

North Coast Arts Integration Project (NCAIP)

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Meeting the Absolute Priority:

The **North Coast Arts Integration Project (NCAIP)** meets the Absolute Priority to **integrate and strengthen standards-based arts instruction** across the curriculum in eight rural elementary and middle schools through a program of intensive and ongoing professional development and in-class coaching of teacher participants. This integration will **improve student academic performance** (including their skills in creating, performing and responding to the arts) and in doing so improve their thinking and reasoning skills which will prepare them to successfully meet the performance expectations of the Common Core State Standards.

Meeting the Competitive Preference Priorities:

(1) Turning Around Persistently Lowest-Achieving Schools: All eight schools in the project are low performing schools. NCAIP will work closely with teachers and staff from Hoopa Elementary School, a K-8 on the Hoopa Indian Reservation that is a Tier 1 Persistently Low Achieving School (PLAS). In addition, NCAIP will work in seven other schools—six of which are on the list of California Department of Education Program Improvement (PI) schools (based upon unacceptably low student performance). The one school not in PI, Winship Middle School, is a newly reopened school and thus is not on the PI list—but its students come from two low performing Eureka City Elementary Schools.

(2) Technology: NCAIP will provide **intensive training to teachers in the use of technology to improve instruction and student achievement.** This focus on technology will support the absolute priority of integrating and strengthening arts instruction to improve student academic performance. To put it simply, technology must be a tool that teachers use to increase student engagement and success both in the arts and other subjects. Teachers must understand the relationship between arts education and success in all subjects so they can strategically use high-quality digital tools and materials to improve student learning.



(1) Need for project (15 points).

- (a) The extent to which the proposed project will provide services or otherwise address the needs of students at risk of educational failure.**
- (b) The extent to which specific gaps or weaknesses in services, infrastructure, or opportunities have been identified and will be addressed by the proposed project. . . .**

Schools that Serve Students at Risk of Educational Failure

Humboldt County, on the Pacific coast, is 300 miles north of San Francisco.

The population is thinly scattered (127,700 people over 3,573 square miles).

The largest cities Eureka (population 26,050) and Arcata (population 17,201)

and other smaller towns are surrounded by majestic redwoods, the mountains of

the Coast Range and isolated beaches. Census data shows Humboldt's poverty rate ranks 48th out of 58 counties statewide. Connie Stewart, executive director of the California Center for Rural Policy states, "More than 50% of single mothers with young children [live] in poverty."



This is a land of extremes. Scenic beauty is offset by severe social and economic problems. Since 1980 the fishing and timber industries have almost disappeared and no longer provide entry-level blue color jobs. The Humboldt Community is using the arts to build tourism and the economy. Successful local businesses like Fire and Light Glassmakers and Holly Yashi Jewelry sell high value, high quality products around the world. But the challenge is daunting.

This isolated and impoverished region lacks resources available elsewhere. Many parts of our county do not have internet or even cell phone service. Humboldt is home to the Yurok Tribe, California's largest and the state's largest Indian Reservation, the Hoopa Indian Reservation.

Economic stress coupled with rural boredom lead to substance abuse, crime and violence. Our area is the nation's largest producer of legal and illegal cannabis. Home invasion robberies are common. We are confronted with the challenge of easy access to guns combined with a rampant illegal drug trade. A local police officer tells how within a four block radius of Alice



Birney Elementary School, four marijuana grow-houses have been raided within the last year. Pelican Bay Prison, a maximum security prison housing the state’s most violent criminals is located in the next county. When paroled, many inmates stay in the area. Humboldt a per capita rate of parolees twice as high as Los Angeles County.¹ With 377 registered sex offenders, Humboldt also has a much higher than average per capita rate of convicted sex offenders.²

The county’s **child abuse and neglect** allegations rate (97.1 per 1,000 children) is nearly twice the state average and symptomatic of the drug culture, alcohol abuse and economic stress. For **American Indian children** the rate is **188.6 per 1,000 students**. The rate of **substantiated** cases is 3.72x higher than the state rate.³ Humboldt’s per capita alcohol arrest rate is 3.3x higher than the state rate. This pattern of neglect and abuse is reflected in too many students’ behavior.

The areas to be served by this proposal, the City of Eureka, and the Hoopa Valley and the unincorporated town of Willow Creek reflect this situation. Eureka, the county seat is a city and micro-urban area of approximately 45,000. The Hoopa Valley and nearby Willow Creek are home to approximately 10,000 residents. Both areas have higher than average poverty rates.

	Eureka	Hoopa	Humboldt	California
Residents below poverty line (2008-12)	22.1%	31%	19.7%	15.3%
Unemployment Rate (April 2014)	9.1%	27.3%	8.5%	8.9%
Estimated Median Income (2008-12)	\$36,525	\$26,818	\$40,830	\$61,400

Sources: www.city-data.com, US Census Bureau, Bureau of Labor Services

Absenteeism is affecting student achievement. During the 2012-2013 school years (the most recent data), Eureka City Schools (ECS) students had a 38.45% truancy rate and Klamath Trinity (KT) students had a 37.48% truancy rate. These rates are significantly higher than the Humboldt County truancy rate of 27.92% and state rate of 29.28%. If young people aren't in school, their skills, knowledge, and performance suffer.

¹ Source: California Department of Corrections: www.cdcr.ca.gov/

² Source: California State Megan’s Law website: <http://www.meganslaw.ca.gov/>

³ Source: **California Department of Social Services**: http://cssr.berkeley.edu/ucb_childwelfare/RefRates.aspx



This is illustrated by low scores on the California Standards Tests (also known as STAR). Since the CST/STAR tests' inception in the late 1990s both ECS and KT students scored well below the state average on the standardized state test. The 2013 results (the last year the tests were given due to the switch to the Common Core assessments) are illustrative:

Percentage of Students Scoring Below Proficiency on 2013 CST Exams		
	Eureka City Schools	Klamath Trinity
Gr. 3-8 English	43%	72%
Gr. 3-8 Math	39%	68%

In Eureka, where significant effort has been made to raise student test scores, over 40% of 3rd —8th graders are not proficient in English and math. In Klamath Trinity, 70% of 3rd – 8th grade students are not proficient. While not a high school grant, the effect of this lack of preparation shows in high school where for instance, only 26% of ECS and 10% of KT 11th graders are proficient in Algebra II and 38% of ECS and 27% of KT 11th graders are proficient in English.

Over 425 EL students attend ECS K-8 schools. There is a 45 point gap in Gr. 3-8 ELA compared to the district average. KT has fewer than ten EL students so data is not available.

Percentage of EL Students Scoring Below Proficiency on 2013 CST Exams		
	Eureka City Schools	Gap from District Average
Gr. 3-8 English	88%	45 points lower
Gr. 3-8 Math	43%	4 points lower

Through the integration of the arts in both ELA/Social Studies and the STEM the project will enhance student academic performance in core academic subjects and will foster the academic potential of at-risk students. NCAIP looks at ways to foster these students' academic potential by encouraging their active participation in learning. Understanding that traditional ways of teaching aren't always effective for at-risk populations, the project promotes the integration of the arts across the curriculum as a method for planning, teaching, and assessing lessons.

Teachers, staff and administrators at NCAIP schools confront significant challenges. Parental education is limited which negatively affects student academic achievement. Census data shows



that 22.7% of Eureka adults have a BA or higher and 12.7% do not have a high school diploma.

In Hoopa 18.2% of adults lack a high school diploma and only 17% have a BA or higher.

Providing Services and Addressing the Needs of Students at Risk of Educational Failure

Despite these challenges, there is hope and a plan to integrate arts across the curriculum to increase student engagement and success. The **North Coast Arts Integration Project (NCAIP)** proposes to use multiple artistic mediums to serve over 3,000 K-8 students in eight schools.

NCAIP Participating Schools			
District	School	Number of Students	Percentage Free and Reduced Price Meals
Eureka City Schools	Alice Birney Elementary (K-5)	459	89%
	Grant Elementary (K-5)	363	77%
	Lafayette Elementary (K-5)	434	77%
	Washington Elementary (K-5)	538	44%
	Winship Middle School (6-7)*	275	56%
	Zane Middle School (6-8)	519	73%
Klamath Trinity Joint Unified School District	Hoopa Elementary (K-8)	460	97%
	Trinity Valley Elementary (K-8)	241	98%

*Winship Middle School reopened in August 2013 and serves Gr. 6 & 7 this year. Starting August 2014, Winship will serve K-8 students.

Developed by Eureka City Schools (ECS) in partnership with Klamath Trinity Joint Unified School District (KT) and Humboldt State University School of Education (HSU), the proposed project outlines a comprehensive, coordinated arts education program that integrates the arts (visual arts, music, dance, theater, media arts, and folk arts) throughout both the K-8 humanities classes (ELA and history/social studies) and the STEM classes (Science, Technology, Engineering, and Mathematics). NCAIP aims to improve student success in mastering the Common Core State Standards (CCSS) and Next Generation Science Standards (NGSS) by broadening and deepening arts learning, teaching, and integration in all K-8 classes. NCAIP meets the absolute priority by integrating and strengthening standards-based arts instruction in



the elementary and middle school curriculum.

According to the *Social Impact of the Arts Project*⁴ findings low-income communities with high levels of cultural participation were 5x more likely to have very low delinquency rates and 3x more likely to have low truancy rates. Research over the past seven decades has shown there is a direct link between academic performance and student involvement in cultural activities, but that schools struggle to bridge the difference between school culture and home culture.

Gaps in Services, Infrastructure and Opportunities

To prepare for this application we conducted a multiphase gap analysis that included interviews with teachers and administrators, analysis of test data as well as a review of district and university policies and activities. Key gaps in service and causes of those gaps are:

Cuts in funding and a mandated emphasis on ELA and math:

Overall funding in California schools is still recovering from the Great Recession. It is predicted that school funding levels are still three years away from getting back to pre-Recession (2007) levels. Thus resources will remain tight for the foreseeable future.

Arts education programs in the elementary and middle schools have been drastically cut over the past few years as schools struggled with budget reductions, low test scores, high populations of Title I eligible students, student attendance issues, and the mandated emphasis on math and reading from the California State Department of Education brought on by the schools' Persistently Low Achieving School and Program Improvement status.

Reductions in the schools' arts education programs have not only been a serious loss for our students, they make it very challenging for schools to meet the Consortium of National Arts Education Associations and California state visual and performing arts standards. Meeting goals required by the California State visual and performing arts such as "observing informal

⁴ *Social Impact of the Arts Project* <http://www.sp2.upenn.edu/siap/>



productions, theatrical productions, films, and electronic media" are next to impossible due to a lack of local capacity, funding, and the distance between the schools and the nearest arts venues.

Limited offerings in the K-8 schools:

The districts are attempting to support arts education in the K-8 schools—though this effort is limited. For instance, in Klamath Trinity, there is a continuing emphasis on integrating Native American arts and culture across the curriculum. This builds upon the locally available resources in a community where 82% of students are American Indian. But much of this emphasis depends on the teacher reaching out to the community for support. There is no formal arts education teacher serving Klamath Trinity K-8 teachers and students.

Currently in Eureka City Schools, K-6 instructional time is primarily allocated for English language arts (ELA) and math, and mandated physical education. Visual arts are not taught as part of the core curriculum. Individual teachers occasionally supplement ELA, math, history and science with arts activities. Music is not taught at all in Kindergarten through 4th grades. There are two Itinerant Music Teachers assigned to the elementary level to provide classroom music (choral music) for 4th grade and instrumental music (either strings or band) for 5th grade.

At Winship Middle School there is one section of art for 7th graders. Zane Middle School has two 7th grade art sections and one for 8th graders. Zane also has six music sections (choir, intermediate orchestra, advanced orchestra, concert band, and symphonic band and jazz band).

None of the K-8 schools in either district offer theater arts or dance.

ECS has committed to the visual and performing arts though its commitment to Zane Middle school as a STEAM magnet (Science, Technology, Electronics, **Arts**, and Mathematics).

Lack of teacher training: Local elementary/middle school teachers need more arts education training. Self-contained elementary teachers have had minimal arts education. Even though



HSU's multiple subject credential program is one of the few teacher education post-baccalaureate programs in the state that has stand-alone, required arts education courses in its curriculum, the HSU School of Education faculty has found this to be woefully inadequate to develop the skills, understanding, and comfort necessary for elementary teachers, with no prior background knowledge in the arts, to include the arts and foster a rigorous arts curriculum in their classrooms.

Middle school teachers (with single subject credentials) don't receive the limited training elementary teachers get. Not only is there no requirement that single subject credential students take an arts education class, the HSU credential program does not offer such a class for single subject teachers. Thus even in subjects where arts can easily be integrated like 8th grade American history teachers interviewed prior to this proposal report rarely if ever integrating arts into their classes.

Further training in arts education is necessary to assist teachers in expanding options for meeting state and Common Core standards and to understand how to use arts education methods and activities in teaching other core subjects such as math, language arts, history, and science.

Geographic isolation: In our remote rural communities school is the main avenue for exposure to the arts for young people because there are few art galleries, art museums, or performance centers in the service area. While there are dancers, artists, musicians, and actors, the lack of local professional arts venues or organizations ensures that the works of these artists are not an integral part of the local community culture. The closest professional year-round arts venues and centers are at Humboldt State University and even for families in Eureka schools who can drive to the university relatively quickly, the cost of seeing a performance at HSU can be over \$150 for a family of four. The lack of local capacity to provide exposure to visual and performing arts makes the schools' arts education programs the primary opportunity for young people to learn to value the wide array of visual and performing arts.



2. Significance of the Project 10 points

(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 a variety of other settings.

The absolute priority calls for projects that are based upon research and enhance, expand, document, evaluate, and disseminate innovative, cohesive models and have demonstrated their effectiveness in integrating standards-based arts education into the core elementary or middle school curriculum. The ultimate goal is to improve overall student achievement including their skills in creating, performing, and responding to the arts. It is through this lens that the utility of the products created through NCAIP will be judged. All are in the new context of the Common Core and Next Generation Science Standards.

To achieve this NCAIP must develop, provide and evaluate the effectiveness of tools and techniques that address the integration of (a) arts, (b) Common Core ELA and math practices, and (c) the Next Generation Science Standards. While countless educational vendors are touting their CCSS-aligned products, in interviews with K-12 administrators, teachers and university staff it became clear that few evidence-based products currently exist that meet this need.

As described in *Instructional Rounds in Education: A Network Approach to Improving Teaching and Learning* (Harvard Education Press, 2009) unless we focus what is happening **on the students' desks** and **not solely on what the teacher is doing** we cannot determine a professional development program or curricular materials' effect. This is a change from the traditional focus on teacher content knowledge to measuring the effectiveness of teacher practice through student learning outcomes.

While looking at student work as the means to determine if a lesson has been successfully taught is not a new concept in arts instruction (and science with its emphasis on conducting experiments), it is a radical change in how teachers in math, English and history view their craft.



Developing tools and techniques

As mentioned, there is a lack of proven and effective CCSS aligned tools and techniques. NCAIP will develop, pilot and assess tools and techniques that are both usable and effective in a variety of settings by teachers, teaching artists and after school educators. These tools and techniques must be easily scaffolded for varying age and skill levels. For instance technology lessons, while particular to different grade-bands, must be designed to provide a point of entry for all students and teachers, no matter what their technological skill level.

This puts additional importance on the quality of the project staff. We are fortunate that both Mimi Dojka, our HSU lead art scholar, Kristin Sobilo, our ELA Curriculum Coordinator, Bill Funkhouser, our Math Curriculum Coordinator, and Jennifer Lane, our Klamath Trinity Coordinator have extensive experience effectively working with teachers and students. This experience will be needed as the team develops, pilots and assesses instructional tools and techniques. Along with HSU Principal Investigator, Education Assistant Professor Dr. Lyn Scott, the team will lead teams of teachers in a continuous improvement process (a modified form of Lesson Study) through which teachers develop and grade a content area specific lesson and unit plans as part of NCAIP professional development, then pilot, reflect and modify those lessons and units based upon both classroom observations and review of student work.

A unique ability to address mathematics

We are fortunate to have as part of our team an art educator with a background that makes him uniquely well suited to lead the development of integrated art-math lessons and techniques. Bill Funkhouser, our Math Curriculum Coordinator, is a Nationally Board Certified teacher, 2003 Humboldt County Teacher of the Year (as a math teacher), has worked as an Assessment Specialist for Educational Testing Service and is co-author of a series of algebra textbooks that



emphasize student-focused activities and are used by over 800,000 students nationwide.

Bill Funkhouser also has an MFA from Mills College, has studied ceramics in Oxford and Japan, and studied sculpture at the Kansas City Art Institute. His passion for art has led him back to the art classroom and over the last two years he has transitioned to a nearly full time art teacher (four art classes and one Algebra I class) at Zane Middle School (where his 8th grade Algebra students typically lead the county in their pass rate on the state Algebra exam).

As described in Project Design, with the support of Mr. Funkhouser, NCAIP is positioned to use art as a means to ensure students master the CCSS Math Practice Standards.

Teaching Tools

Different tools for different teachers: While NCAIP participants will participate in ongoing professional development that integrates arts education with other core academic subjects, these resources will be shared first with teachers across our county (from the other 29 school districts) and region (adjoining Del Norte County schools) and then across the state and nation. These non-grant teachers will come to these resources with widely divergent knowledge of arts education. Thus we must develop materials that can be used by both experienced arts educators and content area teachers with little or no arts education training.

The dissemination plan will be outlined in the next section, but it's worth noting that since all NCAIP partners are school districts, the university or non-profits, all NCAIP materials and resources will be shared at no cost with other schools and teachers.

Gr. 3-8 Lesson Plans and Modules will integrate California Content Standards for the Visual and Performing Arts (VAPA), Common Core standards, and arts to teach students to use CCSS math, science and English practices. Once developed, piloted and reviewed, teachers in and out of the grant can use these integrated lessons directly in their classrooms. Lesson length



will vary from sets of one day/ less than an hour long lessons up to multi-week unit plans and modules. These plans will be designed so teachers in other content areas (who typically have minimal arts-education background) can use them with limited preparation.

Gr. 3-8 Media and Technology Arts Integrated Project Modules: Like the lesson plans these adaptable lessons and modules will both integrate VAPA and CCSS standards and provide teachers clear instructions in using digital media to facilitate deep learning about arts and teach students to use CCSS math, science and English practices. The modules will involve media arts projects like a digital stories and books, participatory photography essays, or podcast. Due to the use of technology these modules will need to be multi-day and multi-week and include instruction in the use of commonly available technology in addition to the arts-focused instruction.

The modules will be adaptable for use in different grades and NCAIP teachers from different grade bands (primary, elementary and middle) will modify them to meet their students' needs.

Lessons for afterschool Educators: All NCAIP schools have state-funded afterschool programs. NCAIP will develop/modify high-quality, curricula that integrate the arts and Common Core student practices for use after school. When developing NCAIP lessons and units participating teachers will also develop an afterschool program lesson/activity which complements the school-day lesson plans. These activities will take into account that afterschool staffs often have high turnover and typically are not taught by credentialed teachers or educators.

VAPA, CCSS and NGSS Aligned Assessments: Using a review process that combines Action Research and modified Lesson Study, participating teachers, supported by NCAIP staff, will design, pilot and modify VAPA, CCSS and NGSS aligned assessments for each lesson plan. These assessments will include performance tasks and not just focus on content.

These assessments will be made available with the aligned lessons and teachers can use them



when replicating lessons, or to learn more about developing their own assessments.

Teacher Preparation and Coaching

Professional Development Curriculum: Each school year cycle launches with a series of two day teacher trainings. These workshops will be led by NCAIP staff and coaches who have received additional training prior to the workshop. Both the teacher leader and PD curriculum will be made available to other schools and districts at no cost. With the support of the external evaluators and Principal Investigator, these workshops will be evaluated using a plan based upon the work of Guskey's *Evaluating Professional Development* (see Evaluation for full citation).

Instructional Coaching Curriculum: As will be described in Project Design a key component of NCAIP is the use of teacher leaders as instructional coaches. Coaches (who will receive additional training) will guide teams of teachers as they reflect on instructional practice and its effect on student learning through the Lesson Study and action research process. The coaches will help guide teachers to better understanding the teaching and learning dynamics within their own classrooms and through this process teachers will apply what they are learning to the daily pedagogical challenges that they encounter with their students. The curriculum will be updated throughout the project as part of the continuous improvement process.

This instructional coaching curriculum will be freely shared (first locally and after further refinement nationally) so other districts are able to use this model to support their own efforts.

After School Staff Curriculum: Teachers and coaches from the eight schools will share and support the use of the modified lessons by afterschool staff. To support these efforts a common training curriculum will be developed. Typically, this training will total no more than an hour per unit. This training curriculum will be updated on an ongoing basis and be made available so schools with afterschool programs can replicate the training.



Curriculum for Pre-Service Teachers: Through our partnership with the HSU School of Education including the Liberal Studies Undergraduate and post-graduate Elementary Education Credential Program potential multiple subject teachers will have opportunities to be placed in the classrooms of NCAIP trained teachers as part of their classroom experiences.

Dr. Lyn Scott, our HSU Principal Investigator and a tenure-line faculty member in the School of Education, will lead the development of curriculum to support this effort.

(3) Quality of the project design (25 points)

(a) The extent to which the design of the proposed project reflects up-to-date knowledge from research and effective practices.

(b) The extent to which the proposed project is supported by strong theory.

The challenge of preparing students to meet the Common Core ELA, math and science performance standards provides an incredible opportunity for arts educators and for the meaningful integration of the arts in various media across the curriculum.

In preparation this application the writing team spoke with seven local administrators. Each said the biggest curricular challenge facing them now and for the next three to five years is effectively implementing the Common Core. One district administrator who works extensively in professional development stated the Common Core provides the greatest opportunity to integrate project based/activity based learning that he'd seen in 25 years in education. When asked if this could include integrating arts across the curriculum he responded, "Absolutely."

The Common Core is changing the focus of education from what the teacher does in front of the class to what is happening on the students' desks or work tables. English teachers are to focus on Student Capacities such "valuing evidence" instead of personal opinion. Math teachers will concentrate on eight student-focused Math Practice Standards that include "constructing viable arguments" and "attending to precision." This student-focused shift in emphasis in math, science and ELA is illustrated in this table from the National Science Teachers Association.



Practices in Mathematics, Science, and English Language Arts*		
Math	Science	English Language Arts
M1. Make sense of problems and persevere in solving them.	S1. Asking questions (for science) and defining problems (for engineering).	E1. They demonstrate independence.
M2. Reason abstractly and quantitatively.	S2. Developing and using models.	E2. They build strong content knowledge.
M3. Construct viable arguments and critique the reasoning of others.	S3. Planning and carrying out investigations.	E3. They respond to the varying demands of audience, task, purpose, and discipline.
M4. Model with mathematics.	S4. Analyzing and interpreting data.	E4. They comprehend as well as critique.
M5. Use appropriate tools strategically.	S5. Using mathematics, information and computer technology, and computational thinking.	E5. They value evidence.
M6. Attend to precision.	S6. Constructing explanations (for science) and designing solutions (for engineering).	E6. They use technology and digital media strategically and capably.
M7. Look for and make use of structure.	S7. Engaging in argument from evidence.	E7. They come to understanding other perspectives and cultures.
M8. Look for and express regularity in repeated reasoning.	S8. Obtaining, evaluating, and communicating information.	

* The Common Core English Language Arts uses the term “student capacities” rather than the term “practices” used in Common Core Mathematics and the Next Generation Science Standards.



Using tools, technology and digital media strategically and capably, critiquing the work of oneself and other students, responding to the demands of audience, task, purpose and discipline. Art can teach these skills. Art educators already teach these skills! The challenge and opportunity is to disseminate these established best-practices with non-art teachers in a way that promotes the integration of art instruction across the curriculum.

NCAIP views this time of transition as an incredible opportunity to integrate arts education across the curriculum. Not just because participation in the arts promotes student success, but because if presented correctly, for the first time non-arts teachers will learn how integrating the arts into other classes will help them teach their students in a way that develops the student thinking skills the CCSS calls for.

A program that is standards-aligned and research-based



Standards developed by the Consortium of National Arts Education Associations (CNAEA), the California State Content Standards for the Visual and Performing Arts, the CCSS for ELA and math and the NGSS provide the framework for planning, teaching, and integrating the arts across the K-8 curriculum. The CNAEA standards and the California Arts Education Framework emphasize that the arts are to be an integral part of education for all students in kindergarten through 12th grade (Visual and Performing Arts Framework, California Department of Education, 2004). While meeting the California VAPA standards is necessary as a state mandate, equally important, incorporating the arts across the curriculum leads to improved student performance. The national evaluation of the Youth ARTS Development Project, found arts education “has a measurable impact on youth at risk in deterring delinquency and truancy problems while also increasing overall academic performance.”⁵

The California State Visual and Performing Arts Standards center on promoting the general concepts and principles of the four arts disciplines: dance, music, theater and visual arts as discreet disciplines that share the common artistic perceptions of creative expression, historical and cultural context, and aesthetic valuing. Each discipline has eight content goals based on these precepts. Inherent in the promotion of the arts is teacher capacity to deliver comprehensive, quality instruction. Arts education training teachers receive during their pre-service education is expected to be "further developed, refined, and expanded through professional development."

Thus NCAIP promotes dance, theater, music, and visual arts as disciplines, increases teacher's capacities in these areas, and supports each of the areas eight content goals for the purpose of improving the academic achievement of an.at-risk student population.

The academic success of English Learners also is enhanced through NCAIP’s emphasis on hands-on, artistic expression. Visual representations and creative activities in the arts provides

⁵ National Evaluation Report for the The YouthARTS Development Project, *Juvenile Justice Bulletin* • May 2001.



opportunities for English Learners at varying levels to communicate their ideas while building English language fluency and academic vocabulary.⁶

NCAIP addresses the education needs of at-risk students; promotes understanding of the arts and multiculturalism through active participation in a variety of arts experiences; develops and expands curriculum in the arts; institutionalizes the project's arts education efforts; and develops a replicable model for other low performing, high poverty school districts.

NCAIP fosters the development of a high quality arts education program as a stand-alone program and also as a means of developing engaging delivery methods in other academic areas. For example, VAPA Goal Three states, "students develop knowledge of and artistic skills in a variety of visual arts media and technical processes." NCAIP will meet this goal by having the students work with master artists such as Native American basket makers, ceramicists, and bookmakers to learn about and produce a variety of arts. At the same time, teachers will learn how to use these techniques to teach core academic subject areas and engage students who typically don't want to be in school. The guiding principle in this approach is that as students become more engaged in school activities, absenteeism goes down and test scores go up.

To achieve long-term changes in arts education programs and enrichment activities NCAIP's standards-based activities and services are structured around direct, consistent, frequent, interaction between master artists, at-risk students, and teachers both on-site at schools and at off-site centers of arts combined with teacher training to implement a broader, standards based arts education program; and integration of arts education methods in core academic subject areas.

A design informed by earlier effective projects: The NCAIP design is informed by prior projects and studies that show strong evidence of effectiveness.

⁶ Riven, E. (1996). Enhancing English as a Second Language: Why Contemporary Art? In S. Cahan & Z. Kocur (Eds.), *Contemporary art in multicultural education* (pp. 24-30). New York: Routledge.



Lower grade PD is based in part on the findings of the San Diego based *Developing Reading Education with Arts Methods (DREAM) project*, previously funded through the Arts in Education Model Development and Dissemination Grant Program. DREAM classrooms showed statistically significant increases in grades 3-5 state reading scores when compared to control classrooms.⁷

Upper elementary professional development is informed by the results of the AEMDD funded Partnership in Arts Integration Research (PAIR) from Chicago that partnered artists with 4th – 6th grade teachers. By the end of the program in 2010, 85% of sixth graders in the six treatment schools met or exceeded standard reading scores compared to 59% district wide.⁸

Adolescent/middle grade students gain a deeper understanding of concepts when addressed in an integrated way across content areas.⁹ NCAIP lesson plans and modules will integrate cross curricular connections in both art lessons and lessons that integrate art into other curricular areas.

These studies have one thing in common, they focus on ELA. Neither they nor any other research we found, discussed how art could support student achievement in math. However, as described in the Significance section, through the participation of Bill Funkhouser, NCAIP is positioned to develop integrated art-math lessons and techniques. The emphasis on both ELA and math (plus science, history and other subjects) makes NCAIP potentially unique.

As described, NCAIP will serve a high percentage of at-risk students. A body of research underscores the positive relationship between the academic performance of **at-risk students** and participation in arts education programs. Even if a student is in the lowest 25% of an educational and economic bracket, if they are highly involved in the arts they will do better many other area. For non-traditional learners, non-readers, and economically deprived students the arts are often

⁷Developing Reading Education with Arts Methods (DREAM) project.

<http://www.ed.gov/oii-news/dream-integrating-arts-increase-reading-proficiency>

⁸ Arts in Education Grant Programs at the U.S. Department of Education, *Impact in Chicago: Increasing Achievement for Low Performing Students*, 2011.

⁹ *What Content-Area Teachers Should Know About Adolescent Literacy*, National Institute for Literacy, 2007.



what keeps these students in school.¹⁰ These research findings are paralleled among English Learners who experience high quality arts lessons that are integrated with other academics.¹¹

Action Research, Lesson Study, Formative Assessment and Instructional Coaching

Merely basing the project design on research is not enough. As mentioned earlier, NCAIP will integrate a review process that combines Action Research and modified Lesson Study through which participating teachers, supported by NCAIP staff, will design, pilot and modify VAPA, CCSS and NGSS aligned assessments for each lesson plan.

Action research, defined by ASCD (formerly the Association for Supervision and Curriculum Development) as “a disciplined process of inquiry conducted by and for those taking the action” is a key component of this process. Both action research and lesson study have as their goal to assist the educator to improve or refine his or her teaching.

If action research and lesson study are two legs of our stool we add formative assessment as the third leg. Teachers will be taught to use formative assessment to diagnose student understanding and identify productive teaching and learning trajectories to increase student achievement. Teachers will learn to use formative assessment, including the creation and use of standards aligned and NCAIP lesson-specific scoring rubrics, in the context of unit instruction.

If lesson study, action research, and formative assessment are the three legs of our stool what ties them all together is instructional coaching. Participants will be coached by the curriculum coordinators, HSU arts instructors and professors, and in time the site coaches.

Why Lesson Study, action research, coaching and formative assessment? In developing NCAIP the writing team referred to *Visible Learning*, John Hattie’s meta-study of nearly 1,000

¹⁰ Donahue, D. & Stuart, J. (2010). *Artful teaching: Integrating the arts for understanding across the K-8 curriculum*. New York: Teachers College Press.

¹¹ Riven, E. (1996). Enhancing English as a Second Language: Why Contemporary Art? In S. Cahan & Z. Kocur (Eds.), *Contemporary art in multicultural education* (pp. 24-30). New York: Routledge.



education research studies. In his research, Hattie found the average effect size of all the interventions studied was 0.40 or a typical year of learning.¹² We intentionally selected two interventions, Lesson Study (or “Micro-Teaching” as called in *Visible Learning*) and formative evaluation for NCAIP. Formative assessment has a reported effect size of 0.90 and Lesson Study’s effect size is 0.88. In simple terms, when implemented with fidelity, both practices are twice as effective as average instruction and can result in two years of learning in one year.

To these we have added **action research** (to support and inform lesson study) and **coaching** which the supporting research often calls promising but has not been conclusively shown to improve student learning.¹³ In neighboring Del Norte County, now in the fourth year of a US Department of Education Investing In Innovation (i3) grant, we have a districtwide (eleven school) model where coaching (along with formative assessment) is raising student achievement.

While coaching alone does not appear to have as profound effect on student learning as Lesson Study or formative assessment, our investigation into what is happening in Del Norte indicates that the reason teachers are implementing meeting together to plan lessons and formatively assess student work with such a high degree of fidelity is because the coaches are there to support (or if necessary cajole) them to ensure implementation. The most effective interventions don’t work unless implemented with fidelity. The coaching model will ensure implementation of lesson study, action research and formative assessment with fidelity.

(c) The extent to which the proposed project is part of a comprehensive effort to improve teaching and learning and support rigorous academic standards for students.

Project Design Narrative

The North Coast Arts Integration Project will serve over three thousand students a year in

¹² Hattie, J. (2013). *Visible learning: A synthesis of over 800 meta-analyses relating to achievement*. Routledge.

¹³ *Unmistakable Impact: A Partnership Approach for Dramatically Improving Instruction*, Jim Knight, 2010.



eight low-performing schools. To ensure project quality and fidelity, NCAIP services will be rolled out in two phases. Each school will receive two years of coaching and support.

Phase one (starting in 2014-15) will focus on Gr. 6-8 in the two Eureka City middle schools and two Klamath Trinity K-8 schools. These schools will implement the program during the 2015-16 school year and continue with less support in 2016-17.

Phase two (starting in Spring 2016) will focus on the four Eureka City K-5 schools and the K-5 teachers in the two Klamath Trinity schools. These schools will implement the program during the 2016-17 school year and continue with less support in 2017-18.

Dissemination to other local schools (through free professional development at the Humboldt County Office of Education) will begin in 2017-18 with a Gr. 6-8 focus and continue after the grant ends in 2018-19 with a K-5 focus.

North Coast Arts Integration Project Schedule of School Implementation				
Schools	2014-15	2015-16	2016-17	2017-18
Gr. 6-8 Zane Middle School Winship Middle Hoopa Elementary Trinity Valley Elem.	Spring 2015 40 hours of PD for 6-8 coaches and teacher leaders Summer 2015 PD for 6-8 teachers	Year One NCAIP Implementation in the four schools Intensive Coaching from HSU and NCAIP staff Coaching from artists and Gr. 6-8 coaches	Year Two NCAIP Implementation in the four schools Limited coaching from HSU and NCAIP staff Continued coaching from artists and Gr. 6-8 coaches	Dissemination Gr. 6-8 Professional Development at HCOE for other Humboldt Schools *Gr. K-5 Dissemination will occur in 2018-19
Gr. K-5 Alice Birney Elem. Grant Elementary Lafayette Elem. Washington Elem. Hoopa Elementary Trinity Valley Elem.		Spring 2016 40 hours of PD for 6-8 coaches and teacher leaders Summer 2016 PD for 6-8 teachers	Year One NCAIP Implementation in the six schools Intensive Coaching from HSU and NCAIP staff Coaching from artists and Gr. K-5 coaches	Year Two NCAIP Implementation in the six schools Limited coaching from HSU and NCAIP staff Continued coaching from artists and Gr. K-5 coaches



North Coast Arts Integration Project Activities and Areas of Focus				
	2014-15	2015-16	2016-17	2017-18
Gr. 6-8 Coaches/ Teacher Leaders	Spring 2015 40 hours of PD for coaches	Summer 2015 Support PD for 6-8 teachers	Summer 2015 Support PD for K-5 teachers	
Gr. 6-8 classrooms		2015-16 schoolyear Teach lessons, lesson study and action research, further in-year PD	2016-17 schoolyear Teach lessons, lesson study and action research, further in-year PD	
Gr. K-5 Coaches/ Teacher Leaders		Spring 2016 40 hours of PD for coaches	Summer 2017 Support PD for K-5 teachers	Summer 2018 Support PD for K-5 teachers
Gr. K-5 classrooms			2016-17 schoolyear Teach lessons, lesson study and action research, further in-year PD	2017-18 schoolyear Teach lessons, lesson study and action research, further in-year PD

The project goals of the North Coast Arts Integration Project align with Absolute Priority and the GPRAs and are the basis from which the project design has been developed.

North Coast Arts Integration Project Goals
GPRA 1: The percentage of students participating in arts model projects funded through the AEMDD program who demonstrate proficiency in mathematics compared to those in control or comparison groups.
GPRA 2: The percentage of students participating in arts model projects who demonstrate proficiency in reading compared to those in control or comparison groups.
Goal 1: Over four years improve student mastery of the Common Core Performance Standards in Reading and Writing and Math.
Goal 2: Improve the academic performance of students in the STEM subjects of Science, Technology, Engineering and Math by integrating the Arts.
Goal 3: Improve student engagement by broadening and deepening arts learning, teaching, and integration across: 3a. the K-8 ELA and history/social studies curriculum, as measured by classroom observations and development and use of arts-infused curriculum, and 3b. the K-8 STEM curriculum (science, technology, engineering, arts, and math), as measured by classroom observations and development and use of arts-infused curriculum.
Goal 4: Double the amount of time students study and do art.
Goal 5: Develop a sustainable, replicable arts education and integration model that works in a diverse, rural environment.

A training program that is ongoing through the year: Achieving these goals requires a



project design that provides intensive and ongoing CCSS-focused professional development and coaching throughout the year. Too often teachers attend a one-day workshop (or even a week in the summer) but once back in the classroom implement only a few key things because there is no follow-up support. Thus, based upon our review of other successful Arts in Education Model Development and Dissemination Program grants and NCREL¹⁴ research which states “Effective professional development is imbedded in the daily life of teachers, providing for continuous growth; focused on student learning and is evaluated at least partly on that basis” we have developed a model where grant activities are ongoing throughout the school year and take place on an almost weekly basis. Between coaching support, Artists in Residence and NCAIP lessons and class activities rarely a week will go by when participants do not have a project activity.

Once teachers have received this training they will integrate arts across the curriculum. Phase One will focus on Gr. 6-8 teachers (the majority who teach departmentalized single-subject classes). Thus, professional development must combine arts education instruction with content-specific instruction. In a focus group meeting single-subject teachers expressed a willingness to integrate arts instruction so long as it aligned with what they are teaching. The following table lists examples of single-subjects courses into which NCAIP will support arts instruction.

Examples of Arts Integration into Single Subject Classes	
Single-Subject	Examples of Arts Integration
English-Language Arts	<ul style="list-style-type: none"> • Readers Theater where students read a script aloud effectively, enabling the audience to visualize the action. • Presenting works through different media including visual arts, collage, digital art, and 3D representation. • Visually organizing a story through group or individual storyboarding.
Mathematics	<ul style="list-style-type: none"> • Geometric Math/Tessellations/Repeating Patterns • Perspective Drawing and Graphing • Connecting music and math: i.e. meter, cadence and the relation to fractions and fractional thinking
History/Social	<ul style="list-style-type: none"> • Over the month to six weeks US History students study the Civil War the class

¹⁴ NCREL: North Central Regional Educational Laboratory, www.ncrel.org



Studies	<p>learns to decode a series of paintings, images and political cartoons from and about the Civil War Era. See example images <i>Tragic Prelude</i> by John Steuart Curry and <i>Worse Than Slavery</i> by Thomas Nast on in the Appendix.</p> <ul style="list-style-type: none"> • Students study photography (both historical and modern) and then using photographic techniques learned in class and historical skills create photo documentaries of their own lives.
Science	<ul style="list-style-type: none"> • Non-fiction/informational text readings about observation combined with instruction in 2D drawing. (See example text in the Appendix. <i>Take This Fish and Look at It</i>) • Students are taught about 3D design and then use those skills to make models for science. • Music and its relation to the auditory nervous system.
Spanish	<ul style="list-style-type: none"> • Study of Spanish and Latin American artists and styles • Study of Spanish and Latin music • Book making (i.e. creating Spanish Language Alphabet Books)
Physical Education/ Health	<ul style="list-style-type: none"> • Unit on Hoopa, Yurok and Hmong dance. • Integrating traditional forms of American music and dance (i.e. square dancing) into the PE curriculum. • Students learn about visual design and use of visual media to prepare and deliver presentations to their classmates about health topics.

Increasing Arts Instruction to Serve All Students: NCAIP will increase K-8 arts instruction. Arts instruction time will increase by at least 50% in K-5 classrooms. In middle schools (Gr. 6-8) each quarter in each content area class students will do at least one NCAIP arts activity to promote student mastery of the CCSS student performance skills. This cross curricular effort will allow NCAIP to repeatedly serve all students. For example, in one nine week quarter, even a middle school student not taking an arts class will still do five or six arts activities.

These arts activities will provide students the opportunity to discover their interests and present their projects and performances to the larger community. To support this each school will host student performances and find three neighborhood businesses or venues to display student work as a free means to show student work and develop community relationships.

Afterschool Programs: As discussed in the Significance Section, NCAIP teachers and staff will develop afterschool program arts curriculum, provide short-duration training for afterschool



staff and model lessons that complement school day learning in the afterschool program.

Culturally Relevant Curriculum: ECS and KT teachers have observed that when a cultural activity is being taught or if a lesson is culturally relevant, student engagement increases for all students, not just among students from the subgroup to whom the activity relates. The local Humboldt community is rich with arts that are steeped in local American Indian cultures, including dance, song, basketry, regalia making, textile making and design and jewelry. In Eureka in particular, there is a significant Southeast Asian Community (the Hmong) who are renowned for their textiles and tapestries and a growing Latino Community. These groups offer examples of how basketry, regalia making, storytelling, and culturally oriented murals can be integrated into standards-based activities. Connecting students and teachers with local artisans from these communities through the artists-in-residence program and exposing teachers to these arts and the artists and artisans who practice them is an essential NCAIP component.

Integrating Technology to Support Arts Education: To build teacher capacity to integrate media arts concepts and technology into instruction NCAIP will provide ongoing, job-embedded PD in media arts and technology integration. This PD will align with the process of developing curriculum units by teams of teachers at the schools.¹⁵ The International Society for Technology in Education's (ISTE) teacher standards will guide technology-focused PD to help teachers master computers/technology concepts, personal/professional use, and applications in instruction.

Each school will receive a portable Media Arts i-Pad Lab to support integrated lessons. After reviewing the schools' technology infrastructure and equipment it was clear that while the schools had (or were investing) in new Chromebook-type computers (needed for students to take the new state tests) there was a lack of tablet type devices. These devices, offer students (particularly at

¹⁵ Nobori, M. (2012). Arts Integration: Fundamentals for Getting Started. Online article published by Edutopia. <http://www.edutopia.org/stw-arts-integration-tips>.



the primary grades) the ability to manipulate images and information. The portable Media Arts i-Pad Lab and existing resources will provide students access to the digital media skills and technology they need to create, share, and present work that demonstrates high levels of learning.¹⁶

The needs of special education and EL students will be addressed by bringing Special Education and EL teachers into the curriculum design process and drawing on the unique capacity of technology to support learning for students with special needs.

The Gr. 3-8 Media and Technology Arts Integrated Project Modules will integrate high-quality digital media arts tools using strategies shown to improve both student achievement and teacher effectiveness. NCAIP staff and teachers will develop and implement curriculum units that incorporate project-based learning activities using hands-on technology to provide students with direct involvement with the arts. These hands-on experiences will actively engage students with artistic content, materials, and methods that make learning more student-centered and help students not only become more engaged, but also take more control over their own learning.¹⁷

The school's existing computers, cameras, and the iPads, will give students access a wide range of media arts tools and online resources. Using these resources students will:

- use digital cameras (including those on their own phones) and video production software and apps like iMovie to draft, revise, and publish a variety interdisciplinary projects
- use studio art software and apps such as iDraw to create and share art; and
- use music software to learn about song structure, rhythm, phrasing, and note values; and
- use publishing tools for writing, to increase reading fluency and language acquisition.

This technology will provide students experiences that they could not necessarily have in

¹⁶ Reinvesting in Arts Education: Winning America's Future Through Creative Schools (2011). President's Committee on the Arts and the Humanities, May 2011.

¹⁷ *What Is Successful Technology Integration? Well-integrated use of technology resources by thoroughly trained teachers makes twenty-first-century learning possible.* www.edutopia.org/technology-integration-guide-description. Edutopia, 2007.



traditional media then easily reproduce and share their works with friends and family, or post them on free online production-sharing websites.

Project activities

The Project Director, two Curriculum Coordinators, the Klamath Trinity Coordinator, Lead Art Scholar, other HSU arts instructors, the Principal Investigator, teacher leaders/coaches and at least ten master artists will serve the teachers from the eight schools and by extension over 3,000 students. Local professional master artists will go to the schools to co-teach/collaborate with teachers and provide extended-term intensive arts education programs to students and teachers.

The NCAIP design promotes and fosters regular interaction between professional arts educators, K-8 teachers and students, HSU pre-service teachers, local artisans and professional visual and performing artists in the following ways:

- **School Orientation:** School level implementation will begin with an orientation for the teacher participants. The director, lead art scholar and coordinators will conduct a full day workshop to provide an organizational overview of NCAIP covering the project purpose, student goals, and opportunities for teachers such as earning a Supplemental Authorization in Art. Each teacher will receive a packet containing an introduction to the project, a sample arts education course outline, Concept, Skills, and Outcomes list, the project model for integrated arts experiences, schedule of master artists, sample activities and event evaluation.

- **Summer Institutes:** Each summer up to 72 K-8 teachers will attend 16-hour summer institutes focusing on learning and teaching the arts. Topics will include the elements of art to the principles of design as well as how to integrate the arts across multiple subject areas. The different institutes will align with the various core curricular areas. All workshops will present/review the California State Visual and Performing Art Framework and associated content goals



to support methods through which arts education activities can be integrated in other subjects.

Our Lead HSU Art Scholar, other HSU dance, music, and theatre faculty, the curriculum coordinators, and local artists will teach the intensives and will cover aspects of arts education such as methods, philosophy, cross-discipline curriculum integration, and arts education models.

Summer Institutes (16 hours per institute)	Summer 2015 Two Day Institutes: Eight days total <ul style="list-style-type: none"> • Gr. 6-8 English Learners-focused institute • Gr. 6-8 ELA-focused institute • Gr. 6-8 Math-focused institute • Gr. 6-8 Using technology focused institute
	Summer 2016 Institutes: Eight days total <ul style="list-style-type: none"> • Gr. K-5 Institute (Visual arts) • Gr. K-5 English Learners-focused institute • Gr. K-5 Using technology focused institute • Gr. 6-8 Science-focused institute
	Summer 2017 Two Day Institutes: Eight days total <ul style="list-style-type: none"> • Gr. K-5 Institute (Performing Arts) • Gr. K-5 English Learners-focused institute • Gr. 6-8 History/Social Studies-focused institute • Gr. K-8 Using technology institute
	Summer 2018 Two Day Institutes: Eight days total <ul style="list-style-type: none"> • Gr. K-8 Institute for new teachers* • Gr. K-8 Institute: Dance and Performance • Gr. K-8 Institute: Engaging At-Risk Students • Gr. K-8 Using technology institute

*In the summer of 2018, teacher leaders/coaches will work with HSU arts educators to plan and conduct the K-8 institute to prepare them to extend project activities after funding ends.

• **School year professional development:** HSU scholars, NCAIP curriculum coordinators, teacher leaders/coaches and practicing artists and artisans will deliver grade and content-specific PD during the year. In addition, teacher teams will meet to develop and review curriculum through the lesson study/action research process.

Zane Middle School, where our ELA and Math Curriculum Coordinators are based will allocate a classroom as an NCAIP training and resource room. Ms. Sobilo and Mr. Funkhouser will be based out of this room and will use the room to hold school day trainings.



- **In-class coaching for K-8 teachers:** Teachers will receive two kinds of coaching:
 - (1) Student engagement through arts focused coaching by seasoned arts educators and increasingly the Curriculum Coordinators and coaches who will teach, model lessons, and coach throughout the school year. This coaching will predominantly support the teacher-developed lessons and modules that focus on integrating arts across the curriculum to support improved student achievement in all subjects by integrating the arts.
 - (2) Six to twelve week arts lessons with a master artist: This arts focused coaching will expose teachers and students to professional artists. Each lesson will span six to twelve weeks and will cover either theater arts, visual arts, or dance. Artists in Residence will be in classrooms for 50 minutes once a week to work with students and model lessons and techniques for teachers. The teachers will then continue the lesson another 50 minutes later in the week.

These lessons will allow students to participate in high quality, professionally-led arts lessons and provide them access to the skills and knowledge of a master artist.

Teachers will meet weekly after school with the master artists to troubleshoot, discuss the lesson in terms of arts education services, and discuss how the lesson's methods can be integrated into other core curriculum. Examples of these lessons include:

Theater: Teachers and master artists will work with students to develop and produce physical and dramatic theater productions. All aspects of theater arts related to production and performing will be studied including script development, body movement, vocabulary, set design, costume design, and theater history. See Appendix for sample lesson plans.

Visual Arts: Teachers and master artists will work with students to explore a variety of 2D and 3D mediums such as basketry, ceramics, book arts, painting, mosaics, ceramics, book arts, and mask making. The skills, techniques, history, and vocabulary associated with



each medium will be studied. See Appendix for sample plans.

Dance: Teachers and master artists will work with students to explore a variety of dance styles, skills, and techniques. In the upper grades, where students are taught PE by a separate teacher, dance will be incorporated into their PE class. In the primary and upper elementary grades the self-contained classroom teachers will have the option of incorporating dance across the curriculum. See Appendix for sample lesson plans.

Multicultural Arts and Activities: Teachers and master artists will collaborate to deliver lessons stressing multicultural issues which include puppetry, calligraphy, mask making, poetry and book arts to create illustrated poems (which will be made-into a hand sewn book), and traditional California Indian basketry lessons to emphasize local cultural arts.

Native American cultural arts will be highlighted, provided, and explored through curriculum integration, long-term intensives, mini-performances and lessons at the schools by American Indian master artists and by student attendance at American Indian art events.

• **Developing, teaching and refining lessons through a continuous improvement process:**

Site based teams of teachers will participate in a continuous improvement process (a modified form of Lesson Study and Action Research) through which teachers, led by the HSU scholars, curriculum coordinators and teacher leaders/coaches to develop grade and content area specific lesson and unit plans. After developing the lessons they will: (1) teach the lesson, (2) reflect and discuss with the team and NCAIP staff how the lessons went in class, and then (3) modify the lessons and units based upon classroom observations and review of student work.

• **Pairing Pre-Service Teachers with NCAIP Teachers:** An exciting advantage of partnering with Humboldt State's Education Department is the opportunity to work closely with pre-service student teachers (undergraduates and credential candidates). This partnership will allow the



program to serve over 200 pre-service teachers (50+ per year).

Undergraduate Pre-Service Teachers: HSU pre-service teachers are already required to serve apprenticeships at local schools before earning their degree. Dr. Lyn Scott, the NCAIP principal-investigator participates in the placement of pre-service teachers at local schools.

Teacher Credential Program Students: Through their student teaching placements pre-service teachers may be paired with mentor teachers at the project sites during the school year for their required classroom placements. Student teachers will be able to participate in NCAIP activities at the schools and receive coaching from NCAIP staff.

Aligning Pre-Service Teacher Arts Classes with NCAIP: Pre-service student teachers are enrolled in arts education courses required by the HSU Liberal Studies Elementary Education Program and the Elementary Education Credential Program. These classes are typically taught by Mimi Dojka, our HSU lead art scholar and thus will align with NCAIP.

- **K-8 Student Exposure to Arts in the Community and Schools:** As described in the Needs Section, local students have limited access to arts in the community. Even when art is available, distance and cost makes it difficult to participate. For instance, a school bus costs \$500 to bring students from Hoopa Elementary to Eureka or HSU for a performance. While the Eureka schools are much closer, as the budget narrative shows, the projected cost per bus trip is still over \$250.

To address this challenge NCAIP and our partners will support K-8 students, teachers, and student teachers attendance at concerts, theater performances, and guest artist workshops both at school and in the community. These experiences will be presented/sponsored by HSU Center Arts, Dell'Arte and other local arts organizations at no cost to the participants.

Students will attend performances at HSU performing arts venues, and at the Dell'Arte Theater. They will visit campus and community art galleries/museums to experience two and



three-dimensional works of arts created by local and regional professional artists.

Selected artists from the Humboldt State University Center Arts Mainstage Season will visit the schools to give mini-performances. Cultural artists from the local area such as storytellers, dancers, and regalia makers will also visit throughout the year to give mini-lessons.

(d) The potential and planning for the incorporation of project purposes, activities, or benefits into the ongoing work of the applicant beyond the end of the grant.

Sustaining Key Project Components

NCAIP will coordinate and integrate local, state, and federal resources to deliver high quality arts education programs and enrichment activities. Community, school, and university facilities, materials, expertise, technology, and equipment will be utilized to accomplish the project goals. By training teachers in eight schools NCAIP will create a system where the arts are an integral part of how these schools help their students meet the challenges of the CCSS and NGSS.

Sustainability will be addressed at the program level, school level and teacher level.

Program level: Starting in 2015-16, a Program Sustainability Team comprised of project and district staff will hold quarterly meetings to identify non-grant means of extending NCAIP, begin the process of identified key program components that can be sustained. The project director and other key NCAIP staff will serve on this team and will be tasked with developing a sustainability plan—which will be shared with and eventually approved by the two districts' school boards.

School level: Each school will create a site team that will work closely with project staff. The site teams will include the site level coaches and form the foundation of site-level sustainability.

Teacher level: NCAIP professional development will continually circle back to this question: How will you and your school sustain this program after the grant ends? Unless teachers are reminded again and again and empowered and made responsible for sustaining the program NCAIP will come and go like so many other initiatives.



Disseminating our findings

Like sustaining the program, disseminating NCAIP's resources and findings will be conducted at three levels: local, regional and statewide/nationally.

Dissemination to local schools: Free professional development at the Humboldt County Office of Education will begin in 2017-18 with a Gr. 6-8 focus and continue after the grant ends in 2018-19 with a K-5 focus. Humboldt County is home to 31 school districts—so there is a significant opportunity to share NCAIP findings and resources across the county.

The arts education curriculum, lessons and units that integrate arts education into other core subject areas will be collected and compiled into digital handbooks and other free take aways. Both arts education curricula and curricula that integrates arts into core subject areas like science, math, and history will be available for free and distributed countywide through the PD at HCOE.

Expected number of teachers directly trained: 100

Please note: HCOE is the leading provider of PD in our county. The County Office provides free training spaces and at no cost publicizes PD like we propose for NCAIP.

Dissemination to regional districts: In 2016-17 and 2017-18 NCAIP staff will collaborate with arts educators from the Del Norte County and Mendocino County Offices of Education. NCAIP staff will travel to these counties to deliver the same trainings as Humboldt County teachers will receive. These trainings will (a) directly train other teachers, and (b) train other COE arts educators to deliver the PD without NCAIP assistance.

Expected number of teachers directly trained: 100

Dissemination statewide and nationally: NCAIP will accomplish statewide and national dissemination in three ways: (1) presentations at conferences and workshops such as the California Art Education Conference, and (2) making project materials available online, and (3)



using the existing relationships of our scholars, artists and educators.

Conferences: With support from HSU faculty teachers, coaches and coordinators will participate in state & national conferences. All participants will apply to present at the conferences.

Websites: NCAIP will create and support a project website on which all project materials are freely available. This website, hosted by Eureka City Schools and linked through the Humboldt County Office website, will be up and running by February 2015.

It is likely that every application for this grant will discuss the quality of their website and how widely available it is. In our experience, local and even regional websites do not get an enormous amount of traffic. So instead of spending time and effort to increase the number of visitors to the NCAIP website we will submit NCAIP materials and resources to two websites that already have traffic measured in the thousands and ten thousands of visitors per day.

Brokers of Expertise (<http://www.myboe.org/>): Brokers of Expertise is a California Dept. of Education supported and endorsed website (through the California K-12 High Speed Network) that is available free of charge to educators nationwide. NCAIP staff will apply to become an approved content provider to the Broker's website (as other local projects successfully have).

Teaching Channel (<https://www.teachingchannel.org/>): The Teaching Channel is a video showcase of inspiring and effective teaching practices. Teaching Channel has a rapidly growing community of registered users who register (for free) and receive targeted emails and notification of resources that align with their needs. As with the Brokers of Expertise website NCAIP staff will apply to become an approved content provider to the Teacher Channel and by 2015-16 begin uploading short videos and content on the site.

4. Quality of project personnel (10 points)

(a) The extent to which the applicant encourages applications for employment from persons who are members of groups that have traditionally been underrepresented based



on race, color, national origin, gender, age, or disability.

Eureka City Schools, Klamath Trinity Joint Unified School District and Humboldt State University are each equal opportunity, fair employment, Title IX compliant agencies. Because all are public agencies their policies and practices ensure all employment candidates have equal access to information about the hiring process and that they receive equitable treatment.

The organizations encourage applications from members of underrepresented groups and enforce a nondiscrimination policy that addresses race, color, national origin, gender, age, and disability. Project staff have deep experience working with education projects in low income communities and with minority children.

How NCAIP will recruit members of underrepresented groups: From with the planning stage, NCAIP has consciously recruited members of underrepresented groups. The Leadership Team includes four women and two men. Klamath Trinity Coordinator Jennifer Lane is a member of the Hoopa Tribe and HSU Education Professor Emeritus Dr. Patty Yancey, one of our Artists in Residence, who will lead the inclusion of dance in NCAIP, is African American.

NCAIP intentionally focuses on At-Risk students (many of whom are children of color) and American Indian students and will select local artists and artisans who are members of the local American Indian and Hmong communities. To ensure that these underrepresented groups are made aware of the opportunity to participate in NCAIP when recruiting these positions, announcements will be posted in publications such as the *Twin Rivers Tribune* (the newspaper of the Hoopa Reservation) and be disseminated through local cultural organizations.

(b) The qualifications, including relevant training and experience, of key project personnel.

We are fortunate that the NCAIP staff have extensive experience managing and evaluating USDOE grants and designing and implementing quality arts education, technology, and literacy programs for youth. The Leadership Team is intensely focused on providing opportunities



children whose circumstances limit their opportunities and make it more difficult to reach their full potential. (See attachments for complete CVs and resumes.)

Project Director, Dr. Tish Nilsen: Eureka City Schools Assistant Superintendent Dr. Tish Nilsen will serve as project director. Dr. Nilsen has a bachelor's degree in Secondary English Education, and a master's and doctorate in Educational Leadership. As a teacher, she taught middle school Theatre Arts/Speech. She served four years as principal at a high SES and EL middle school which became a California Distinguished School during her tenure and then served as the Director of Leadership Services at the Santa Clara County Office of Education.

HSU Art Scholar Mimi Dojka, MA: Professor Dojka has an MA in Art Education, BA in Theatre Arts and a professional clear multiple subjects teaching credential. She is currently head of the Art Education area of HSU's Art Department. She has extensive experience as an artist and educator in local, international and tribal (Hoopa, Karuk, Yurok) communities. She studied mask making in Italy and Indonesia and has received critical acclaim for her mask designs.

ELA Curriculum Coordinator Kristin Sobilo: Zane Middle School ELA teacher Kristin Sobilo has a bachelor degree in English from Humboldt State University and a Clear Teaching Credential in English and Elementary Education and Administrative Services Credential. Ms. Sobilo is helping to lead Zane and Eureka City Schools' PD program for K-12 ELA.

Math Curriculum Coordinator Bill Funkhouser, MFA: Zane Middle School art and math teacher Bill Funkhouser is a Nationally Board Certified teacher, 2003 Humboldt County Teacher of the Year (as a math teacher), has worked as an Assessment Specialist for Educational Testing Service and is co-author of a series of algebra textbooks (used by 800,000+ students nationwide). Mr. Funkhouser has an MFA from Mills College, has studied ceramics in Oxford and Japan, and studied sculpture at the Kansas City Art Institute.



Klamath Trinity Curriculum Coordinator Jennifer Lane: Hoopa Elementary Principal Jennifer Lane will serve as the KTJUSD Curriculum Coordinator. Ms. Lane is transitioning to a new position as Director of Student Services where she will lead special programs and focus on student engagement, so NCAIP is an excellent opportunity to align grant and district initiatives. Ms. Lane has a minor in Music from UC Davis and was a violinist in the Davis Symphony Orchestra. [REDACTED]

Principal Investigator, Dr. Lyn Scott: tenure-line faculty member in the HSU School of Education also teaches undergraduate and post-baccalaureate classes in the HSU Elementary Education Credential Program. He has worked in grant administration, recruitment, data collection, data management, analysis, and evaluation for two longitudinal studies at the Institute for Human Development at UC Berkeley. Dr. Scott is developing models of collaboration among teachers, student teachers, university faculty working in Professional Learning Communities. He is a credentialed bilingual teacher and conducts EL research.

Artists in Residence: Professional artists from the Center Arts Performance Roster and Dell'Arte International (see p. 42) and HSU Art, Music and Theater Faculty will work in the schools.

While most of these positions will be recruited and filled after project funding, Dr. Patty Yancey, Ph.D., Professor Emeritus at Humboldt State University illustrates the quality of these positions. Dr. Yancey's career has spanned 30 years in both California and Alaska and includes ten years on the faculty at HSU. She has worked as an artist-in-schools, high school art teacher, non-profit arts education administrator, researcher, and community arts leader. Professor Yancey earned her M.A. and Ph.D. in the Graduate School of Education at UC Berkeley and her B.F.A. at the American University in Washington, D.C.

Project Evaluator Dr. Dale Oliver: HSU Mathematics Professor Dr. Dale Oliver is the



former chair of both the Mathematics and Education Departments. Dr. Oliver has extensive experience in grant evaluation and data analysis. He will oversee data collection and analyze student and school performance data as part of the NCAIP quasi-experimental evaluation.

Project Evaluator Jack Bareilles: Northern Humboldt Union High School District Grants and Evaluation Administrator Jack Bareilles began his career teaching a combination 7/8 class at a Catholic school in Oakland, CA and then worked as a high school English and history teacher. Since 2000 he has served as an administrator, grant director and as evaluator on over 30 US Ed., state and foundation grants. He will conduct the data collection and evaluation of PD activities.

Dr. Oliver and Mr. Bareilles have collaborated on many US Ed. and state grants.

We are fortunate the Leadership Team has extensive experience working with teachers and students. This experience will be needed as they support the development, piloting and assessment of instructional tools and techniques. Along with HSU Principal Investigator, Dr. Lyn Scott, the team will lead teams of teachers in a continuous improvement process (a modified form of Lesson Study) through which teachers develop grade and content area specific lesson and unit plans as part of project PD, then pilot, reflect and modify those lessons and units based upon both classroom observations and review of student work.

5. Quality of the management plan (20 points)

(a) Adequacy of the management plan to achieve project objectives on time and within budget, including clearly defined responsibilities, timelines, and milestones.

Three overriding principles form the core of NCAIP: (1) integrating arts across the curriculum and supporting arts instruction in K-8 classes, (2) improving student mastery of the Common Core Performance Standards in Reading and Writing and Math, and (3) increasing student engagement (and by extension, student success). These principles are evident in the project goals and the management plan. NCAIP requires leadership, financial oversight, clear



responsibilities, regular input from the sites and a system to support and monitor student success. ECS has extensive experience supporting students and managing successful federal grant programs which makes us confident we can achieve the program's goals and objectives on time and on budget.

The plan includes strong coordination between the participants, clearly delineated activities, comprehensive procedures for evaluation and feedback and monthly Leadership Team (LT) meetings to guide program implementation and make mid-course corrections. The director and NCAIP staff will implement a systematic data collection system which will guide and monitor project implementation at each school. The external evaluators will support this data collection system and provide monthly site-level and project-wide data reports to the LT and sites.

The leadership team of the Dr. Nilsen, the three curriculum coordinators, Ms. Dojka, Dr. Scott, and one of the evaluators will meet monthly (more often at first) to plan, direct and assess project activities, the development of the teachers' curriculum and curriculum handbook, areas for improvements, and the logistics of theater productions and art exhibitions.

Job descriptions of Key Project Staff

Project Director: Dr. Nilsen's duties will include: overseeing the daily operation; chairing the LT; attending site level meetings; communicating with project stakeholders; managing the budget; preparing contracts; and preparing all documentation and required reports for the Dept. of Education. She will also serve as a liaison between the schools and the districts. While the grant will pay 0.5 FTE of Dr. Nilsen's salary, she will devote 15% of her professional time to the project because of the importance of this program to the district and as a sign of district support.

Dr. Nilsen will oversee the ECS Fiscal Office which provides a fully automated system of accounts, appropriate accounting safeguards to ensure the proper use of federal funds and



follows established fiscal controls and procedures. The funds for this project will be maintained in a federal funds account and will not be comingled with any general operations revenue of the ECS. Separate project and the district books are maintained and the project staff will do monthly reconciliation's of project records with the district's records. The funds will be audited at the end of the project year and a report of the audit will be made available to US Ed.

ELA and Math Curriculum Coordinators: The ELA and math curriculum coordinators are full-time positions with oversight of the curriculum and related professional development. Ms. Sobilo and Mr. Funkhouser will review the curriculum developed by other project staff and scholars, master artists and teacher teams to evaluate it against the project goals and the arts education standards. Ms. Sobilo, Mr. Funkhouser and Ms. Lane (the KTJUSD Coordinator) will work closely with Ms. Dojka to (a) coordinate and conduct the teacher coaching, (b) coordinate and lead teacher team curriculum development and review through Lesson Study/Action Research, and(c) train the site level teacher leaders/coaches to take an increasing role at the sites as the NCAIP area of focus progresses from Gr. 6-8 to K-5 to Dissemination.

Lead Art Scholar: Ms. Dojka will monitor teacher and student progress, coordinate the consultant master artists with the schools schedules, work with the artists to develop standards based lesson plans for each theme, will lead the planning and delivery of the NCAIP professional development and will collaborate with the evaluators to develop the activities evaluations. She will work closely with the Coordinators and coach participating teachers.

Principal Investigator: Dr. Lyn Scott will work closely with the Project Director, Curriculum Coordinators, and Lead Art Scholar in planning, developing, and delivering professional development. Through the various stakeholders he will communicate, document, and disseminate the NCAIP impact locally and nationally. He also will participate in the recruitment



and coaching of participating NCAIP teachers and collaborate in the evaluation development.

Project Timeline: While the Management Timeline will be expanded as the program is implemented, the table shows the tasks which need be completed to successfully execute NCAIP.

Management Plan Timeline		
Year One: 2014-2015		
Activity	Responsible Parties	Time Frame
Director and Coordinators are reassigned to begin grant work, notify schools and partners of grant award, Leadership Team meets for first time.	Project Director (PD), Leadership Team (LT), Business Office	Within 45 days of Project Award
Leadership Team Begins Meeting (weekly then monthly)	Director, LT	
Finalize contractual agreements	Director, Business Office	60 days after project award
Meet with site administrators at eight schools	Director, LT	
Hold information meetings at schools for teachers	Director, LT, Administrators	
Recruit and select teacher leaders/coaches	Director, LT.	
Coordinators and HSU faculty begin planning for Spring 2015 PD for teacher leaders/coaches	Director, LT, Other HSU faculty	Within 75 days of project award
Evaluator delivers proposed 2014-15 evaluation plan	Evaluator	
Evaluators/Leadership Team meet to review grant measurement forms and benchmark evaluation targets	Leadership Team, Evaluator,	
Evaluation plan is reviewed and fully developed to include all suggestions from LT and districts	Evaluator	Within 90 days of project award
Faculty, staff surveys	Evaluator	
1 st School team meetings	Director, Site-level staff	December 2014
Evaluator delivers baseline data report	Evaluator	
Attend Project Director's Meeting	Director, LT	TBD
Eval. delivers proposed Yr. 1 NCAIP Progress Chart	Evaluator	January–April 2015
LT and Eval. meet to approve NCAIP Progress Chart	LT, Evaluator	
Review program progress as measured by benchmarks	LT, Evaluator	
Advertise, recruit and select 2015-16 Artists in Residence	LT, HSU Faculty	
Plan 40 hour teacher leaders/coach training	LT and HSU faculty	
Deliver 40 hour teacher leaders/coach training	Director and Evaluator	
Review program Year One progress as measured by benchmarks and plan for year two	LT and Evaluators	May 2015
File Year One Annual Yearly Report	Director and Evaluators	September 2015
Repeat Year One Program, Administration and Evaluation Activities in 2015-16, 2016-17 and 2017-18	--	2015-16 and 2016-17
Organize and recruit Sustainability Planning Team	Director and Districts	Starts 2015-2016
Summer 2015 Teacher Workshops	LT, HSU, Coaches	July-Aug. 2015
Middle School and Gr. 6-8 Orientations	LT, HSU, Coaches	August 2015
Afterschool Program Staff trainings	LT, HSU, Coaches	Ongoing 2015
NCAIP Activities in Middle School and Gr. 6-8 classes	LT, HSU, Coaches, Artists	

*In 2014-15 the evaluator will submit two “quarterly reports” starting with a progress report in January 2015. In the following years there will be three quarterly progress reports and a year-end report.



Non-School District Partners

Humboldt State University is part of the 23 campus comprehensive California State University (CSU) system and is approximately 10 miles from the ECS and 50 miles from KT. The School of Education and the Art Department are the primary departments at HSU that are involved in the planning and implementation of the project. The Music, Theater, Dance, and Film Departments will be involved as secondary partners during the implementation phase.

The HSU School of Education offers credentials in administrative services, elementary, secondary, and special education, as well as a Masters in Education program. The School of Education works in close cooperation with the local school districts and has educated the majority of local teachers and administrators. The combined enrollment in the credential programs is approximately 200 candidates per year. Program graduates advance to teaching and administrative positions in school systems across California and the nation.

HSU has a well-established history of collaborating with ECS and KT on educational projects. Examples of current collaborative projects include: Humboldt County Office of Education's Decade of Difference Partnership Program in which faculty from the HSU School of Education work with ECS elementary and middle school students to meet state standards. HSU and ECS also collaborate on the CSU Teacher Recruitment Project, which focuses on recruiting pre-collegiate students into the teaching profession. NCAIP is the first formal collaboration between the ECS and HSU that focuses on integrating arts in the core content areas.

Center Arts is the professional performing arts and entertainment presenter of Humboldt State. Over the past 34 years, Center Arts has built an impressive program of nationally and internationally recognized performing artists. Center Arts activities and events stress diversity issues of color, acceptance, and tradition. For over 30 years Center Arts' has taken visiting artists



into the local schools and brought thousands of children to the campus for performances.

Dell'Arte International School of Physical Theater Dell'Arte is an internationally renowned school and theater site for physical theater. For the past 40 years, students have come from all over the world to Dell'Arte to learn physical theater, trapeze work, and comedic theater. Since 1991 it has operated the Dell'Arte Youth Academy with local schools bringing curriculum to life. Dell'Arte teachers go into local schools to teach the fundamentals of physical theater, its associated vocabulary, and to produce student developed theater productions.

(b) The extent to which the time commitments of the director and principal investigator and other key project personnel are appropriate and adequate to meet the objectives. . . .

Based on their past experience with grant and program administration and the nature of the project objectives we believe the time commitments of Dr. Nilsen and other key project personnel will have adequate time to successfully oversee and support the project. With two full time positions the Curriculum Coordinators will have the time and support to carry out their duties. Our HSU professors will receive release time to conduct their duties. The external evaluators have evaluated numerous US Ed. and other grants.

(c) The adequacy of procedures for ensuring feedback and continuous improvement in the operation of the proposed project.

To deliver increasing levels of lesson development, teacher coaching and student services, ongoing feedback and program review procedures are integrated into NCAIP from the program leadership to student level. The project is an on-going working collaboration that requires all members to participate and communicate. All of the partners will meet regularly to develop and implement the project based on feedback from staff, students, teachers, and artists.

Program Leadership Team: Project Director, Coordinators, Lead HSU Art Scholar, Principal Investigator, Site-based Administrators, Evaluator
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The **Leadership Team** will meet **monthly** (weekly at first) and focus on the whole program.



It will review data and progress using NCAIP goals, objectives and implementation timelines.

Site Level Team: Project Director and/or Coordinators, Site-based Teacher Leader/Coach, Principal, other teachers and Afterschool Coordinator

The **Site Level Teams** will focus on the individual schools. The teams will meet **twice a month** for approximately an hour to review project progress, student needs and review input from a variety of stakeholders. The Site Level Team will provide a group process for defining problems, reviewing progress, setting goals, and evaluating student outcomes. The director and/coordinators will attend the meetings so grant leadership is aware of each site's needs and so the project is able to bring additional support to the sites in a timely manner.

Teacher Teams: Participating Teachers, Pre-Service Teachers, Curriculum Coordinators, HSU Scholars, Teacher Leaders/Coaches, Artists in Residence

Teacher Teams will focus on individual curricular projects and be the level at which Lesson Study/Action Research (LS/AR) takes place. The teams will meet on a weekly basis while conducting LS/AR and follow established LS/AR procedures. The Curriculum Coordinators or HSU staff will support and participate in the team meetings.

6. Quality of the project evaluation (20 points)

We have selected Dr. Dale Oliver and Mr. Jack Bareilles to conduct the NCAIP evaluation. Dr. Oliver, a math professor at HSU will oversee data collection and analyze school and student performance data as it becomes available starting in 2015. Mr. Bareilles, the Northern Humboldt UHSD Grants and Evaluation Administrator has served as grant director or evaluator on over 30 US Ed., state and foundation grants. He will collect student data for Dr. Oliver, evaluate PD activities and collaborate with Dr. Oliver to measure program progress and prepare reports.

With the increased rigor of the required evaluation design and expectation that the evaluation produce "evidence of promise" the evaluators will use the first 12 months of the project period to determine control schools and groups, gather baseline data and refine the evaluation plan to



ensure the program design and implementation is prepared to meet this requirement.

Please note: California is transitioning from the old California Standards Test (CST) to the CCSS aligned Smarter Balanced Assessment (SBAC). In 2013 the last CSTs were given, in April 2014 a non-scored practice SBA was administered and in April 2015 the first SBAC for which student and school scores will be available will be administered. This transition and gap in student data means the 2015 data will serve as our baseline student level data (though for the purpose of school-to-school baseline comparisons 2012 and 2013 CST data will be used).

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

The evaluation uses formative and summative approaches and a quasi-experimental design.

Each program goal’s measure lists the data source by which the goal will be measured.

North Coast Arts Integration Project Goals and Measures
GPRA 1: The percentage of students participating in arts model projects funded through the AEMDD program who demonstrate proficiency in mathematics compared to those in control or comparison groups.
GPRA 2: The percentage of students participating in arts model projects who demonstrate proficiency in reading compared to those in control or comparison groups.
Gr. 6-8 Measure of treatment students: 2015 (Baseline) and 2016, 2017 and 2018 Common Core/Smarter Balance Assessment Scores for students in treatment schools.
Gr. 6-8 Measure of control students: 2015 (Baseline) and 2016, 2017 and 2018 Common Core/Smarter Balance Assessment Scores for students in control schools.
Gr. 3-5 Measure of treatment students: 2015 and 2016 (Baseline) and 2017 and 2018 Common Core/Smarter Balance Assessment Scores for students in treatment schools.
Gr. 3-5 Measure of control students: 2015 and 2016 (Baseline) and 2017 and 2018 Common Core/Smarter Balance Assessment Scores for students in control schools.
Goal 1: Over four years improve student mastery of the Common Core Performance Standards in Reading and Writing and Math.
Measureable Objective: NCAIP treatment student scores on the Common Core/Smarter Balance Assessment will increase from Gr. 6-8 2015 baseline and Gr. 3-5 2015 + 2016 baseline by 50% more than students in control group schools.
Goal 2: Improve the academic performance of students in the STEM subjects of Science, Technology, Engineering and Math by integrating the Arts.
Measureable Objective: Comparison of treatment student school math and science grades from



<p>baseline years to fourth year of the program.</p> <p>Gr. 6-8 Measure of treatment students: 2015 (Baseline) and 2016, 2017 and 2018 math and science grades.</p> <p>Gr. 3-5 Measure of treatment students: 2015 and 2016 (Baseline) and 2017 and 2018 math and science grades.</p>
<p>Goal 3: Improve student engagement by broadening and deepening arts learning, teaching, and integration across:</p> <p>3a. the K-8 ELA and history/social studies curriculum, as measured by classroom observations and development and use of arts-infused curriculum, and</p> <p>3b. the K-8 STEM curriculum (science, technology, engineering, arts, and math), as measured by classroom observations and development and use of arts-infused curriculum.</p>
<p>Measureable Objective: Increase treatment student engagement by 20% total from baseline measures.</p> <p>Measureable Objective: Increase treatment student attendance by 4% total from baseline measures.</p> <p>Measures: Annual student surveys, year to year attendance comparisons, California Healthy Kids Survey (given to all Gr. 5 and Gr. 8 students every other year).¹⁸</p>
<p>Goal 4: Double the amount of time students study and do arts.</p>
<p>Measure: Baseline surveys and interviews with teachers in NCAIP schools compared to surveys and interviews with teachers once the program is implemented.</p>
<p>Goal 5: Develop a sustainable, replicable arts education and integration model that works in a diverse, rural environment.</p>
<p>Year Two Measureable Objective: Form Program Sustainability Team comprised of project and districts staff and hold quarterly meetings to identify non-grant-funded means of extending the program and to-be-identified key program components.</p>
<p>Year Three Measureable Objective: Continue to hold quarterly meetings.</p> <p>At the end of Year Three the Sustainability Team produces a Sustainability Plan to continue the to-be-identified key program components. This data will be shared with district administrations and the school boards.</p>
<p>Year Four Measureable Objective: Continue to hold quarterly meetings.</p> <p>District administration brings sustainability plan to continue the to-be-identified key program components to the school boards for their approval.</p> <p>Sustainability Team finalizes a series of 2018-19 professional development for ECS and KT teachers and 2018-19 dissemination plan for other local and regional teachers.</p>

The evaluation will collect **quantitative** and **qualitative** data daily, weekly, monthly, quarterly and as needed for quarterly and other reports to the LT and to steer the program.

¹⁸ The California Healthy Kids Survey is developed and administered by WestEd and is given statewide. The purpose of CHKS is to determine measure how Gr. 5, 8 and 11 students rate their own school’s climate. CHKS data goes back for over 15 years which will facilitate a longitudinal comparison.



The National Science Foundation's *Introduction to Mixed Methods Evaluations*, (2004) describes the differences between the two data types thusly: "In quantitative analysis, numbers and what they stand for are the material of analysis. By contrast, qualitative analysis deals in words and is guided by fewer universal rules and standardized procedures than statistical analysis."

The progress monitoring system will provide **quantitative data** like student grades, state test data and attendance. **Qualitative data** will be gathered more holistically through interviews, surveys and perhaps most importantly at the site-level and LT meetings. Teachers, program staff and principals will also be interviewed to gather their judgment of the program's progress.

Formative Assessment: The project will collect both student and project data and report it quarterly to the LT. **The quarterly report will include** PD and implementation data from the coordinators and artists (including the types and numbers of activities), professional development evaluations, and student data (as available).

This regularly collected data will be the basis of **ongoing in-year formative assessment** through which the LT will (1) identify implementation problems as they occur, (2) assure prompt feedback so that adjustments can be made, (3) provide a record of project inputs and methods used during implementation, (4) assess the efficacy of the project implementation process, and (5) develop replication materials that will assist other schools to implement similar efforts.

An annual review of student progress using the measures above, state exam data and the Annual Yearly Report prepared for US Ed will form the basis of **yearly formative program assessment** which will give the LT a longer view of program progress than the quarterly reports.

Summative assessment: A final review of the project will be informed by the formative data collected over the four years of the program and will combine the findings of the AYRs into a final summative report. While not done until the end of the grant, the summative assessment



offers the ability to conduct a longitudinal assessment of student and grant progress.

The types of data to be collected include but are not limited to:

Student Data
<ul style="list-style-type: none"> • Common Core/Smarter Balance Assessment Scores • School math and science grades • Annual Student surveys • Year to year student attendance • California Healthy Kids Survey <p>Note: When possible, subgroup level data will be collected for analysis.</p>
School Level Data
<ul style="list-style-type: none"> • Number of students served/teachers/classrooms implementing the program • Minutes from School Team meetings • Common Core/Smarter Balance Assessment Scores • Interviews and surveys of teachers and afterschool staff
Program Level Data
<ul style="list-style-type: none"> • Number of students served/teachers/classrooms implementing the program • Minutes from Leadership Team meetings • Common Core/Smarter Balance Assessment Scores • Program benchmark attainment data (to be developed by the evaluators within 60 days of funding)

Identifying Control Schools: Control schools will be identified using the California Department of Education’s *Similar Schools List*. Each year the state ranks schools on a 1,000 point Academic Performance Index (API) then ranks schools compared to 100 demographically similar schools called “comparison schools.” API scores are also provided for all numerically significant subgroups as well (low income, English Learner, Native American, and Latino).

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

“Data driven decision making” is a catch phrase in grant applications, progress reports and school plans. However unless data driven decision making is (a) at the core of a project, (b) is conducted across all levels, and (c) is done in an ongoing manner, the full effect of using data to determine the best way forward is not felt. The evaluation is designed to bring data to the **three decision making groups**: the **LT** (for the whole project), the **Site Level Teams** (for each school), and the **Teacher Teams** (for curriculum development). The closer to the classroom the



decision making group is, the greater the need for weekly or even daily data—and a system to gather, organize and analyze that data. The evaluation will provide ongoing feedback to the LT and other decision making groups so they can use the above-described data to inform decisions.

The NCAIP evaluation will assess progress at multiple levels:

- **Program** level progress as measured by attainment of benchmarks.
- Effectiveness of **Professional Development** as measured in four dimensions.
- **Treatment vs. Control school** comparison using state assessment data.
- **Student achievement** measured using ELA and Math CCSS assessment data.

Program level: The program evaluation will be guided by three program evaluation questions derived from a model developed by Gajda and Jewiss at the University of Vermont in 2004:¹⁹ (1) What are the *desired outcomes* of this program? What are the goals? What are we trying to accomplish within the next month/quarter/year(s)? (2) How will we get there? What *activities* will enable us to reach our outcomes? (3) What will *indicate* to us that we are making progress toward the desired outcomes?

Professional Development: The strengths and weaknesses of PD will be evaluated with a plan based upon the work of Dr. Thomas R. Guskey in *Evaluating Professional Development*.²⁰ Following Guskey's work, the team will evaluate the program in four dimensions: (1) teachers' reactions to the program—based mostly on surveys (2) participants' learning—based upon pre and post assessments from our IHE partners, (3) participants' use of new knowledge and skills—measured in great part by the observations, and (4) student learning outcomes—measured by common assessments, state data (eventually), and longitudinal student growth.

School and Student: Dr. Oliver will analyze school level and student data (as it comes

¹⁹ Gajda, R. & Jewiss, J. (2004). *Thinking about how to evaluate your program? These strategies will get you started*. Practical Assessment, Research & Evaluation, 9(8).

²⁰ Guskey, T. R. (2000). *Evaluating professional development*. Corwin Press.



available) as part of the evaluation's quasi-experimental design. (Described below in Section C).

(c) The extent to which the methods of evaluation will, if well-implemented, produce evidence of promise (as defined in this notice).

The evaluation plan includes an impact study on the effect of implementation of the professional development model on student achievement as measured by the California Smarter Balance/Common Core assessments in English/Language Arts and Mathematics.

The study will be a Quasi-Experimental Design in which achievement of students from a set of representative classrooms and schools receiving the treatment is compared to achievement of students from a set of similar classrooms and schools which are not receiving the treatment.

Given equivalent student achievement at baseline (2015 SBAC Math and ELA assessments), effect will be measured by comparing the percent of students deemed "Proficient" in classrooms of treatment teachers/schools to the percent of students deemed "Proficient" in classrooms of comparison teachers/schools. A three-level (student, teacher, school) hierarchical logistic regression model will be used to estimate the impact of the intervention at the school level.

We will explore the effect of the model on student achievement after one year of the program (based upon change from baseline), look to confirm a small positive effect in student achievement after two years, and look to confirm a moderate positive effect after three years.

Additional exploratory analysis will be conducted on three subgroups of students: Native American, English Learners, and Low Socioeconomic Status.

In the third year of NCAIP, Dr. Oliver and Dr. Scott will develop an article about the project for publication to increase the amount of nationally available information on effective models for arts education that integrate the arts with standards-based education programs.