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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:
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

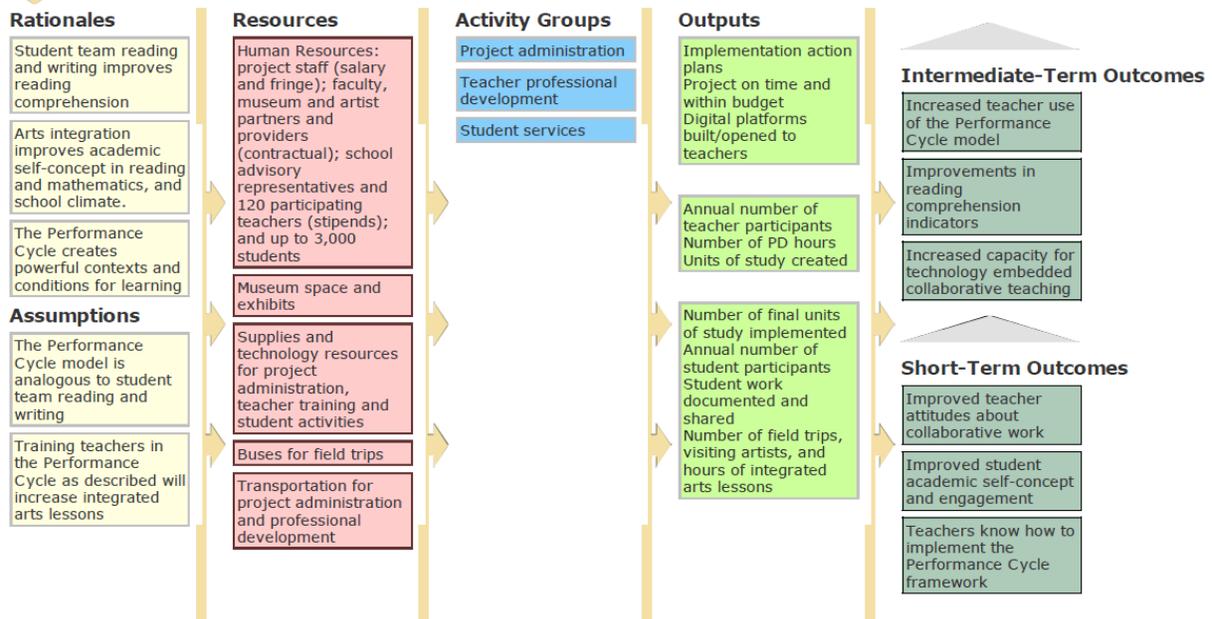


Figure 2

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

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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

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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

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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

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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,

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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:

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- 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

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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.