poetry, Life, and play *Blood Wedding*" for The ArtsLiteracy Project, Brown University, 2001.

Designed the curriculum framework for the ArtsLiteracy titled "The Performance Cycle": featured in numerous articles and publications including *Third Space: When Learning Matters* by Lauren Stevenson and Richard Deasy, published by the Arts Education Partnership, 2005.

Education writer for *The Huffington Post* (seven current articles) and *The Education Labyrinth* (38 articles).

Community Involvement

The Providence Black Repertory Company, Providence, RI

Board of Directors and Chairperson of the Committee for Program Development. (1998-2008.)

The Central Falls SCOPE Steering Committee, Central Falls, RI (2000-2003.)

Advised the Central Falls School District on the design and implementation of after-school and out-of-school community programming.

52nd Street Project, New York, NY

Guided and advised New York youth in the writing of original scripts produced Off-Broadway (2003).

Bailey Elementary School: School Improvement Team, Providence RI

Participated on and facilitated school improvement team (2001-2002).

Providence High School for the Performing and Visual Arts. Design Team. Providence, RI.

Collaborated with various aspects of school design including architecture and staffing (2000-2001).

Awards

Sejuve Award for Commitment to Merida's Youth. Awarded to Habla by the city of Merida for serving the needs of young people from economically disadvantaged backgrounds (2013).

Ford Foundation Grant. Received support for a year to write a book on the theory, practice, and history of the ArtsLiteracy Project at Brown University (2007-2008).

Coming Up Taller. The ArtsLiteracy Project received a *Coming Up Taller Award* from the President's Committee on the Arts and the Humanities for "extraordinary work in making a remarkable difference to our nation's youth" (September, 2005).

Rhode Island Foundation Fellowship. Received a Rhode Island Foundation Fellowship nonprofit leadership award to "break new ground, learn new skills, and experiment with new approaches." The award was used to build partnerships between Brown University and community arts organizations and education institutions in the Dominican Republic, Puerto Rico, and Brazil. (2002-2003)

Education**Brown University, Providence, RI**

M.A.T. in English education with teaching certification in secondary school English. (1997)

Washington University, St. Louis, MO

B.A. in English with College Honors. (1993)

Curriculum vitae
DEBRA RICHARDSON SMITH

Program Evaluation & Research Group
Endicott College
376 Hale St.
Beverly, MA 01915
(978) 816-7634
Email: drsmith@endicott.edu

9 Cobb's Bridge Road
New Gloucester, ME 04260
(207) 841-1795 (cell)

EDUCATION

Doctor of Philosophy, 2000. Educational Studies: Assessment, Metacognition and Teacher Development. Lesley College Graduate School of Education, Cambridge, MA. Dissertation: *Teacher Reflection in a School Committed to Student Reflection*.

Master of Education, 1978. Independent Studies Program, Learning Environments, Lesley College Graduate School of Education, Cambridge, MA.

Bachelor of Arts, 1976. Art. University of Massachusetts, Boston, MA.

RECENT PROFESSIONAL EXPERIENCE

Associate Professor and Director, Program Evaluation and Research Group, Endicott College, 2013-present. Lesley University, Cambridge, MA. 2008-2013. Lead a university-based research group carrying out over 30 current educational evaluation and research studies funded by federal agencies such as the National Science Foundation (NSF), and the Institute for Museum and Library Services (IMLS), and private foundations. PERG has conducted over 600 studies since its inception in 1976 and is recognized for its ability to evaluate complex programs in diverse settings. Leadership responsibilities include collaborating with faculty and advising doctoral students, hiring and supervising staff and consultants, and guiding professional development. As a faculty member, serve on the Advanced Graduate Council that advises the Ph.D. Programs, and various other committees. Work with colleagues on research, writing and presentations. Management responsibilities include developing budgets, proposal writing/fundraising, staff and project oversight, and coordination with funders.

Founding Director, Collaborative Inquiry and Development Group, College of Education and Human Development, University of Southern Maine, Gorham, ME. 2003-2008. Established and directed research and development center that designed and managed several collaborative projects supported by federal and foundation grants. Worked closely with funders and stakeholders in developing and carrying out projects. Projects included evaluation of visual arts curriculum projects in Maine and New York City, developmental evaluation of a professional collaboration initiative in New Jersey, and consultation to a school district developing an internal program evaluation process. Projects have also included the design, development and testing of a web-based environment to support educators' collaboration and professional learning; two studies of

teacher collaboration initiatives in six school districts in three states; and a retrospective study of an intensive project to engage educators in addressing issues of diversity in an urban California school district. Responsibilities included hiring and supervision of staff and consultants, budgets, proposal writing/fundraising, project oversight, coordination with funders, research, writing and presentations. Appointed member of the University's Research, Creative and Scholarly Activity Council and co-chair of the annual USM Faculty Research Conference.

Director of Curriculum, Assessment and Technology, Southern Maine Partnership, College of Education and Human Development, University of Southern Maine, Gorham, ME. 1993-2003. (Coordinator of Assessment and Evaluation Projects, 1993-97.) Co-directed dynamic school -university collaborative including 35 member school districts, two independent schools and the University focused on teacher development and school reform. Responsibilities including organizational oversight and planning; project development and fundraising; managing budgets and staff; design and facilitation of various events from small seminars to large conferences; networking with state, regional and national organizations; and dissemination activities. Directed a \$4 million federal research and development project (Electronic Learning Marketplace) that involved multiple organizations in development of a web site to support teachers' development and publication of assessments aligned with the Maine Learning Results; and design and testing of a web-based environment for virtual professional learning communities. Designed and directed the SMP Educators' Retreat at Haystack Mountain School of Crafts in Deer Isle, Maine to engage educators in experiences and dialogues about teaching, learning and assessment through the arts. Have also directed and co-directed several initiatives in the area of assessment and accountability including an ongoing educators group on assessment; Assessment Mini-grant program, workshops, annual Conversations about Assessment conference and publications, and the SMP School Quality Review Initiative. Edited *in Partnership* journal for several years. Provided assistance and technical support in assessment of student learning to Southern Maine Partnership schools. Also taught graduate courses in assessment, collaborative inquiry and diversity, and served on College of Education and Human Development committees.

RECENT REPORTS, PAPERS AND PUBLICATIONS

With Carney, D. P, et. al., WebFluidMath: Evaluating a One-to-One Teaching Tool for High School Algebra. Paper presented at the Workshop on Pencentric Technology in Education, Texas A&M University, March 2014.

Smith, D.R. and Porter, G. (2013). ArtLink: Evaluation of an Out-of-School Time Museum/ Community Partnership. Program Evaluation & Research Group, Lesley University, Cambridge, MA.

Smith, D.R. (2012) Evaluation Report on Lesley University's Noyce Planning Grant. Program Evaluation & Research Group, Lesley University, Cambridge, MA.

Smith, D.R., Porter, G. (2012). Summative Evaluation of the Peabody Essex Museum's Multiple Visits Partnership Program. Program Evaluation & Research Group, Lesley University, Cambridge, MA.

Smith, D.R.,(2011). Evaluation of the Peabody Essex Museum's Multiple Visits Partnership Program, Year 3. Program Evaluation & Research Group, Lesley University, Cambridge, MA.

Smith, D.R., Hoyer-Winfield. (2010). Evaluation of the Peabody Essex Museum's Multiple Visits Partnership Program, Year 2. Program Evaluation & Research Group, Lesley University, Cambridge, MA.

Smith, D.R., Hoyer-Winfield, S. (2009). Evaluation of the Peabody Essex Museum's Multiple Visits Partnership Program, Year 1. Program Evaluation & Research Group, Lesley University, Cambridge, MA.

Smith, D.R., Corbett, H.D., & Wilson, B. (2009). Context and collaboration: Growing the work in New Jersey. In Whitford, B. L., & Wood, D. R. (Eds.). *Teachers learning in community: Realities and possibilities*. Albany, NY: State University of New York Press.

Smith, D.R., Wilson, B., & Corbett, H.D. (2009). Moving beyond talk. *Educational Leadership*, 66(5), 20-27.

Wilson, B., Corbett, H.D. & Smith, D.R. (January, 2009). *The evolution of and lessons learned from collaborative learning communities in three New Jersey districts*. Collaborative Inquiry & Development Group, University of Southern Maine.
<http://www.teachercollaboration.net/documents/NJCLCdocs/NJCLC%20Evolution&Lessons%203-2-09.pdf>

Corbett, H.D., Smith, D.R. & Wilson, B. (August, 2008). *Promise, progress and prospects: The third year of implementing collaborative learning communities in three New Jersey districts, 2007-08*. Collaborative Inquiry & Development Group, University of Southern Maine.
<http://www.teachercollaboration.net/documents/NJCLCdocs/NJCLCReport06-07.pdf>

Hicks, M., Smith, D.R., Winton, S., & Wood, D.R. (2008). SEEDs of promise: Transformative learning communities for diverse schools. *Multicultural Perspectives*. 10 (1), 30-34.

Smith, D. R. and Tamez, H. *Developing, embedding and sustaining professional learning communities: Investing in invention*. Paper presented at American Educational Research Association Annual Meeting, March 2008.

Smith, D.R. (June, 2008). *Third year report to the Robertson Foundation on the New York City Arts Blueprint Collaborative Community Sites*. Gorham, ME: Collaborative Inquiry & Development Group, University of Southern Maine.

EDUCATION

Harvard Graduate School of Education, Cambridge, MA Master of Education	2002
Bryn Mawr College, Bryn Mawr, PA Bachelor of Arts in English, <i>cum laude</i> with secondary teaching certification.	1986

TEACHING/ADMINISTRATION

Harvard Graduate School of Education, Cambridge, MA Adjunct Lecturer	2005 – present
The Boston Architectural College, Boston, MA Director of Faculty Development (2004 – 2014) Co-Founder and Director of Certificate in Design Education Program and Faculty Mentor Program (2002 - 2014)	2001 – present
Harvard University Division of Continuing Education, Cambridge, MA Instructor, “Teaching with Classroom Technology”	2001 – 2003
Harvard WIDE Online Professional Development Portal, Cambridge, MA Designer, developer, and instructor for online courses	1999 – 2002
Harvard and Radcliffe Colleges, Cambridge, MA Freshman Advisor	1991 – 1993
MIT/Wellesley Upward Bound Program, Cambridge and Wellesley, MA English/ELL Teacher for Afterschool & Summer Residential Program	1987 - 1988
Public School Teacher and Tutor, San Jose, CA and Boston, MA English Literature/Composition, grades 7, 8 & 10	1986 – 1988

RESEARCH

Project Zero, Harvard Graduate School of Education, Cambridge, MA Researcher and Project Director for more than twenty grants investigating effective curriculum design, assessment and instructional practices (pre-K through college), and collaborative professional development for educators.	1988 – 2004
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CONSULTING (partial list)

Fordham University, New York, NY Advisor to and facilitator for Graduate School of Education faculty in their curriculum redesign to integrate special education across departments.	2011 – present
The Silk Road Project, Harvard University, Cambridge, MA Advisor to Yo-Yo Ma’s musical ensemble to support their collaboration with New York City and Boston Public Schools.	2009 – present
SEDUC Schools and Universidad de los Andes, Santiago, Chile Professional development for teachers and administrators in K-12 schools to facilitate professional collaboration in curriculum and assessment development.	2007 – present
Fundacias Schools, Bogota, Colombia Professional development for teachers and administrators on	2003 – 2008

curriculum development and assessment practices.
 Onigaming First Nation Community, Ontario, Canada 2002 – 2004
 Professional development and information sessions for
 administrators, and community members on teaching
 and learning for understanding and college readiness.

CONFERENCE PLANNING and FACILITATION

The Arts and Passion-Driven Learning, Cambridge, MA 2012 - present
 Designer, education co-chair, and workshop leader
 The Future of Learning Summer Institute, Cambridge, MA, 2009 – present
 Discussion facilitator.
 The Project Zero Classroom Summer Institute, Cambridge, MA 1995 – present
 Workshop leader and discussion facilitator.

PUBLICATIONS (partial list)

Allen, D., & Blythe, T. (publication scheduled for January 2015). *The resourceful facilitator*.
 New York: Teachers College Press.
 Blythe, T., Allen, D., Powell, B., Augusti, P., Barrera, M. (2012). *Observar juntos el trabajo de
 los estudiantes*. Bogota, Colombia: Editorial Universidad del Rosario.
 Blythe, T., Allen, D., & Powell, B. (2007). *Looking together at student work: A companion
 guide to assessing student work, 2nd edition*. New York: Teachers College Press.
 Allen, D., and Blythe, T. (2004). *The facilitator's book of questions*. New York: Teachers
 College Press.
 Weinbaum, A., Allen, D., Blythe, T., Simon, K., Seidel, S. Rubin, C. (2004). *Teaching as
 inquiry: Asking the hard questions to improve practice and student achievement*. New
 York: Teachers College Press.
 Ritchhart, R., Moran, S., Blythe, T., & Reese, J. (2002). *Teaching in the Creative Classroom*.
 (Video and book). Burbank, CA: Disney Learning Partnership.
 Ritchhart, R., & Blythe, T. (2001). *The power of the creative classroom* (Video and book).
 Burbank, CA: Disney Learning Partnership.
 Ritchhart, R., & Blythe, T. (2000). *Creativity in the classroom*. (Video and book). Burbank,
 CA: Disney Learning Partnership.
 Blythe, T., & Associates (1998). *The teaching for understanding guide*. San Francisco: Jossey-
 Bass. Published in Spanish (1999), Swedish (2006), Mandarin Chinese (2008), Georgian
 (2010).
 Blythe, T., White, N., & Gardner, H. (1995). *Teaching practical intelligence: What research
 tells us*. West Lafayette, IL: Kappa Delta Pi.
 Williams, W., Blythe, T., White, N., Li, J., Sternberg, R., & Gardner, H. (1995). *Practical
 intelligence for school*. New York: HarperCollins.
 Perkins, D., & Blythe, T. (1994). Understanding up front: A framework for teaching for
 understanding. *Educational Leadership*, 51(5), 4-7.
 Reprinted in February, 1997: *Bambini*, 13(2), 23-25 (Bergamo, Italy).
 Reprinted in 1995: J. Mousley & P. Sullivan (Eds.), *Learning about Teaching*.
 Geelong, Australia: Deakin University.
 White, N., Blythe, T., & Gardner, H. (1992). Multiple intelligences theory: Creating the
 thoughtful classroom. In A. Costa, J. Bellanca, & R. Fogarty (Eds.), *If minds matter: A
 forward to the future*. Pallatine, IL: Skylight.
 Blythe, T., & Gardner, H. (1990). A school for all intelligences. *Educational Leadership*,
 47(7), 33-37.

PRESENTATIONS and WORKSHOPS (partial list)

- Blythe, T. (April 10 – 15, 2014). “Building a Culture of Thinking for Teachers and Administrators.” Keynote and workshops for conference sponsored by St. Paul’s School. Sao Paulo, Brazil.
- Blythe, T. (November 18 – 23, 2013). “Collaborative Professional Learning.” Workshops and lecture for the Ministry of Education, Singapore.
- Blythe, T. & Allen, D. (May 25, 2012). “Building a Culture of Thinking.” Keynote address for conference sponsored by Universidad del Rosario. Bogota, Colombia.
- Blythe, T. (November 2- 3, 2012). “Turning Experience into Expertise.” Workshop. Cultures of Thinking Conference. Clarkston, MI.
- Blythe, T. (November 2, 2012) “Five Plausible but Wrong Ideas about Professional Learning Communities.” Plenary address. Cultures of Thinking Conference. Clarkston, MI.
- Blythe, T. (November 11, 2010). “Always the Urgent, Never the Important: Structuring Time for Analysis of Teaching and Learning When There Is No Time.” Workshop for “Educating for Today and Tomorrow” conference. Washington, D.C
- Blythe, T. (October 5, 2009). “Assessing for and with Understanding.” Keynote and workshop for Kentucky Department of Education superintendents and principals conference. Louisville, KY.
- Blythe, T. (July 5, 2009). “Teaching as Inquiry.” Workshop for Clover Park School District. Tacoma, WA.
- Blythe, T. (February 22, 2007). “Teaching and Learning for Understanding.” Plenary session for Conference on Thinking and Learning. Lima, Peru.
- Blythe, T. (November 3, 2006). “Different Learners, Different Minds.” Workshop for Museum of Science staff and educators. Boston, MA
- Blythe, T. (July 30 – August 5, 2006). “Supporting Student Learning Through Successful Museum-School Collaborations.” Key note address and week-long seminar for museum educators, secondary school teachers, and university faculty. National Archives, Libraries, and Museums Ministry, Oslo, Norway.
- Oppenheimer, T., Blythe, T., Monke, L. (February 12, 2005). “The Digital Dilemma: Using Technology in the Classroom.” Panel discussion for teachers, administrators, and parents. The Rudolf Steiner School, New York, NY.
- Blythe, T. (February 3 – 6, 2005). “Professional Development through Learning from Student Work.” Keynote and workshops for teachers and administrators. Ministry of Education and the Queen Alia Fund for Social Development. The Dead Sea, Jordan.
- Allen, D., Blythe, T., Malarky, T., Weinbaum, S. (December 7, 2004). “Teaching as Inquiry” Paper presented at national conference of the National Staff Development Council. Vancouver, Canada.
- Blythe, T. (June 4, 2004). “Learning from Looking at Student Work.” Keynote and workshop for Department of Education administrators. Hobart, Tasmania, Australia.
- Blythe, T. (June 7, 2004). “Professional Development as Inquiry.” Workshop for principals and superintendents. Derwent District, Tasmania, Australia.
- Allen, D., Blythe, T., Seidel, S., & Weinbaum, S. (April 13, 2004). “Teaching as Inquiry.” Paper presented for the American Educational Research Association Annual Meeting. San Diego, CA
- Blythe, T. (July 15, 2002). “Teaching and Learning for Understanding.” Presentation for faculty at A. B. Paterson College. Arundel, Queensland, Australia.
- Blythe, T. (July 6-7, 2002). “Facilitating Teaching for Understanding through Collaborative Assessment of Student Work.” Workshop for State Department of Education administrators and facilitators. Hobart, Tasmania, Australia.

Rebecca L. Hayes
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Addison Gallery of American Art 2012-present
Andover, MA

Curator of Education

- Oversee all education department activities and initiatives including the supervision of two full time staff members
- Co teaching with Philips Academy Art 300, a curating class and museum studies course
- Work directly with museum curators to conceptualize and oversee public programs
- Oversee and manage education department budget
- Works closely with Director of Security and Visitor Services on group management and events
- Collaborates with Contemporary curator to coordinate the Edward E. Elson Artist in Residence program
- Works closely with Development Director on education funding and publicity.

Peabody Essex Museum 2009 –2010

Salem, MA

School and Teacher Programs Manager

- Conceive, plan and deliver education programs to regional school group audiences and create high quality professional development programs for K-12 educators that use the museum's collections and exhibitions in innovative ways to advance arts integration.
- Forge strong relationships with local school district administrators, teachers, and other education professionals in order to maximize impact of and participation in museum programs.
- Maintain, update and create lesson plans for school programs; conduct regular evaluation and revision of school programs.
- Develop, implement, and manage a comprehensive, yearly marketing plan for school and teacher programs and professional development programs
- Regularly analyze programs for quality and attendance and propose changes or spearhead new initiatives to optimize program potential.
- Participate in docent training and evaluation.
- Maintain budgets, databases, museum visit schedule, and attendance records pertaining to school group visitation
- As a leader of the museum's Education Department, provide strategic programmatic direction and vision and ensure the integration of school and teacher programming with the overall initiatives of department and the rest of the museum.

Pappas Enterprises Inc. 2006-2008

Boston, MA

Fine Art Collections Manager

- Managed various tasks associated with the fine arts collection of Pappas Enterprises Inc a Boston based real estate development company holding a collection of 19th and 20th century Modern and Contemporary Art.

- Conducted inventory between various storage facilities and residences in the Boston area and Palm Beach, FL to survey artwork and cross check results with data base records
- Organized and facilitated the loan of various artworks to museums and galleries in New York City, Boston, Miami, and Milwaukee, WI.

Williams College Museum of Art 2004-2006

Williamstown, MA

Director of Education

- Managed and trained the Museum Associates, a 30 person team of educators comprised of Williams College undergraduates and community members who are responsible for educating children and adults of all ages about temporary exhibitions and the permanent collection. This team of students is integral in helping the museum meet its educational mission of serving the public
- Developed and implemented professional development workshops for educators that support visual literacy, language arts, social studies, and science in the Massachusetts State Learning Standards through the exploration of artwork in the museum's permanent collection and temporary exhibitions.
- Responsible for fundraising new initiatives for the Education Department and shaped the long-term vision of the Department.
- Oversaw the educational initiatives, programs and budget for the three museums collaborative Kidspace Program at Mass MOCA in North Adams, MA.
- Worked collaboratively throughout the academic year with Rika Burnham Associate Educator from the Metropolitan Museum of Art to model for the Museum Associates inquiry based questioning skills and how to use them with diverse museum audiences

American Folk Art Museum 2001-2004

New York, New York

Manager of School and Docent Programs

- Supervised all school programs working directly with teachers, administrators, and students of New York City Public Schools and the surrounding area.
- Created educational curricula based on permanent collection and temporary exhibitions of the American Folk Art Museum for teachers and students supporting New York State Learning standards.
- Oversaw the three year \$800,000 Annenberg partnership grant with PS 87 Queens, American Folk Art Museum, Brooklyn Museum of Art, LEAP and Create Dance Organization working directly with school administrators, museum staff, teachers, children, parents, and artists.
- Lead professional development workshops for New York City public school teachers and principals.
- Managed and trained forty volunteer docents responsible for educating the public about the American Folk Art Museum's permanent collection and changing exhibitions.
- Organized and ran a teen docent program with three cooperating high schools.

Museum of Modern Art

1999-2001

New York, New York

School Programs Educator, Dept. of Education

- Worked with NYC public school teachers and students in the classroom to develop visual and critical thinking skills.
- Responsible for traveling to teach in New York City schools throughout the boroughs as well as in the museum and incorporating themes represented in MoMA's permanent collection into classroom curricula.

Center for Documentary Studies 1996-1997

Duke University Durham, North Carolina

Arts Outreach Coordinator

- Developed educational programs and gallery activities for temporary photography exhibitions addressing themes of American history, popular culture, creativity, and identity.

Literacy Through Photography 1996-1997

Durham, North Carolina

Research Assistant

- Managed daily operations of photographer, writer Wendy Ewald's writing and photography program with the Durham Public Schools and training Duke University students to serve as LTP interns in public school classrooms.
- Coordinated LTP beginning summer teacher workshops in Durham, NC.

Addison Gallery Of American Art 1995-1996

Phillips Academy Andover, MA

Education Coordinator

- Responsible for developing and implementing collaborations with teachers from the City of Lawrence Public Schools, Phillips Academy and surrounding communities.
- Designed curricula and educational programs for temporary exhibitions and the permanent collection addressing themes of art history, history, creativity, and identity.
- Designed student and public programming for Artist and Scholars in Residence program. Work with Robert Frank, Alex Harris, Jonathan Kozol, Jim Goldberg, and Milt Hinton.

ADDITIONAL EXPERIENCE

Riksstillingen National Touring Exhibitions of Norway 2000

Moss, Norway

Alliances Conference in conjunction with the Nordic Biennial

June 14, 15 2000

Guest Speaker

Presented work with NYC Public School teachers and students as a Museum Educator for the Museum of Modern Art NYC. **Bank Street College of Education 2000**

Teaching Assistant

- Teaching assistant for graduate course on Child Development with a focus on upper elementary and early adolescence.
-

EDUCATION:

Boston College Lynch School of Education

Chestnut Hill, MA, Masters in Education Secondary Education English 2011

Bank Street College of Education

New York, New York. Masters in Education with a concentration in museum education 2002

University of South Carolina

Columbia, South Carolina Bachelor degree in Art History 1994.

CHRISTINE JEE

Addison Gallery of American Art • 181 Main Street, Andover, MA 01810 • cjee@andover.edu • 978-749-4198

education

MASTERS IN EDUCATION – ARTS IN EDUCATION (Sept. 2008 – Jun. 2009)

Harvard Graduate School of Education: Cambridge, MA.

BACHELOR OF SCIENCE – CHILDHOOD (ELEMENTARY) EDUCATION (Sept. 2001 – May 2005)

Boston University, School of Education: Boston, MA.

certification

MASSACHUSETTS PROFESSIONAL EDUCATOR LICENSES (Certificate #: ****401535 / Expires: Apr. 9, 2014)

- Elementary (Grades 1-6)
- Moderate Disabilities (Grades PreK-8)

work

EDUCATION ASSOCIATE FOR SCHOOL & COMMUNITY COLLABORATIONS (Sept. 2013 – Present)

The Addison Gallery of American Art at Phillips Academy: Andover, MA.

- Collaborated with classroom teachers to create a personalized and interdisciplinary museum experience at the Addison gallery.
- Co-facilitated group discussions and exploration of art with pre-school to college-aged classes.
- Developed and led at professional development sessions including workshops focusing on arts-based interdisciplinary instruction and project based learning initiatives connected to the Addison's artworks and exhibitions.
- Organized and led seasonal "Educator Evenings", events with workshops designed to inspire teachers to create meaningful classroom experiences and museum visits connected to themes from the Addison's exhibitions.
- Developed seasonal "Teacher Exhibition Guides" with discussion questions, suggested classroom connections, project and activity ideas, and overviews of the Addison's seasonal exhibitions.

CLASSROOM TEACHER (Grade Four: Aug. 2010– Jun. 2012; Grade Two: Aug. 2005 – Jun. 2010; Aug. 2009 – Jun. 2010)

Robert Frost Elementary / Lawrence Public Schools: Lawrence, MA.

- Implemented differentiated instructional lessons in math, reading, writing, science, and social studies.
- Modified curriculum and teaching strategies for a variety of learning styles.
- Created a classroom community where students learned to take pride in their community and themselves; used their creativity to exercise their imagination to tackle challenges in and out of the classroom; developed a strong work ethic; and became regularly requested by students and their parents.
- Developed a writing workshop curriculum where students learned that there is power in their words and ideas; deconstructed what makes "good" writing by looking at models of excellence in published and peer works; and used self-scoring and anchor charts to identify and articulate successful work.
- Applied for and received grants that integrated arts-based and cultural learning opportunities for students.
- Collaborated with the Addison Gallery of American Art and developed project based units of study inspired by their exhibits.
- Maintained strong organization and classroom management skills to ensure a productive school day.

FOUNDING DIRECTOR OF "THE SLICE OF BREAD LOAF WRITING WORKSHOP" (Summer 2011; 2012)

Andover Bread Loaf/Lawrence Boys and Girls Club: Lawrence, MA

- Founded a two-week youth-run program modeled after the Lawrence Student Writer's Workshop for students in grades one through five.
- Created a curriculum that included daily opportunities for team building, creative writing, arts-based activities, and public speaking through presentations from guest writers from the community and open mic events.
- Supervised 12 high school writing leaders through orientation, daily meetings, and feedback.
- Published a culminating anthology of student writing and drawings that was presented to family and community members during the final day celebration.

CO-DIRECTOR OF "THE LAWRENCE STUDENT WRITER'S WORKSHOP" (Summer 2010)

Andover Bread Loaf / Phillips Academy: Andover, MA

- Managed a three-week writing and arts program with a special focus on social justice, civic activism, and self-expression for 100 middle school and high school students.
- Trained and supervised 20 high school and college writing leaders to manage their own small groups.
- Coordinated a public exhibition that drew over 200 parents, guardians, teachers, and community members.

CHRISTINE JEE

Addison Gallery of American Art • 181 Main Street, Andover, MA 01810 • cjee@andover.edu • 978-749-4198

page one of two

relevant experience

Writing Workshop Volunteer (Dec. 2012 – May. 2013) Beacon Boys and Girls Club: Lawrence, MA

Developed and implemented weekly creative writing workshops with a hands-on, interactive component.

Addison Teacher Advisory Committee (Jul. 2012; Jan. 2013) Addison Gallery of American Art: Andover, MA

Provided input on the development of programming and materials for the Addison Gallery's Education Department.

Grade Level Team Leader (2007 – 2008 school year; 2011 – 2012 school year) Robert Frost Elementary: Lawrence, MA

Directed grade-level meetings and attended School-Wide Leadership meetings.

Youth Mentor (Sept. 2007 – Jun. 2011) The Boys and Girls Club of Lawrence: Lawrence, MA

Provided academic and personal guidance to mentee throughout her high school career.

Step Into Art Volunteer (Jun. 2010) Step Into Art/Harvard Art Museum: Cambridge, MA

Facilitated discussions and art-making activities inspired by paintings in the galleries.

Project Zero Summer Institute Program Assistant (Summer 2009; 2010) Project Zero: Cambridge, MA

Performed duties related to assigning and arranging participant's schedules, maintaining the bookstore, and organizing inventory of supplies.

Family Play Date Volunteer (Oct. 2008 – Aug. 2009) Institute of Contemporary Art: Boston, MA

Prepared for and assisted with art-making activities in the Bank of America Art Lab.

School-Wide Leadership Team Secretary (Sept. 2007 – Jun. 2008) Robert Frost School: Lawrence, MA

Recorded and reported meeting minutes to the Robert Frost School staff.

Playground Committee Member (Dec. 2007 – Jun. 2008) Robert Frost School: Lawrence, MA

Worked with parents and teachers to develop and raise funds for a new playground for the school.

presentations

"How to (Verb) a (Noun)," *How to Eat a Poem conference hosted by the Boys and Girls Club and the Bread Loaf Teacher Network*. Lawrence, MA, Mar. 2012

"Project Based Learning Through Teacher & Museum Partnerships," Guest Speaker, *S305: Learning in Museums with Professor Shari Tishman*. Harvard Graduate School of Education, Cambridge, MA. Oct. 2011

"Sol LeWitt & Math: How Students and Teachers Used Documentation in the Classroom," *Process as Product: Addison Gallery Teacher Workshop*. Andover, MA, Mar. 2011

"Assessing the Individual Student: Learning from a Photography & Writing Project," Co-Presenter, *Re-Envisioning Writing Assessment: Relevance, Diversity, and Achievement hosted by the University of Massachusetts*. Southbridge, MA, Nov. 2008

"Creating a Class Photo-Alphabet Book," *Bread Loaf Writing Workshop*. Bread Loaf School of English / Phillips Academy, Andover, MA, Jul. 2008

membership:

Bread Loaf Teacher Network (Jul. 2007 – Present)

CHRISTINE JEE

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page two of two

Gavin Andrews

Gavin_Andrews@pem.org

HIGHLIGHTS

- Experienced museum educator and skilled manager able to oversee and implement multiple priorities simultaneously
- Creative problem solver and community-oriented team player who has led multiple large-scale program initiatives with community organizations, schools and other partners
- Areas of expertise include family learning, creative exploration and self-expression for children through hands-on art making, STEAM and arts integrated pedagogy, museum interpretation including interpretive text, self-guide materials and interactives
- Passionate about the value and importance of art in our lives and committed to fostering meaningful community relationships in order to broaden access and participation

EXPERIENCE

Assistant Director for Family, Student and Teacher Programs. Peabody Essex Museum, Salem, MA.

April 2008 – present

- Manage a team of four full-time staff plus temporary staff and volunteers that implement programming and learning opportunities for multigenerational groups, youth and K-16 students and teachers
- Establish pedagogical approaches for in-gallery learning with a focus on arts integration, creative and critical thinking, and self-expression
- Raised K-16 attendance 15% in first three years through streamlined programming and expanded teacher programming
- Successfully fundraised for several new initiatives including the Art Link community-based youth program
- Contributed to the redesign of the new Art & Nature Center (Fall 2013). Led the development of the new Create Space art studios and set new approaches for creative programming
- Develop award-winning gallery interactives, write interpretive text and labels
- Create and implement interpretive plans for special exhibitions
 - Recent exhibitions include *Future Beauty: Avant Garde Japanese Fashion*; *Freeport 006: Nick Cave*; *Midnight to the Boom: Painting in India after Independence*; *Hats: An Anthology by Stephen Jones*.
- Part of a team that launched a Maker Lounge in March 2014, with support from the MIT Media Lab

Public Programs Coordinator. Peabody Essex Museum, Salem, MA. September 2004 – March 2008

- Developed and managed the nationally recognized Atrium Alive Weekend Festival, large scale thematic programming for multi-generational audiences
- Established new approaches to family learning with the implementation of school vacation week events, in-gallery learning initiatives, early childhood learning programs and created a profitable revenue model for tuition-based summer camp programming
- Created and implemented studio programs exploring creative expression through a wide range of art materials and art processes

ADDITIONAL EXPERIENCE

- Assistant Director. Center for Excellence in Teaching, Boston University. January 2004 – September 2004.
- Administrator. Undergraduate Research Opportunities Program and Center for Excellence in Teaching, Boston University. November 2001 – December 2003.
- Career Advisor. Fine Arts Career Services, College of Fine Arts, The University of Texas at Austin. September 1998 – May 2001.
- Research Assistant. Department of Middle Eastern Languages and Cultures. The University of Texas at Austin. September 1996 – July 1998.

SELECT PRESENTATIONS AND PUBLICATIONS

1000 Kids Art Ideas. Quarry Books. Forthcoming publication, 2014.

Gaining STEAM: Museum Education, Arts Integration and STEM

March 2014, National Art Education Association Conference, San Diego, CA. Co-presenting with Camille Tewell, North Carolina Museum of Art; Kate McLeod, High Museum of Art; Donna Whiting, Georgia Tech

STEAM: An Integrated Approach to Teaching and Learning

November 2013, New England Faculty Development Consortium, Worcester, MA. Co-presented with Professor Lisa Delissio, Salem State University.

Large-Scale Family Days at Museums: Who, What, Where and Why

March 2006, National Art Education Association Conference, Chicago, IL. Co-presented with Katy Friedland, Philadelphia Museum of Art and Nathalie Ryan, National Gallery of Art.

New Traditions in Career Advising for Creative Types

October 2000 National Academic Advising Association Conference. Presented with Charles Roeckle, Deputy to the President, University of Texas at Austin, and Pamela Price, Director, Fine Arts Career Services, University of Texas at Austin.

Next Step in the Advising Process: Career Services on Campus, panel presentation

January 2000 Academic Counselors Association Professional Development Conference.

EDUCATION

- MS in Arts Administration, Boston University, 2003.
- BA in Art & Art History, The University of Texas at Austin, 1999.

MEMBERSHIPS

- American Alliance of Museums
- National Art Education Association
- New England Faculty Development Consortium

EMILY SCHEINBERG

Emily_Scheinberg@pem.org

PROFESSIONAL EXPERIENCE

- 2010-present **Peabody Essex Museum**, Salem, MA
Student and Teacher Programs Manager
- Conceptualize, develop, and orchestrate programs for students and teachers. Lead professional development institutes, workshops, and guided tours. Provide strategic analyses of long-range program goals and recommendations for program advancement. Supervise Student and Teacher Programs Coordinator. Develop and maintain partnerships with school districts, schools, and individual teachers. Help train docents. Run pilot for new Art to Go program that brings collection objects to area schools. Collaborate with colleagues in other departments on plans for expanded museum. Maintain program databases, budgets, and attendance records.
 - Completed three-part Building Evaluation Capacity course through the Program Evaluation and Research Group (PERG).
- 2010 **Step Into Art**, Boston, MA
Teacher (part-time, contract)
- Taught students in two multi-session programs with classroom and museum visits
- 2008-2010 **Jewish Women's Archive**, Brookline, MA
Assistant Director for Educational Outreach
- Developed and oversaw a variety of educational projects, including curricula, professional development institute and workshops, online programs, and evaluation. Introduced resources and teaching strategies to educators across North America. Facilitated collaborations with partner organizations, including Contemporary Jewish Museum. Communicated with funders.
 - Co-authored "New Tools for Engaging with Jewish Texts," *Jewish Education 3.0* (2009)
- 2006–2008 **Contemporary Jewish Museum**, San Francisco, CA
Manager of School and Teacher Programs
- 2004–2006 **Contemporary Jewish Museum**, San Francisco, CA
Coordinator of School, Youth, and Family Programs
- Originated a new education department in 2004 and developed expanded offerings for grand re-opening in 2008. Founded and directed Museum Teaching Fellows yearlong professional development program. Led hundreds of inquiry-based tours for students, adults, and the public. Designed pre-visit and post-visit activities. Recruited, supervised, and trained museum educators and docents. Wrote interpretive materials. Collaborated with partner organization to orchestrate major event with 3,000 in attendance. Managed visitor services at off-site gallery.
- 2004 **San Francisco Museum of Modern Art**, San Francisco, CA
Curatorial Intern, Painting and Sculpture Department (part-time)
- 2003 **Whitney Museum of American Art**, New York, NY
Summer Intern, Education Department
- 2001-2002 **Contemporary Jewish Museum**, San Francisco, CA
Intern, Curatorial and Public Programs Departments (part-time)

EMILY SCHEINBERG

Emily_Scheinberg@pem.org

EDUCATION

- 2012-present **Harvard Extension School**, Cambridge, MA
Candidate for Master of Liberal Arts, Museum Studies
- Coursework has included: Introduction to Museum Studies; Graduate Research Methods and Scholarly Writing in Museum Studies; and Museum Exhibition Content Development
- 2007 **California College of the Arts**, Oakland, CA
Semester course, Art in Education Teaching Institute
- 1999–2003 **University of California, Berkeley**, Berkeley, CA
BA in History of Art and History
- 2002 **New York University**, Prague, Czech Republic
Summer Study Abroad, with History of Art and History coursework

CONFERENCE PRESENTATIONS

- 2013 Invited participant, Center for Education in the Visual Arts Colloquium, Clark Art Institute
- 2012 *Effective Strategies for Museum-Based Collaborations with Native American Communities* (panelist), American Alliance of Museums conference
- 2010 *Living the Legacy: Teaching about Jews and the Civil Rights Movement* and *Voices from the Archive: Teaching a Living History*, NewCAJE national Jewish education conference

HONORS AND AWARDS

- 2013 Museum Art Educator of the Year Award, Massachusetts Art Education Association (MAEA)
- 2007 Helen Diller Family Award for Excellence in Jewish Education, San Francisco
- 2003 Valedictorian of History of Art department, University of California, Berkeley
- 2003 High Distinction and Honors in History, University of California, Berkeley
- 2002 Phi Beta Kappa, University of California, Berkeley (junior year inductee)

INTERESTS AND COMMUNITY INVOLVEMENT

Cooking, modern dance, indoor climbing, exploring New England
Four years on Executive Council for young adult initiative of the New Center for Arts and Culture



ANDOVER PUBLIC SCHOOLS

"Every Child, Every Day, Every Way"

36 Bartlet Street
Andover, MA 01810
(978) 623-8501

Marinel D. McGrath, Ed.D.
Superintendent of Schools
mmcgrath@aps1.net

March 30, 2011

Asheley McBride, Program Officer AEMDD
U.S. Department of Education
400 Maryland Avenue, SW., room 4W240
Washington, DC 20202-5950

Subject: Arts in Education Model Development and Dissemination

Andover Public Schools is pleased to enter into a partnership with Quaboag Regional Schools, Salem Public Schools, and other partners to propose a four-year AEMDD project *New England Arts Literacy*. The proposed project will offer our teachers high quality professional development and strengthen the capacity of our districts to expand, document, evaluate and disseminate research-based integrated arts curricula to improve student achievement.

As Lead District, we will facilitate and support the implementation of project activities, including but not limited to the following:

- Implement project activities as described in the proposal
- Convene quarterly advisory meetings
- Recruit teachers to become project participants
- Facilitate meetings with teachers for recruitment
- Release participating teachers to scheduled project activities including providing substitute teacher coverage
- Facilitate access of the project's evaluator as determined by the evaluation plan, including classroom implementation visits
- Maintain accurate and timely financial and other necessary data relating to grant activities for required government reports
- Manage all grant funds in accordance with applicable regulations and laws

We are excited to participate in this worthwhile endeavor and more importantly to continue to provide teachers with high quality professional development so that they can instruct and inspire our students.

Sincerely,

Marinel D. McGrath, Ed.D.
Superintendent of Schools



QUABOAG REGIONAL SCHOOL DISTRICT

P.O. BOX 1538 • 284 OLD WEST BROOKFIELD ROAD

WARREN, MASSACHUSETTS 01083-1538

TEL. 413-436-9256

FAX 413-436-9738



Innovation Zone

WENDY A. PRUNIER
Director of
Student Support Services

CAMIE LAMICA
Director of
Finance & Operations

BRETT M. KUSTIGIAN, Ed.D.
Superintendent of Schools

April 23, 2014

Asheley McBride, Program Officer AEMDD
U.S. Department of Education
400 Maryland Avenue, SW., room 4W240
Washington, DC 20202-5950

Subject: Arts in Education Model Development and Dissemination

Quaboag Regional School District is pleased to enter into a partnership with Andover Public Schools and other partners to propose a four-year AEMDD project *New England Arts Literacy*. The proposed project will offer our teachers high quality professional development and strengthen the capacity of our districts to expand, document, evaluate and disseminate research-based integrated arts curricula to improve student achievement.

As a consortium district or school, we will facilitate and support the implementation of project activities, including but not limited to the following:

- Participate in quarterly advisory committee meetings
- Recruit teachers to become project participants
- Facilitate meetings in district of the Project Director with teachers for recruitment
- Release participating teachers to scheduled project activities including providing substitute teacher coverage
- Facilitate access of the project's independent evaluator as determined by the evaluation plan, including classroom implementation visits
- Provide financial and other necessary data relating to grant activities on a timely basis to the lead district for required government reports

We are excited to participate in this worthwhile endeavor and more importantly to continue to provide teachers with high quality professional development so that they can instruct and inspire our students.

Sincerely,

Dr. Brett Kustigian
Superintendent of Schools



M. Kate Carbone, Assistant Superintendent
The Salem Public Schools
City of Salem

Tel. (978) 740-1214 Fax (978) 740-1213

29 Highland Avenue, Salem, MA 01970

email - katecarbone@salemk12.org

March 30, 2011

Asheley McBride, Program Officer AEMDD
U.S. Department of Education
400 Maryland Avenue, SW., room 4W240
Washington, DC 20202-5950

Subject: Arts in Education Model Development and Dissemination

Salem Public Schools is pleased to enter into a partnership with Andover Public Schools and other partners to propose a four-year AEMDD project *New England ArtsLiteracy*. The proposed project will offer our teachers high quality professional development and strengthen the capacity of our districts to expand, document, evaluate and disseminate research-based integrated arts curricula to improve student achievement.

As a consortium district or school, we will facilitate and support the implementation of project activities, including but not limited to the following:

- Participate in quarterly advisory committee meetings
- Recruit teachers to become project participants
- Facilitate meetings in district of the Project Director with teachers for recruitment
- Release participating teachers to scheduled project activities including providing substitute teacher coverage
- Facilitate access of the project's independent evaluator as determined by the evaluation plan, including classroom implementation visits
- Provide financial and other necessary data relating to grant activities on a timely basis to the lead district for required government reports

We are excited to participate in this worthwhile endeavor and more importantly to continue to provide teachers with high quality professional development so that they can instruct and inspire our students.

Sincerely,

M. Kate Carbone
Assistant Superintendent



April 7, 2014

Kurt Wootton
25 Mulberry Drive
Wakefield, RI 02879

Kurt Wootton is pleased to enter into a partnership with Andover Public Schools, Quaboag Regional Schools, Salem Public Schools, and other partners to propose the four-year AEMDD New England Arts & Literacy project. The proposed project offering rich professional development opportunities, in-classroom support, and an expansive evaluation plan has the potential to break new ground in examining the links between the arts and literacy development.

As a partner and professional development provider, I will facilitate and support the implementation of project activities, including but not limited to the following:

- Participate in quarterly planning meetings with the advisory team;
- Provide consulting and planning support in two on-site visits as well as additional support through phone and on-line consultations;
- Advise, facilitate, and lead the yearly summer Teacher Institute focused on the ArtsLiteracy Project's curricular model, The Performance Cycle, and work collaboratively with all institute partners;
- Coach teachers and artists in classrooms in on on-site visit to all schools and districts as well as provide additional follow-up professional development to teachers and teaching artists;
- Facilitate access by independent evaluator as needed to implement the evaluation plan; and
- Communicate and coordinate activities with other partner organizations, district personnel, and external consultants.

I am looking forward to working with the teachers, artists, and project personnel in the partner school districts and partnering organizations.

Sincerely,

A handwritten signature in cursive script, appearing to read "Kurt Wootton".

Kurt Wootton, Co-founder and Co-director, The ArtsLiteracy Project

April 18, 2014

Asheley McBride, Program Officer AEMDD
U.S. Department of Education
400 Maryland Avenue, SW., room 4W240
Washington, DC 20202-5950

The Peabody Essex Museum is pleased to enter into a partnership with Andover Public Schools, Quaboag Regional Schools, Salem Public Schools, and other partners to propose the four-year AEMDD New England ArtsLiteracy project. The proposed project will offer teachers high quality professional development and strengthen the capacity of schools to expand, document, evaluate and disseminate research-based integrated arts curricula to improve student achievement.

As a partner and professional development provider, we will facilitate and support the implementation of project activities, including but not limited to the following:

- Participate in quarterly advisory committee meetings
- Provide master artists and/or instructors for specific professional development sessions on project themes, as requested by the project's advisory committee
- Provide financial and other necessary data on a timely basis to the Andover Public Schools for required government reports
- Facilitate access by independent evaluator as needed to implement the evaluation plan
- Communicate and coordinate activities with other partners

We are excited to participate in this worthwhile endeavor and more importantly to continue to provide teachers with high-quality professional development so that they can instruct and inspire students.

Sincerely,



Gavin Andrews
Assistant Director for Family, Student and Teacher Programs

ADDISON

Addison Gallery of American Art

March 29, 2011

Ashley McBride, Program Officer AEMDD
U.S. Department of Education
400 Maryland Avenue, SW., room 4W240
Washington, DC 20202-5950

The Addison Gallery of American Art is pleased to enter into a partnership with Andover Public Schools, Quaboag Regional Schools, Salem Public Schools, and other partners to propose the four-year AEMDD New England ArtsLiteracy project. The proposed project will offer teachers high quality professional development and strengthen the capacity of schools to expand, document, evaluate and disseminate research-based integrated arts curricula to improve student achievement.

As a partner and professional development provider, we will facilitate and support the implementation of project activities, including but not limited to the following:

- Participate in quarterly advisory committee meetings
- Provide master artists and/or instructors for specific professional development sessions on project themes, as requested by the project's advisory committee
- Provide financial and other necessary data on a timely basis to the Andover Public Schools for required government reports
- Facilitate access by independent evaluator as needed to implement the evaluation plan
- Communicate and coordinate activities with other partners including Kurt Wootton and the Peabody Essex Museum and others for content provision

We are excited to participate in this worthwhile endeavor and more importantly to continue to provide teachers with high-quality professional development so that they can instruct and inspire students.

Sincerely,



Rebecca Hayes
Curator of Education

ENDICOTT COLLEGE



376 HALE STREET
BEVERLY, MASSACHUSETTS 01915
TEL (978) 927-0585

17 April 2014

Asheley McBride
Program Officer
U.S. Department of Education
400 Maryland Ave., SW, Room 4W240
Washington, DC 20202-5950

Dear Ms. McBride,

Endicott College is pleased to participate in the partnership with Andover, Salem and Quaboag Schools, museums partners and others in the New England Arts and Literacy project proposed to the U.S. Department of Education's Arts Education Model Development and Dissemination Program.

Endicott will work with the project throughout the four years in three ways. The Van Loan School of Graduate and Professional Studies will work with the project to approve syllabi and grant graduate credit for the summer educator institutes; the Program Evaluation and Research Group (PERG) will conduct the mixed-methods, formative and summative evaluation of the project; and Dr. Debra Richardson Smith will offer professional development in assessing student work.

Plans for the summer institutes and year-long professional will be developed during the planning year, and will then be submitted for review and approval for graduate credit. The evaluation plan is described in the proposal narrative and will be refined in collaboration with the partners, prior to IRB approval. The Program Evaluation and Research Group, founded in 1976, has conducted hundreds of program evaluations in K-12, higher education and informal learning settings, including teacher professional development and curriculum integration initiatives. Dr. Smith, collaborating with Tina Blythe, will work with the partners to plan professional development activities focused on assessment of student work and learning, and implement these with participating educators.

We are pleased to be part of this exciting initiative to support teachers in strengthening students' engagement and achievement through the arts and literacy.

Sincerely,

A handwritten signature in cursive script that reads "Lynne B. O' Toole".

Lynne B. O' Toole
Executive Vice President and Vice President for Finance

Tina Blythe
100 Cummings Center, Suite 220D
Beverly, MA 01915

March 29, 2014

Asheley McBride, Program Officer AEMDD
U.S. Department of Education
400 Maryland Avenue, SW., room 4W240
Washington, DC 20202-5950

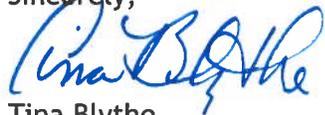
I am pleased to enter into a partnership with Andover Public Schools, Quaboag Regional Schools, Salem Public Schools, and other partners to propose the four-year AEMDD New England ArtsLiteracy project. The proposed project will offer teachers high quality professional development and strengthen the capacity of schools to expand, document, evaluate and disseminate research-based integrated arts curricula to improve student achievement.

As a partner and professional development provider, I will facilitate and support the implementation of project activities, including but not limited to the following:

- In year one, facilitate planning sessions for the evaluation and implementation plan. This includes 3-4 sessions on collaborative inquiry, successful team work, and creating teams at schools
- Participate in quarterly advisory committee meetings
- Lead specific professional development sessions on project themes, as requested by the project's advisory committee
- Provide financial and other necessary data on a timely basis to the Andover Public Schools for required government reports
- Facilitate access by independent evaluator as needed to implement the evaluation plan
- Communicate and coordinate activities with other partners including Kurt Wootton and the Peabody Essex Museum and others for content provision

I am excited to participate in this worthwhile endeavor and more importantly to continue to provide teachers with high-quality professional development so that they can instruct and inspire students.

Sincerely,



Tina Blythe

tina.blythe@gmail.com

blytheti@gse.harvard.edu

978-376-0793

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

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To add more Budget Narrative attachments, please use the attachment buttons below.

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New England ArtsLiteracy

Budget Narrative – Year 1

Personnel: The project requests \$152,800 in the first year. This includes \$80,000 for a project director (1.0 FTE) and \$62,500 for an education technology coordinator (1.0 FTE). In addition, \$4,300 is requested for salary support for the lead district grant coordinator who will oversee grant management (0.1 FTE) and an administrative assistant will provide clerical support (5 h/wk; 30 wk @ \$40/h; \$6,000 per year).

Fringe: The project requests \$45,468 in the first year. This includes \$30,040 for employer-covered healthcare for the full-time employees to be hired (2 @ \$15,020), plus \$13,212 for Massachusetts Retirement System payments for the three payroll employees (9% of \$146,800) and \$2,216 for Medicare taxes (1.45% of \$152,800).

Travel: The project requests \$1,243 in the first year. This includes mileage (\$0.565 per mile) for the project director to travel to Salem (40 miles round trip) and to Worcester/Warren/West Brookfield (Quaboag; 90 miles round trip) monthly during the ten month school year.

Equipment: The project requests no funds for equipment.

Supplies: The project requests \$2,500 for supplies in the first year. This includes \$1,000 for meeting supplies (8 meetings @ \$125) and \$1,500 for technology supplies for the new education technology coordinator and the digital platform setup.

Contractual: The project requests \$200,452 for contractual expenses in the first year. This includes funds for the first project year for each partner as described below.

The project requests \$7,775 to support Quaboag Regional Innovation District in the first year. This includes \$4,500 for three school coordinators (10 months, 5 h/mo \$ 30/h; \$1,500 each), \$65 in fringe (Medicare taxes @ 1.45%), \$2,810 in travel (mileage for advisory meetings @ \$0.565 per mile; overnight accommodations for the first summer institute in Andover), and \$400 for supplies (materials for the recruitment event).

The project requests \$2,227 to support the Collins Middle School (Salem) in the first year. This includes \$1,500 for a school coordinator (10 months, 5 h/mo \$ 30/h; \$1,500), \$22 in fringe (Medicare taxes @ 1.45%), \$305 in travel (mileage for advisory meetings @ \$0.565 per mile), and \$400 for supplies (materials for the recruitment event).

The project requests \$4,050 for a contract with Aramark for the first summer institute to be held at the Addison Gallery of American Art. The Addison is only

New England ArtsLiteracy

requesting funds for food service for working breakfast and lunch sessions (54 @ \$75 per participant). Staff time and effort and mileage are covered by other funding sources.

The project requests \$36,400 in the first year for the contract with Wootton. This includes a total of 6 days of on-sight planning (and presentations/workshops as well) in two visits during the year, all travel, food, lodging costs for the two visits, additional time for planning via on-line conversations and/or conference calls, and funds to support additional artists or professionals to participate in the institute. It also includes \$1,200 for participant copies of his book, and \$1,200 for supplies for the institute.

The project requests \$115,000 in the first year for the contract with Endicott College. This includes evaluation (16%; \$80,000) and the balance (\$35,000) to cover working with the advisory committee to finalize the evaluation plan, developing or modifying survey or other evaluation instruments, advising the project director, and providing professional development at the summer institute.

The project requests \$35,000 in the first year for the contract with Blythe, to cover preparatory work for and leading the planning process for the advisory committee, advising the project director, and providing professional development at the summer institute (10 d @ \$3,500 per d).

The Peabody Essex Museum has not requested any funds in year one. Staff time and effort and mileage are covered by other funding sources. We will work to recruit a third cultural partner for the project during the first year. Thus, no funds are requested for this partnership in year one.

Other: The project requests \$1,200 to cover other expenses in year one. These are expected to include equipping and maintaining the project director's office, translating parent consent forms (Spanish and Chinese), and subscriptions or memberships for the project director or education technology coordinator.

Total Direct: In total, the project requests \$403,663 in direct costs in year one, including all of the aforementioned categories.

Indirect: The project requests \$8,437 in indirect costs in year one. This represents the Andover Public Schools approved restricted indirect cost rate (2.09%), negotiated with the state Department of Elementary and Secondary Education (FY11).

Training Stipends: The project requests \$36,000 in training stipends in year one. Andover will recruit twenty teachers, Quaboag will recruit fourteen teachers, and the

New England ArtsLiteracy

Collins School (Salem) will recruit six teachers. The funds reflect the stipend (\$30/h) for the first five-day summer institute (30 h) for participating teachers (40 teachers @ \$900).

Request: The New England ArtsLiteracy project requests \$448,099 for the first of four project years, including total direct and indirect expenses and training stipends.

Budget Narrative – Years 2-4

Assumptions: The project expense increase in subsequent years is largely due to the increase in teacher participation and student services. The assumption is that beginning in year two, the forty teachers trained that year will team up with each other and/or with visiting artists. Thus, we estimate that the number of units of study will be about 80% of the number of teachers (teams may have multiple sections of the same unit of study, or a teacher may participate in more than one project, so this is an estimate). Each of these units of study will be allotted \$500 for project supplies, \$1,800 to contract with an artist, and \$174-290 for a field trip (half or full-day, depending on distance). Buses hold forty-five students (plus chaperones) each, and are billed hourly (\$58/h; \$290 per bus full-day; \$174 per bus half-day). One-third of teachers are expected to plan a field trip to each cultural partner each year.

We also assumed that 80% of teachers would participate for two years, and 50% of those for a third year. In these subsequent years, teacher teams would still receive \$500 for supplies for a unit of study, and would get to choose either a field trip or to work with a visiting artist (teachers could also pool funds – as the number of participants increases). Funds have been allocated for these returning teachers to serve as mentors and attend two days of a subsequent summer institute, and/or the symposium.

Overnight accommodations (quad occupancy) will be needed for teachers to attend the summer institute(s) that is/are more than 60 miles away. These are included for Andover (one summer), Salem (one) and Quaboag (two). We assumed that the Addison Gallery (Andover) would host the first institute, the Peabody Essex Museum the second and a cultural partner in Worcester will be found for the third. There are no student services in year one and no summer institute in year four.

Personnel: The project requests a 1.5% cost of living increase in subsequent years; other time and effort calculations remain the same. The request is \$154,855 in year two, \$156,939 in year three, and \$159,052 in year four.

New England ArtsLiteracy

Fringe: The project requests a 3% increase in employer-covered health insurance in subsequent years; MTRS and Medicare rates remain the same. The request is \$46,583 in year two, \$46,801 in year three, and \$47,022 in year four.

Travel: Andover requests an increase in funds to cover field trips for years 2-4 and overnight accommodations for the third summer institute (Worcester). The request includes eight field trip buses in year two, thirteen in year three, and eighteen in year four (2/3 half day and 1/3 full day) for field trips. The mileage request remains the same. The request for travel is \$3,505 in year two, \$8,283 in year three and \$5,651 in year four.

Equipment: The project requests no funds for equipment.

Supplies: The project administration supply request remains the same. In addition, Andover requests \$500 per unit of study for supplies each year. There will be 16 units of study in the year two, 26 in year three and 34 in year four. Andover requests at total of \$9,500 in year two, \$14,500 in year three and \$18,500 in year four for supplies.

Contractual: The project requests \$256,565 in year two, \$243,979 in year three and \$271,223 in year four for contractual expenses. This includes funds for each partner as described below.

The project requests \$39,539 in year two, \$51,711 in year three and \$63,723 in year four to support Quaboag Regional Innovation District. The additional funds will cover six field trip buses in year two, twelve in year three, and eighteen in year four (2/3 full day, 1/3/ half day), overnight accommodations in years 1-2 for teachers to attend the summer institutes (Andover and Salem), supplies for units of study, visiting artists for units of study, and substitute teachers for two days during the school year (lab classroom visits and the mid-year symposium).

The project requests \$13,951 in year two, \$22,043 in year three and \$26,325 in year four to support the Collins Middle School (Salem). The additional funds will cover six field trip buses in year two, nine in year three, and twelve in year four (1/3 full day, 2/3/ half day), overnight accommodations in year three for teachers to attend the summer institute (Worcester), supplies for units of study, visiting artists, and substitute teachers for two days during the school year (lab classroom visits and the mid-year symposium).

The project requests \$5,550 for the contract with the Peabody Essex Museum in the second year and \$1,500 in years 3-4. The museum is requesting funds to host the summer institute. This includes food for working breakfast and lunch sessions and parking for 40 teacher participants and 14 project staff members (54 @ \$75 per

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participant; \$4,050) who will attend for all five days, and funds for teachers who return to the summer institute for two days and/or attend other museum offerings (\$1,500) in years 2-4. Staff time and effort and mileage are covered by other funding sources.

The project requests \$41,725 in years 2-3 and \$39,325 in year four for the contract with Wootton. The request reflects that there are only slight variations in Wootton's participation over years 1-4. This includes pre-institute off site and on site planning and the five day teacher institute, the seven day site visit to schools including coaching, modeling, presentations, and workshops, services of a collaborating ArtsLiteracy educator for the five day teacher institute, additional time for planning via on-line conversations and/or conference calls, all travel, food, lodging costs for all site visits for Wootton and collaborating teaching artist. It also includes \$1,200 for participant copies of his book, and \$1,200 for supplies for the institutes in years 2-3.

The project requests \$103,500 in year two, \$59,250 in year three, and \$59,250 in year four for the contract with Endicott College. This includes evaluation (16%, \$80,000 in year two; 9%, \$45,000 in years 3-4), tuition for graduate credits (40 teachers @ \$150 for two credits), and the balance (\$17,500 in year two; \$8,250 in years 3-4)) to cover working with the advisory committee, advising the project director, and providing professional development at the summer institute. The decrease reflects a gradual decrease in workload as the project progresses.

The project requests \$17,500 in each of years 2-4 for the contract with Blythe, to cover work with the advisory committee, advising the project director, and providing professional development at the summer institute (5 d @ \$3,500 per d). This is a decrease from year one.

The Addison Gallery of American Art has not requested any funds in years 2-4. Staff time and effort and mileage are covered by other funding sources. Andover requests funds for substitute teachers (20 teachers per year; 2 d @ \$75/d; \$3,000 per years 2-4) for the lab classroom visits and mid-year symposium. The project will work to recruit a third cultural partner, and have budgeted \$3,000 for a contract with that partner for time and effort, mileage and professional development in years two and four, and \$4,050 in year three to host the final summer institute.

Other: No change; the project requests \$1,200 per year.

Total Direct: In total, the project requests \$250,444 in direct costs in year two, \$277,973 in year three, and \$295,025 in year four, including all of the aforementioned categories.

New England ArtsLiteracy

Indirect: The project requests \$5,234 in indirect costs in year two, \$5,810 in year three, and \$6,166 in year four using our approved restricted indirect cost rate (2.09%).

Training Stipends: Andover will recruit twenty new teachers in each of years 2-3, for a total of thirty-six participants at the second and forty-four participants at the third summer institute and subsequent implementation year. Quaboag will recruit fourteen new teachers in years 2-3, for a total of twenty-six and thirty-two teachers at the second and third institutes. The Collins School will recruit six teachers in years 2-3, for a total of ten and twelve teachers at the second and third institutes. The project requests \$47,520 in training stipends in year two and \$53,280 in year three. This reflects the stipend (\$900) for the summer institute (30 h) for new participating teachers (40 teachers per year; \$36,000 per institute) and the stipend (\$360) for returning teachers (12 h; \$11,520 in year two and \$17,280 in year three). In total \$47,520 is requested for stipends in year two and \$53,280 in year three. There is no summer institute and no stipends will be paid in year four.

Request: Altogether, the New England ArtsLiteracy project requests \$529,598 in year two, \$534,841 in year three, and \$513,154 in year four, including total direct and indirect expenses and training stipends. The total request over four years is \$2,025,693.

**U.S. DEPARTMENT OF EDUCATION
BUDGET INFORMATION
NON-CONSTRUCTION PROGRAMS**

OMB Number: 1894-0008
Expiration Date: 04/30/2014

Name of Institution/Organization

Andover, Town of

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION A - BUDGET SUMMARY
U.S. DEPARTMENT OF EDUCATION FUNDS**

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	152,800.00	154,855.20	156,939.17	159,052.32		623,646.69
2. Fringe Benefits	45,467.50	46,583.47	46,801.24	47,022.06		185,874.27
3. Travel	1,243.00	3,505.00	8,283.00	5,651.00		18,682.00
4. Equipment	0.00	0.00	0.00	0.00		0.00
5. Supplies	2,500.00	9,500.00	14,500.00	18,500.00		45,000.00
6. Contractual	200,452.30	256,565.30	243,979.30	271,223.30		972,220.20
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	1,200.00	1,200.00	1,200.00	1,200.00		4,800.00
9. Total Direct Costs (lines 1-8)	403,662.80	472,208.97	471,702.71	502,648.68		1,850,223.16
10. Indirect Costs*	8,436.55	9,869.17	9,858.59	10,505.36		38,669.67
11. Training Stipends	36,000.00	47,520.00	53,280.00	0.00		136,800.00
12. Total Costs (lines 9-11)	448,099.35	529,598.14	534,841.30	513,154.04		2,025,692.83

***Indirect Cost Information (To Be Completed by Your Business Office):**

If you are requesting reimbursement for indirect costs on line 10, please answer the following questions:

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? Yes No

(2) If yes, please provide the following information:

Period Covered by the Indirect Cost Rate Agreement: From: 07/01/2011 To: 06/30/2015 (mm/dd/yyyy)

Approving Federal agency: ED Other (please specify):

The Indirect Cost Rate is 14.05 %.

(3) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:

Is included in your approved Indirect Cost Rate Agreement? or, Complies with 34 CFR 76.564(c)(2)? The Restricted Indirect Cost Rate is 2.09 %.

Name of Institution/Organization Andover, Town of	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
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**SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS**

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	0.00	0.00	0.00	0.00		0.00
2. Fringe Benefits	0.00	0.00	0.00	0.00		0.00
3. Travel	0.00	0.00	0.00	0.00		0.00
4. Equipment	0.00	0.00	0.00	0.00		0.00
5. Supplies	0.00	0.00	0.00	0.00		0.00
6. Contractual	0.00	0.00	0.00	0.00		0.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	0.00	0.00	0.00	0.00		0.00
9. Total Direct Costs (lines 1-8)	0.00	0.00	0.00	0.00		0.00
10. Indirect Costs	0.00	0.00	0.00	0.00		0.00
11. Training Stipends	0.00	0.00	0.00	0.00		0.00
12. Total Costs (lines 9-11)	0.00	0.00	0.00	0.00		0.00

SECTION C - BUDGET NARRATIVE (see instructions)

U.S. DEPARTMENT OF EDUCATION
SUPPLEMENTAL INFORMATION
FOR THE SF-424

OMB Number: 1894-0007
Expiration Date: 07/31/2014

1. Project Director:

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
Ms.	Nancy		Duclos	

Address:

Street1:	36 Bartlet St
Street2:	
City:	Andover
County:	
State:	MA: Massachusetts
Zip Code:	01810
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
978-623-8506	

Email Address:

nduclos@aps1.net

2. Novice Applicant:

Are you a novice applicant as defined in the regulations in 34 CFR 75.225 (and included in the definitions page in the attached instructions)?

Yes No Not applicable to this program

3. Human Subjects Research:

a. Are any research activities involving human subjects planned at any time during the proposed project Period?

Yes No

b. Are ALL the research activities proposed designated to be exempt from the regulations?

Yes Provide Exemption(s) #:

No Provide Assurance #, if available:

c. If applicable, please attach your "Exempt Research" or "Nonexempt Research" narrative to this form as indicated in the definitions page in the attached instructions.

Andover Nonexempt Human Subjects narrative.pdf	Add Attachment	Delete Attachment	View Attachment
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New England ArtsLiteracy Project

Human Subjects Nonexempt Research Narrative

Brief Project Description

The New England ArtsLiteracy project involves teacher professional development in the Performance Cycle, an instructional model that has previously been used with students in similar settings. Teachers will participate in a workshop to learn the model, and then implement it as teams collaborating with artists and arts professionals in their classrooms. The project is described in detail in the accompanying project narrative.

Human Subjects Involvement and Characteristics

120 teachers

3,000 students

Description of Involvement

Teachers will participate in six (8) days of professional development in their first year of participation and if they sign up for a subsequent year will participate in at least three (3) further days. In addition, all teachers work in teams to create a work product (unit of study) and will implement that unit with their students. This will involve 12-30 h of implementation, an exhibition of student work, and at least one job-embedded professional development session in their classroom with our professional development provider. Participating as a “lab classroom” to allow peer visitors to observe the model in action will be voluntary, and doing peer observations will be required. Each teacher will complete a satisfaction survey after professional development for the purpose of providing feedback and suggestions for improving the program. A second outcomes survey about implementation experiences and impressions of student attitudes and learning and school climate will also be given at the end of each participation year.

Students will participate in a 12-30 h instructional unit of study created by their teachers. As part of this unit students will visit museums and/or have artists visit their classrooms, and will create a performance product that will be presented in an exhibition to peers and school community members. The instructional unit will be designed to meet learning standards within the state literacy and national arts Frameworks. The Performance Cycle process will be new, but the curricular content will not be. Students will take the normal local and state assessments. There are no project-specific assessment tools, except for a survey of student attitudes, self-concept and satisfaction to be given at the end of the school year. The evaluator may visit classrooms during implementation visits or interview teachers, but will not interact with the students.

Characteristics of Subjects

Teachers: Teachers will be invited and recruited to participate in the project based on the needs of the schools for teacher training as explained in the project narrative. Participation is voluntary and open to all teachers who teach in the indicated grade levels (K-8, 5-8 or 6-8, depending on district) and content areas (including art, music, ELA, math, social studies, science and special education). Teachers are expected to be drawn from the full range of racial, ethnic, gender and experience sub-populations. The only reason for exclusion would be an announced retirement or leave that would prevent the teacher from completing the twelve month project.

New England ArtsLiteracy Project

Students: Students in the participating teachers' classrooms are study participants. Students are assigned to classrooms without regard to study participation. Thus, the project will serve the complete demographic of students in the school building, including sub-populations (such as low-income, special education and all racial and ethnic groups). Parents will be able to opt students out, but not in to study classrooms on request.

Sources of Materials

From Teachers (to guide project; thus data will be aggregated across all teachers):

1. Pre- and post-participation survey about school climate and impressions of students' attitudes and learning.
2. Attendance at training
3. Satisfaction survey related to training
4. Observations during training and implementation
5. Attendance at museum field trips and number of contracts for visiting artists
6. Examination of work products (units of study or other artifacts)

From students (to guide project; thus student names will not be reported to the project):

1. Post-participation survey about school climate and self-concept as it pertains to academic skills
2. Hours of implementation
3. Attendance at museum field trips
4. Results of relevant local and state assessments (with student identifiers removed)
5. Observations during implementation and exhibition
6. Examinations of student work

Recruitment and Informed Consent

Teachers: Project staff will hold orientation sessions and explain project participation. These sessions may include sample classes, audiovisual presentations, fliers with project information, and museum information. Staff will meet individually with teachers upon request to solicit interest in participation. If teachers are interested, consent forms will be provided to the teachers, explained, and signed.

Students: Teachers who voluntarily agree to participate will receive a consent form to distribute to children's parents with project information. Because this project involves field trips, this will follow the same consent/permission process already used in schools. If parents give consent, teachers and/or parents will provide the child assent form to the child and gain voluntary agreement to participate.

Consent Forms (to be created)

1. District Teacher Consent Form
2. Parent Consent Form
3. Child Assent Form

Potential Risks

Teachers: The Performance Cycle takes time to learn and implement. There are no other known or expected risks from participating in this study other than might occur in any educational setting.

New England ArtsLiteracy Project

Students: There are no known risks for children participating in this educational project other than might occur in any educational setting. There is an incremental risk of the travel required for a field trip, but that is otherwise a widely accepted instructional activity. There is a possible risk to learning if this instructional strategy is worse than that which the students would otherwise receive. There is a risk of releasing student information contravening privacy rules.

Protection against Risk

To minimize risks, we will be using classroom implementation visits and outcome monitoring systems to ensure that teachers and students are having a positive learning experience. The project director will visit each participating district and school monthly and be readily available to provide support or adjustments if needed. Students will be given project-specific identifiers at their home school, such that personal identifiers are never shared with project staff. Schools are already bound and have procedures in place to protect student information.

Importance of the Knowledge to be gained

To teachers: Teacher training and improved school climate have both been demonstrated to improve teacher satisfaction and retention. Training can improve teacher pay and performance. Improved understanding of if and how the Performance Cycle works will be valuable to the teaching profession and educational system as a whole.

To students: The knowledge and skills gained by teachers who learn and implement the instructional strategy will be shared with students for years to come. By participating in these instructional activities, we believe that children in participating classrooms will have improved attitudes and learning outcomes. If the project outcomes support this instructional approach, it can be endorsed for dissemination to other educational settings.

Collaborating Sites

1. Andover Public Schools, Andover (MA) – classroom implementation
2. Quaboag Regional Innovation District, Warren (MA) – classroom implementation
3. Collins Middle School, Salem (MA) – classroom implementation
4. Peabody Essex Museum, Salem (MA) – field trips, teacher training
5. Addison Gallery, Andover (MA) – field trips, teacher training
6. Worcester area cultural partner (to be named) – field trips, teacher training
7. Endicott College, Beverly (MA) – data warehouse and analysis