

# INNOVATIVE ARTS

## Narrative

### INTRODUCTION

**Mind Meets Music and our Local Education Agency partners Wyoming Public Schools, Grand Rapids Public Schools, Kentwood Public Schools, South Bend Community Schools Corporation, Charter Schools River City Scholars and Grand Rapids Ellington Academy of Arts and Technology meet the Absolute Priority by disseminating an innovative model that enhances, expands, documents and evaluates integrated standards-based arts education with primarily low-income Latino/a and African American early elementary students. It strengthens creating, performing, and responding in and through the arts. It increases academic achievement.** All these schools are Title I schools, denoting that the majority of students are low income and qualify for free or reduced lunch.

The **INNOVATIVE ARTS** project will facilitate the advancement of 21<sup>st</sup> Century readiness and higher academic achievement in four school districts and two charter academies encompassing eight schools, 89 teachers and more than 2,300 students. **One of these schools, Muessel Primary Center, was a Tier I SIG school in 2010, fulfilling COMPETITIVE PREFERENCE PRIORITY #1.** Facilitation will take place through implementation of the program and coaching of educators in order to integrate arts instruction into their everyday curriculum. The Common Core Standards, the National Core Arts Standards, and 21<sup>st</sup> century skills are incorporated with this instruction, as is the use of high quality technology.

Mind Meets Music integrates the arts, Common Core Standards, National Core Arts Standards, English language arts, math, higher 21<sup>st</sup> Century skills and brain development in a program enabling high-needs urban students to meet and exceed district, state and national



standards. Mind Meets Music, a 501(c) (3) nonprofit organization, will be the lead grantee for this project. It has more than five years' experience instructing students with an arts and literacy intervention curriculum. The Innovative Arts project is designed to strengthen standards-based arts instruction in early elementary grades K-2, integrate standards-based arts into core elementary school curriculum, and improve students' academic performance, including their skills in creating and responding to the arts.

### **1. Need for Project**

Students served by the Innovative Arts project are of Latino/a and African American ethnicities, English Language Learners, or come from low-income or emotionally impaired backgrounds. The project will support increased student achievement for some of the most underserved students in this area: students lacking access to proper resources for advanced academic achievement. More than 70% of the students to be served are living in poverty. All schools served through the Innovative Arts program are Title I schools.

#### **a.) The extent to which the proposed project will provide services or otherwise address the needs of students at risk of educational failure**

The proposed project will aid in closing the achievement gap for young 5's through second graders at: Grand Rapids Public Schools: Grand Rapids Child Discovery Center; Wyoming Public Schools: Parkview Elementary; Kentwood Public Schools: Explorer Elementary; South Bend Community Schools Corporation: Muessel Primary Center; and urban Charter Schools: River City Scholars and Grand Rapids Ellington Academy of Arts and Technology, as well as two yet to be named schools.

These schools were chosen based on low educational performance, as well as lack of proper resources. They lack the tools to accomplish the following objectives: increase academic



achievement, build crucial 21<sup>st</sup> century skills, and cultivate students' potential. These schools also have significant numbers of students under-served and living in poverty.

Grand Rapids Child Discovery Center, Grand Rapids Public Schools, has a population composed of 19% Hispanic, 55% White, 16% African American, 8% Multiracial and 2% Asian students. Third graders scored 64% proficiency in reading and 31% proficiency in math on the state assessment test, the MEAP (The Michigan Educational Assessment Program) in 2013. The MEAP is administered to these students in October, and serves as a barometer measuring the educational proficiencies attained by elementary students in their K-2<sup>nd</sup> grades. Also, 69% qualify for free and reduced lunch making it a Title I school.

Parkview Elementary, Wyoming Public School, has a population of 512 students composed of 57% Hispanic, 25% Caucasian, 11% African American, 4% Multiracial and 3% Asian students. Third graders scored 50% proficiency in reading and 27 % proficiency in math in 2013, as measured by the MEAP (see above). Moreover, 88% qualify for free and reduced lunch, making it a Title I school.

Explorer Elementary, Kentwood Public School, has a population of 512, composed of 8% Hispanic, 49% Caucasian, 23% African American, 6% Multiracial and 14% Asian students, with third graders scoring 60% proficiency in reading and 46% proficiency in math in 2013, as measured by the MEAP (see above): 67% qualify for free and reduced lunch, making it a Title I school.

Muessel Primary Center, South Bend Community Schools Corporation; has a population of 371, composed of 47% African American, 27% Hispanic, 18% Caucasian, 7 % Multiracial and 1% Asian students with third graders scoring 68% proficiency in English Language Arts and 59 % proficiency in math in 2013. A full 95% of the students qualify for free and reduced lunch,



making it a Title I school. In 2010, it qualified as a SIG Tier I school. This fulfills competitive preference priority #1.

Grand Rapids Ellington Academy of Arts and Technology, Charter, has a population composed of 8% Hispanic, 7% Caucasian, 81% African American, 3% Multiracial, 1% Indian and 1% Asian students. Third graders scored 34% proficiency in reading and 16% proficiency in math in 2013, as measured by the MEAP. And 72% qualify for free and reduced lunch, making it a Title I school.

River City Scholars, Charter, has a population of 515, composed of 16% Hispanic, 8% Caucasian, 71% African American, 4% Multiracial, and 1% Native American students. Third graders scored 31% proficiency in reading and 5% scoring proficiency in math in 2013, as measured by the MEAP (see above). A full 82% qualify for free and reduced lunch, making it a Title I school

Of the four major school districts and two charter schools the Innovative Arts project will serve, all deal with chronic absenteeism.

A number of research studies support the premise that arts and arts integration make profound and lasting changes in at-risk children's lives. They include studies by the Arts Education Partnership (2002); the Wallace Foundation (2008); and The President's Committee on Arts and Humanities (2013). Innovative Arts will use caring, gifted, creative, and capable master teaching artists along with an arts-outreach based on sound techniques to students and teachers, integrated with Common Core Standards and 21<sup>st</sup> century skills, in order to effect significant change. These techniques are centered on the time tested Kodály and Dalcroze methodologies (see Appendix D). High-needs children and their education will be powerfully altered artistically, academically, and internally.



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, including the nature and magnitude of those gaps or weaknesses:

The schools/school districts served by the Innovative Arts project lack the proper resources to gain higher academic achievement and 21<sup>st</sup> century learning. Students are falling well below state proficiency levels in math and reading.

Every partner school's proficiency scores in reading and math measuring the results of their early elementary students' education fall far short of state guidelines. This constitutes a gaping deficiency having major repercussions for the remainder of students' academic careers. It is an accepted maxim in educational circles that until the third grade, children learn to read; from the third grade on, they read to learn. The National Institute for Health (Balsiger, 2009) stated that kindergarten and first grades are considered to be the 'window of opportunity' to prevent long-term reading problems. McGill-Franzen and Allington (1991) suggest that children's achievement at the end of first grade predicts with alarming accuracy their success or failure not just in academics but in life. Perhaps one of the greatest impacts a program can have on at-risk students in their early academic years, is enabling them to learn to read and do math well.

In addition, integrating arts into the core curriculum is a concept needing encouragement and further reinforcement. Most teachers are uncomfortable and have little or no training in arts integration. As LaJevic (2013) observes "Many teachers lack knowledge of Arts Integration, since it was not part of their own education. Since they were not taught about and/or through the arts in their own schooling, feelings of uncertainty about teaching with the arts can arise, thus making Arts Integration a scary place for teachers."

Finally, a lack of resources for partner schools, including designated technology support, creates a formidable challenge for integrating arts across the curriculum. And Lorimer (2009) observes that not only a lack of funding presents roadblocks to integrating arts into the core curriculum, but also concerns of a lack of time and primary fears about meeting mandated curriculum requirements as well.

Innovative Arts plans to confront these problems head on by offering a unique program of arts and arts integration specifically designed to promote academic achievement in English language arts and math in young learners, and provide opportunities for robust arts integration. Reaching out to students at the very beginning of their studies enables high needs students to get a head start on overcoming the many challenges facing them educationally and artistically, and as a result, affecting multiple areas of their lives. Innovative Arts uses highly qualified, educated, and trained master teaching artists to bring quality musical experiences to these young students and collaborate with their classroom teachers on developing capacity to integrate these experiences into the core curriculum. Both are infused with the Common Core Standards, the National Core Arts Standards, and 21<sup>st</sup> century skills. Assisted with the use of creative technology, the end product becomes a 21<sup>st</sup> century learner. Students prosper academically, artistically, and personally through socio-emotional development. Resources provided by Innovative Arts include, not only highly qualified and talented master teaching artists working with at risk students and coaching classroom teachers by supplying arts integrated instruction with replicable tools but also a well-supplied technology/media center dedicated specifically to the master teaching artists. They also include the k/1/2 grade classroom teachers, the arts, arts integration, the students; dissemination avenues; and means for building leadership and sustainability.



By offering high-quality, standards-based enriched arts, arts integration, and 21<sup>st</sup> century technology instruction to low-income, at-risk schools; the project gives high-needs, urban students a chance for parity. It also gives them the opportunity to lessen the achievement gap existing between core city students and students from higher socioeconomic districts. By carrying out a sustainable, innovative model that enhances, expands, documents, and evaluates integrated, standards-based arts education of the highest quality, the proposed project will be successful in facilitating the advancement of 21<sup>st</sup> century readiness and higher academic achievement. Numerous studies support the premise that music and arts integration experiences advance the academic, artistic, and personal achievement of the at-risk student, as this project will. They include: Catterall (2009); DeMoss & Morris (2011); Ingram & Reidel (2003); Mason et al. (2008); Noice & Noice (2006); and Smithran & Upitis (2005).

## **2. Significance**

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

With education focusing on Common Core Standards implementation, Innovative Arts focuses not only on Common Core Standards, but also on English language arts, math, 21<sup>st</sup> Century skills, technology, National Core Arts Standards, and meeting the growing need for integration of the arts for higher academic achievement. The trained master teaching artists, curriculum, and research- tested materials used by Mind Meets Music have served more than 2,000 students. Innovative Arts uses a rigorous improvement plan, ensuring that the program is continually being refined to implement the highest quality instruction and teaching tools. The program has been developed, tested and successfully implemented in urban charter schools,

public schools, and after-school programs. It is currently implemented as part of a school-day curriculum.

As the project moves forward, teacher training, technology, and school community tools listed below will be available for the project staff, master teaching artists, and classroom teachers. The tools are user friendly, and designed to ensure all participants receive full benefits of the program. They enhance the quality of the program and foster more success for participating students. They also increase educator instruction capacity and capability. The tools will be continually updated as information, materials and curriculum is assessed, revised, enhanced, and disseminated in various forms. They include:

### **TEACHER TRAINING AND PREPARATION**

**An in-depth companion teacher curriculum/technology manual** with information on arts integration contains adaptable step by step lesson plan instructions integrating arts elements, Common Core Standards and National Core Arts Standards, along with 21<sup>st</sup> century skills including creativity, collaboration, critical thinking and communication. The manual also breaks down the use of technology for the school community in simple, user-friendly language. It contains instructions for inclusion of technology tools in the core curriculum and for the process of arts integration. It will be found online as well. Following revision after each project year as part of the annual data review process, the manual will be nationally disseminated online for other educators.

**Online community for classroom teachers** includes webinars, archived webinars, demonstration videos, and examples of integrating arts curriculum into classroom instruction, among other teaching materials. Online access will be available to all educators in partner schools for the duration of the project implementation at their school, and made available

nationally after the evaluation of project is complete. Educators will be able to share best practices. Exemplary lesson plans will be shared as well, and later made available on the World Wide Web for numerous educators' benefit.

**A 21<sup>st</sup> Century Technology Lab** will be placed in each partner school, assisting them in offering high-quality arts-integrated core curriculum classes. It will also assist the master teaching artists as they work with students. A companion manual with step-by-step instructions will guide educators in implementing the tools, including iPads, recording equipment, a video camera, a laptop and appropriate software. The manual will be updated each year through the annual data review process. The manual will be found online as well, so schools wishing to create an arts integration technology lab may follow in these footsteps. **This fulfills**

**COMPETITIVE PREFERENCE PRIORITY #2.**

**Coaching for classroom teachers** will be implemented by Innovative Arts master teaching artists. Master teaching artists will help classroom teachers integrate elements of the arts program into their everyday instruction to facilitate deep learning. Classroom teachers will also have the opportunity to engage in yearly Professional Development Institutes concerning integration of art, Common Core Standards, National Core Arts Standards and 21<sup>st</sup> century skills into core curriculum in order to enhance academic achievement.

**Innovative Arts Professional Development Institutes for Classroom Teachers** will be held at the beginning of the project cycle. Initially, each Institute will be six hours long and cover Common Core Standards, National Core Arts Standards, arts integration, lesson planning, using technology, and other creative ways to maximize Innovative Arts. The Mind Meets Music curriculum lends itself effectively to arts integration and teachers will find it effective and efficient to do so. (see the Appendix D for a description of the Mind Meets Music curriculum).



## SCHOOL COMMUNITY

**School Leadership Teams** will be formed at each school enhancing the school community's involvement with Innovative Arts. School Leadership Teams will meet 3-5 times yearly, and consist of the master teaching artist, school principal, Lead classroom teacher, school literacy coach, school math coach, school music specialist, and parent. This team will be crucial in the evaluation and direction of the program. They will assess both the positive and challenging factors observed in the project and discuss proactive solutions, as well as give directions.

**A Network Team** will be formed consisting of all lead educators involved in the program including, but not limited, to district representatives, school teachers, a master teaching artist representative and key staff. The Network Team will initiate any improvements needed for quality control of the curriculum, and act as a crucial point of contact for assessment methods concerning the project.

**A User manual** will be made available for participating students' parents/guardians to further their arts instruction outside of the classroom. The manual will contain instructions and examples of ways students and parents can incorporate arts strategies learned in classes with master teaching artists in everyday activities. These include creative use of melody, rhythm, simple composition and movement. The manual will be accessible on the World Wide Web.

## ADDITIONAL RESOURCES

**Master Teaching Artists** guide, coach, instruct and inspire students and teachers alike, demonstrating the action learning contained in the arts. They will spend time each week with every student and teacher presenting the joy of responding in and through the arts, and arts integration attaining academic achievement and instructing the Mind Meets Music curriculum.



**School Sustainability Committees** will be formed ensuring the continuation of the program following the project timeline. The committee will consist of the school principal, lead teacher, key community individuals, and Mind Meets Music’s Director of Marketing and Development. The committee will be responsible for identifying local resources for future sustainability of the program. These include: other grants, Title I monies, community resources, state government agencies, fundraisers, and other sources.

**Program documentation** through a short video will document the implementation and successes of the program. The video will be used to further involve partner schools, engage potential schools/districts, and assist in the dissemination of the project. It will also be presented on all social media outlets including the website, vimeo, and other sites. The School Sustainability Committee will also utilize the video when presenting to potential funders and businesses interested in the school community.

**WestEd, a nationally recognized research, development and service agency** will be used for evaluation of the project. Evaluation data from WestEd will be collected and analyzed throughout the grant cycle. WestEd’s research will provide the information necessary to ensure that the Innovative Arts project is advancing students academically and fostering student achievement. In addition, research will speak to the project’s effectiveness in positively influencing students’ behaviors and attitudes.

**Audiences for dissemination** include: teachers, principals and administrators at public, charter and private elementary schools, educational policy makers, arts and literacy educators, and regional/national education, or arts, conferences attendees.

**An evaluation report** published by WestEd will be available through WestEd and Mind Meets Music. The report will be distributed to all major educational institutions, foundations,



and partners of Mind Meets Music. The report will also be available to Open Educational Resources and ArtsEdsearch.

Mind Meets Music’s website will be one of the strongest tools for partner schools and the West Michigan community. Videos, webinars and teacher forums will be available through the website. Innovative Arts’ research video and evaluation reports will be available online. All manuals will be available to download for easy access.

### **3. Quality of project design**

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

Innovative Arts is a research-based program incorporating arts, arts integration, and academic achievement. It is devised to maintain lasting capacity for student achievement, increased classroom teacher capability, technology integration, and robust interactions with master teaching artists. One of the goals of Innovative Arts is to lessen the achievement gap currently existing between urban schools and their suburban counterparts. Past empirical data, teacher surveys, interviews, and analysis of the Dibels reading test scores of past participants of Mind Meets Music, supports this premise. In addition, this pedagogical framework integrates the Common Core Standards, National Core Arts Standards, and 21<sup>st</sup> century skills along with teacher coaching, and expert artists. Innovative Arts illuminates, improves, and supports educational best practices.

A total of eight schools will participate in the project. At the end of the grant period, more than 2,300 students will have participated in the project as well. Those students will have been in 89 classrooms with 89 teachers involved in arts and technology integration.

The project enables the following action learning strategies:



**1.** Challenging Common Core Standards are incorporated in arts and arts integration curricula where diverse students learn in an action-based environment: students actively engaging with master teaching artists, responding creatively in and through the arts via music and movement.

The arts are dynamically integrated in the core curriculum.

**2.** National Core Arts Standards influences master teaching artists, their artistic interactions with students and teachers, and the core curriculum. **3.** The 21<sup>st</sup> century skills of critical thinking, collaboration, community, and creativity become the basis of learning experiences. **4.** Classroom teachers increase capacity to conceive, collaborate, execute, and assess arts integration. **5.** The achievement gap lessens between diverse groups.

**6.** The project is easily replicated in other educational settings.

Program elements include:

**1.** Implementation of a curriculum combining National Core Arts Standards and Common Core Standards by master teaching artists. **2.** Integration of musical and media arts across the core curriculum utilizing Common Core Standards and 21<sup>st</sup> century skills.

**3.** Intensive assistance for educators supporting this integration via hands on training, webinars, videos, and printed material. **4.** Vigorous involvement of the school community in implementation and ownership of the program via School Leadership Teams, Sustainability Committees, and Network Teams. **5.** Strong parental and community engagement in support of, and participation in, Innovative Arts. **6.** Sustainability consulting helping schools in preparation for continuation of program after grant ends.

**7.** Dissemination of program components and results regionally and nationally allowing replication of arts integration. **8.** The proposed project design reflects the latest knowledge from research and effective practices.



Innovative Arts intends to collaborate with partner schools and allow them access to specialized arts experiences via master teaching artists, superior quality arts, technology, and Common Core Standards, National Core Arts Standards and 21<sup>st</sup> century skills integration. Mind Meets Music staff has experience working with high-needs students, offering high quality arts experiences. Using this experience with a curriculum integrated with Common Core Standards, Innovative Arts is well placed to build educator and district capacity based on research and effective practices.

This design is built on up-to-date research and effective practices from internal and external sources. First, evaluation research is designed and conducted by WestEd, a nationally known and renowned leader in its field. Second, music, in particular, has been shown to be highly effective in improving academic achievement. Noted music researcher and neuroscientist Dr. Nina Kraus from Northwestern University has called music the “technology of the brain” (Kraus, 2010). Numerous studies from this noted researcher have concluded that music affects brain plasticity and influences academic achievement. (See Mind Meets Music bibliography in Appendix B ). The past twenty years have witnessed an explosion in the research of music and its effect on academic achievement, specifically English language arts and mathematics. There is a theoretical basis for a link between musical training and reading ability (Kraus, 2013). Kraus’ research indicates that music is an effective way to boost reading skills in children (Kraus, 2013). Numerous other researchers (Anderson, et al. 2010; Butzlaff, 2000; Deasy, 2002; Ho Cheung & Chan, 2003; Lamb & Gregory, 1993; among other many others) have confirmed the tremendous role music plays in English language arts and math acquisition. A study of 4,739 elementary and middle school students in four regions of the United States revealed a strong relationship between students’ academic achievement and their participation in high quality



music programs (Johnson & Memmott, 2006). In addition, research into best practices in arts education, literacy and math development, 21st century skills, arts integration, and educator preparation has played an essential role in the development of Innovative Arts and its strategies. As a result, there exists widespread positive acceptance of the programs of Mind Meets Music and overwhelmingly positive reactions appear on subsequent educator surveys evaluating the program (see Appendix I).

Scholarship and research in arts integration, Common Core Standards, Depth of Knowledge skills, 21<sup>st</sup> century skills, and National Core Arts Standards have also been integrated into the project. Arts' learning is active and requires active participation interacting with content and materials, as well as using bodies and inquisitive minds. The arts connect with those students who are not typically reached through traditional teaching strategies including those with disabilities, those from economically disadvantaged backgrounds, English language learners, and reluctant learners (Deasy, 2002; Fiske, 1999). Arts integration is based on learning that is active as well, and is also experiential, social, collaborative, reflective, and based on problem-solving. It involves multiple means of representation, action, expression, and means of engagement. Therefore, in arts integration, students are able to communicate information through many representative ways. They construct and demonstrate developing understandings in varied expressions, and multiple ways exist to capture interest and involve students in learning. Arts integration practices are aligned with how students learn. Academic achievement follows arts learning and arts integration and is influenced by the Common Core Standards, 21<sup>st</sup> century skills and its framework, and the Depth of Knowledge analysis (Costa & Kallick, 2009; Sousa, 2006). Preparing diverse learners from disadvantaged backgrounds to compete in this century requires

standards-based curricula. The Common Core Standards are one manner of ensuring students engage in learning experiences developed with clearer, fewer, and more rigorous criterions.

Technology plays a major role in the implementation of Common Core Standards. It will support three key components of learning: active engagement, participation in groups, and interaction and feedback. When technology is effectively integrated, the teacher becomes advisor and coach. A growing body of literature supports the importance of this essential factor in 21<sup>st</sup> century learning. Research studies in education and technology demonstrate that the use of technology can improve students' inventive thinking (Chief Executive Forum on Education and Technology, 2001); improve students' self-concept and motivation (Sivin-Kachala & Bialo, 2000); address areas of individualized need and receive adequate preparation for future learning (Roblyer & Doering, 2012); allow representation of thinking in concrete ways and visualize and test the consequences of students' reasoning. Studies show integration of technology in the K-12 classroom to be ineffective and lacking in curriculum based teaching and learning (Groff & Mouza, 2008; Levin and Wadmany, 2008; Russell et al., 2007, Zhao et al. 2002). Innovative Arts will contribute to the demise of this trend with its technology labs and training.

The arts have a unique relationship with the Common Core Standards, and are related to the Depth of Knowledge Framework, designed by Norman L Webb and based on Bloom's Taxonomy of Higher Order Thinking Skills (see Appendix E). By their nature, students describe, explain, and interpret in the arts. Out of these three important thought processes come four dynamic levels permeating the Common Core Standards: Level One-recalling; Level Two-skill concepts; Level Three-strategic thinking; and Level Four-extended thinking. Action verbs common to both the arts and the Common Core Standards include identify, define, compare, interpret, distinguish, revise, develop, design, analyze, construct, connect, synthesize, and create.



In many cases, the Common Core Standards cannot reach full fruition without the arts. Figure 1 lists important ways music connects with the Common Core Standards for early elementary grades. Note the rich prevalence of Depth of Knowledge and Common Core Standards descriptive verbs in both columns.

<b>Strand</b>	<b>Core Curriculum standard</b>	<b>Music</b>
Reading for Literature	Recount stories, fables Describe meaning of words Analyze structure of story	Interpret folk songs Compare rhythm, patterns, Analyze Form
Reading for Information	Questions re: details of text Distinguish own view Engage in group reading	Analyze critical listening Create improvisation Sing with others
Speaking and Listening	Create multimedia pres. Use digital media	Create audio of performance Enhance comp. w/media
Language	Disting. freq. confused words Synthesize knowledge to write/speak/listen	Clarify musical vocab. Use musical vocab.to describe music

**Figure 1**

21<sup>st</sup> century skills complement the Common Core Standards and the arts by their holistic view of 21<sup>st</sup> century teaching and learning. The thinking skills needed to compete in the global economy requires a deep understanding of the core curriculum including the arts. The arts engender multiple measures of mastery, as do 21<sup>st</sup> century skills, with an emphasis on creativity, critical thinking, communication and development, and application of technology skills. Finally, the National Core Arts Standards incorporate very specific Common Core Standards and 21<sup>st</sup>

century skill related concepts and language, including their standards for grades kindergarten, one and two. These standards include exploring, improvising, creating, selecting, revising etc. Innovative Arts is positioned to utilize arts education, arts integration, Common Core Standards, Depth of Knowledge, 21<sup>st</sup> century skills, and National Core Arts Standards as the basis of an action-learning project. These multiple factors enable Innovative Arts to specifically impact at-risk, high-needs students, and help narrow the existing achievement gap existing in urban schools today.

Ultimately, Innovative Arts will increase educator capacity to successfully implement arts integration, and support master teaching artists and classroom teachers in creating works of musical and media arts, while responding in and through arts. Recent research presents undeniable evidence that when a hands-on arts curriculum is presented by master teaching artists, and arts integration is implemented by teachers in collaboration with those artists (as in the proposed Innovative Arts project), test scores improve, the achievement gap narrows, and teaching capacity increases (Burnaford & Scripp, 2012). In addition, arts integration and arts education have positively and consistently been linked to increased student motivation, engagement, and perseverance (Asbury and Rich, 2008; Deasy, 2002; Fiske, 1999; Stevenson & Deasy, 2005). When students experiment with art and arts integration, as they do in the proposed program, they are able to take risks using differing thought procedures, and develop flexible thinking skills, while responding to new possibilities in the creative process (Deasy & Stevenson, 2005; Eisner, 2002; Hetlund et al. 2007).

Currently there is a significant achievement gap in those schools Mind Meets Music plans to serve and their suburban counterparts. Innovative Arts is poised to make a significant difference in these schools for several reasons: 1. A prodigious amount of research is invested in the arts



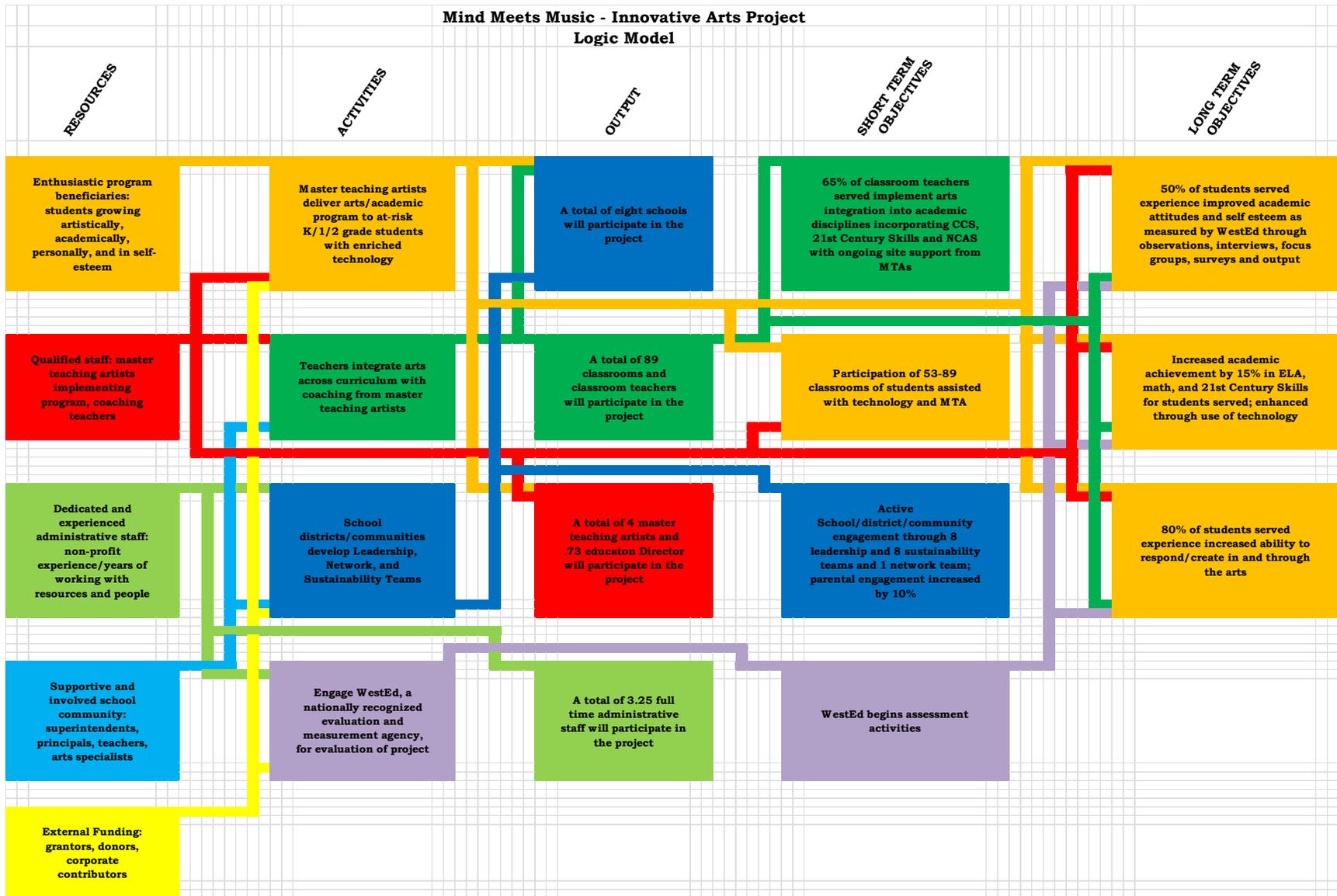
curriculum; arts integration; school, parental, and community engagement; extension of teacher capacity; integration of Common Core Standards, National Core Arts Standards, Depth of Knowledge, and 21<sup>st</sup> century skills into a curriculum resulting in a pedagogical framework for Innovative Arts 2. Best educational practices are incorporated in the proposed project 3. 21<sup>st</sup> century technology is integrated into the curriculum for master teaching artists, educators, and students 4. An underlying pedagogy of Kodaly, Dalcroze, composition, and technology undergirds master teaching artists and proposed project 5. A well-qualified, diverse, and experienced staff supports the project and its outreach 6. The proposed project is supported by the nationally known expert in the field of arts evaluation, the non-profit organization WestEd

In addition, evidence of promise exists.: Innovative Arts has collected and analyzed pre-test/post-test data for a number of years, relying on the Dynamic Indicator of Basic Early Literacy (DIBELS) (described in the evaluation section). Most recently, Grand Valley University in Western Michigan conducted a quasi-experimental design matched comparison study (QED), focusing on the linkage between the implementation of an arts standards-based curriculum, the Innovative Arts model and reading achievement as depicted in the project's logic model. The difference between treatment and comparison groups on the DIBELS was statistically significant at the  $p < .01$  level, with the treatment students scoring reliably higher than the comparison students even after accounting for baseline differences.

**b.) the extent to which the program is supported by Strong theory (as defined in notice)**

Strong theory is defined as a rationale for the proposed process/product/ that includes a logic model. Innovative Arts has a sound rationale and an effective and relevant logic model.

**Mind Meets Music - Innovative Arts Project  
Logic Model**



## RESOURCES

- *Enthusiastic students* not only benefit from all aspects of Innovative Arts, they enjoy it as well. They grow in artistic sensitivity and academic capacity, while increasing in self-esteem. Diverse learners improve their individual academic performances
- *The highly qualified staff* consists of a full-time group of ethnically diverse, passionate master teaching artists dedicated to the arts and to children. They have a varied educational background, and they all have rich musical performing experiences. The staff will work in tandem with the arts specialists on staff at the schools
- *A dedicated and experienced administrative staff has years of business and non-profit experience, as well as experience in educational administration.* In addition, it brings fresh millennial perspectives. This staff is a cohesive and clear thinking group with strong, personal passion for the mission and vision of the proposed project.
- *School communities are committed and involved in the proposed project.* Superintendents, directors of curriculum, principals and teachers support its implementation and goals. A spirit of camaraderie and inclusiveness brings unity and a team spirit to those participating in the proposed project. A supportive school culture encourages creativity, risk-taking, and engagement for student and teacher alike.
- *. Mind Meets Music has a diverse source of external funding with a wide array of grantors, varied individual donors, and many corporate funders from around West Michigan.* Major companies including Pridgeon and Clay, Meijer, Amway, Universal Forest Products, and others have been strong supporters of the program and the organization.

## ACTIVITIES:

Activities are the actual events produced by the resources and the proposed project.

- *Master teaching artists deliver a unique, arts standards based curriculum to at risk kindergarten, first, and second grade students, and engage diverse learners using multiple layers of learning. The curriculum, based in music, is enriched with 21<sup>st</sup> century skills, 21<sup>st</sup> century technology, National Core Arts Standards, and Common Core Standards. Class content includes: movement, solfege, dictation, composition and rhythmic activities. They are supported by enthusiastic students, qualified staff, and external funding.*
- *Teachers integrate arts across the curriculum with assistance/coaching from master teaching artists. Because teachers have little professional development to integrate arts effectively in the core curriculum, on site assistance and teaching tools utilizing the master teaching artist, the project director, and effectively, efficiently used technology, meet these needs. Teaching tools include initial teacher training sessions, custom made videos and webinars demonstrating lesson plans and strategies, printed material/directions for effective arts integration, and collaborative one-on-one planning sessions with the master teaching artists. Qualified staff, the school community, and external funding support this activity.*
- *School communities and districts develop Leadership, Network, and Sustainability Teams/Committees. These teams engage the school components in a partnership working for the success of sustainable arts and a positive school environment. Each school has a Leadership Team and a Sustainability Team. The Leadership team consists of the principal, a teacher representative, the master teaching artist, the literacy coach, the math*

coach, the music specialist, and a parent. They meet several times a year to evaluate the project, troubleshoot, make necessary adjustments, and analyze progress. The Sustainability Committee consists of the principal, the Lead Teacher, the Project Leader, community representatives, and the Mind Meets Music development director. This committee forms in year three of the grant. Its purpose is to begin planning for funding replacement and allocation of school resources to enable the project to continue once the grant period has ended. The Network Team unites districts engaged in the project and consists of a school leader from each district participating in the proposed project, the project director, and a teacher representative from each district. They meet twice a year to compare project implementation and results, and assist in dissemination, and are supported by the administrative staff, external funding and the school community.

- *Renowned non-profit WestEd conducts measurement and evaluation.* WestEd is well known throughout the country in educational circles for its expertise and skill in conducting arts and academic evaluations. They are supported by external funding and administrative staff

## **OUTPUTS**

*Outputs* are the actual, factual outputs as a result of the project. They include:

- A total of eight schools, 89 teachers, and over 2,300 students will participate in the project supported by Master teaching artists, teachers, and the school community.
- 4 FTE master teaching artists and a .73 FTE education director will serve these schools, teachers, and students supported by administration, schools, teachers, and students.
- 3.25 FTE administrative staff will coordinate the organization supported by administration



## SHORT TERM OUTCOMES

Short term outcomes are those actual results expected two-three years after the project begins:

- *We project that 65% of classroom teachers will integrate Arts into academic disciplines incorporating Common Core Standards, National Core Arts Standards and 21<sup>st</sup> century skills with ongoing support of Master Teaching Artists.* Teachers work collaboratively with the project's master teaching artists to integrate arts in classroom instruction, thereby improving academic performance of diverse learners. Common Core Standards and 21<sup>st</sup> century skills form the basis for academic work, ensuring an increased sense of efficacy. The support of master teaching artists, along with 21<sup>st</sup> century technology assistance, produces relevancy and efficacy in classroom teachers' lesson plans and presentations.
- *Participation of 54-89 classrooms of students in arts programs enhanced by technology and master teaching artists.* Students' experiences with standards-based arts instruction is given by master teaching artists in twice weekly sessions, helping them reach proficiency not only artistically, but academically as well. National Core Arts Standards are met as well as Common Core Standards in English language arts and math, and 21<sup>st</sup> century skills. Exposure to 21<sup>st</sup> century technology encourages students to expand creatively and respond in and through the arts.
- *Active school engagement involves eight school leadership teams, eight sustainability teams, and a district network team. In addition, outreach to parents increases by 10%.* Each school will have a leadership team facilitating the project, and a network team will be formed involving all participating school districts. Communication pieces, exhibits,

demonstrations, and information on reinforcing and replicating arts concepts at home draw family and community members into the school and the proposed project. Parents take a personal interest in their child's burgeoning progress and growth, artistically and academically, measured by surveys, actual involvement, focus groups, and interactions at open houses. Recognizing the diverse composition of the parental and community population, all printed material will be in English and Spanish.

- *WestEd begins accurate measurement and evaluation.* This expert organization will collect and analyze data through multiple facets. They are supported by the administrative staff.

## **LONG TERM OUTCOMES**

Outcomes at the conclusion of four years:

- *We project that 50% of students served will experience improved self-esteem and academic attitudes.* Students will exhibit improved self-image and feel better about school because of their growing artistic and academic success. This will be measured through teacher and student surveys, student interviews, observations, and focus groups.
- *Increased academic outcomes by 15% in English language arts, math, and 21<sup>st</sup> century skills combined with technology.* Students' academic skills exhibit a statistically significant increase at the conclusion of the grant period. They are able to communicate, collaborate, critically think, and create, within an early elementary framework. They have manipulated technology and this experience adds to their knowledge base.
- *We project that 80% of students served will experience increased ability to respond in and through the arts.* Innovative Arts will measure student achievement in arts through

standards based assessment tools, self-assessments using a Likert scale, and teacher surveys.

All these outcomes are supported by teachers, schools, master teaching artists, administrative staff, WestEd, external funding, and all the factors in the Logic Model.

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.*

Innovative Arts supports rigorous academic standards by helping kindergarten through second-grade teachers create and implement arts integrated lesson plans in English language arts and mathematics combined with Common Core Standards, National Core Arts Standards, and the 21<sup>st</sup> Century Skills Framework. Preparing educators to integrate arts improves achievement by low-income youth, including African American and Latino/a students ( Anderson, Walsh, & Becker, 2003; Catterall, 2012; Presidents Committee on Arts and the Humanities, 2008; Ruppert, 2006). Master teaching artists collaborate with teachers of core academic subjects to facilitate integration.

**Common Core Standards:** the arts hold a central place in the Common Core Standards, especially in English language arts, mathematics, and technology. Both the arts and Common Core Standards utilize the creative practices of imagining, investigating, constructing, and reflecting.

**National Core Arts Standards:** the National Core Arts Standards promote artistic literacy while stressing key artistic concepts and creative processes aligned with the Common Core Standards in English language arts and math. They can be assessed and formulated as learning events.



**21<sup>st</sup> CENTURY SKILLS FRAMEWORK:** the Framework consists of four important student outcomes: communication, collaboration, critical thinking, and creativity. The flexible development and application of technology skills also plays an important role in the Framework.

Innovative Arts elements include: hands-on teacher preparation, consultations with master teaching artists during the school day, school leadership teams, accurate assessments, and technology labs for each school.

**HANDS ON TEACHER PREPARATION:**

Teachers begin the proposed program with an initial six hour training Professional Development Institute held at each partner school. They learn about the Mind Meets Music arts theory and practice, use and application of technology, application and integration of Common Core Standards, National Core Arts Standards, and 21<sup>st</sup> century skills, and explore ways to integrate arts into the core curriculum. In addition, they receive access to videos, webinars, and the manual lesson plans. Professional Development Institutes continue throughout the grant cycle.

**CONSULTATION WITH MASTER TEACHING ARTISTS:** After the initial training, master teaching artists collaborate with teachers to facilitate arts integration into core subject areas aligned with national standards.

**SCHOOL LEADERSHIP TEAMS:** Composed of stakeholders from the school community, the committee consists of the principal, lead classroom teacher, arts specialist, master teaching artist, literacy and math specialists, and parent representative. These teams build the vision and action plan for creating and owning an effective program.



**ACCURATE ASSESSMENTS:** To continuously support student learning and create shared understanding, all principal players team up to develop formative action research assessments with WestEd.

**TECHNOLOGY LABS FOR EACH SCHOOL:** Each school receives iPads, laptops, voice recording equipment, video cameras, headphones and appropriate software. They each become the recipient of a technology lab designed to increase their effectiveness in arts and arts integration. Hands-on training takes place at the Professional Development Institute held at the beginning of each grant cycle.

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.*

Innovative Arts will support master teaching artists, arts educators, classroom teachers teaching core curriculum, and the inclusion of 21<sup>st</sup> century technology incorporating arts integration and arts instruction. The proposed program will build capacity to integrate Common Core Standards, National Core Arts Standards, and the 21<sup>st</sup> Century Skills Framework into arts education. These skills are essential in lessening the achievement gap existing in 21<sup>st</sup> century America. This capacity will support teachers in using an innovative, research based model of instruction that can be replicated and disseminated. Innovative Arts will meet the following objectives:

- Improve students' academic achievement in literacy and mathematics as measured by a multiplicity of data
- Increase the integration of standards based arts education and arts integrated core curriculum, using the Common Core Standards and National Core Arts Standards
- Increase responsiveness in and through the arts

- Grow 21<sup>st</sup> century skills and apply to the arts and core curriculum
- Begin effective and efficient dissemination of results
- Formulate and implement successful and effective sustainability plans

Beginning in Year Three of the grant period, each school will form a **SUSTAINABILITY COMMITTEE**. This committee will be responsible for ensuring that programs and funding continue after the grant period ends. The Committee will consist of the following people: school administrator, lead teacher, Director of Marketing and Development of Mind Meets Music, project leader of the grant and a community representative. These members ensure ownership by the partner school of the program. As the benefits of the proposed program become evident, school personnel will be motivated to advocate for continuation of the program.

The Sustainability Committee will be charged with the following objectives:

- Continuing partnership with Mind Meets Music at each site school with direct service to students during school day
- Continuing arts integration with specific plans created for each school by the committee in partnership with Mind Meets Music
- Ensuring technology continues to play a major role in the arts and arts integrated delivery of classes
- Ensuring Professional Development for new teachers unfamiliar with the program continues and refresher Institutes for experienced teachers
- Devising a plan raising funds and allocating school resources to support activities including updating equipment, professional development, and ongoing partnership with Mind Meets Music after the grant period ends

This sustainability plan ensures that the partner schools continue the crucial work started with the grant well into the future, with sound support, thoughtful planning, and solid action.

#### **4. Quality of Project Personnel**

a) the extent to which the applicant encourages application for employment from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability

Mind Meets Music has always encouraged applications from minorities, women, and disabled individuals. It is an equal opportunity employer. Currently 30% of its staff is Hispanic/Latino/a, and 80% female. Both millennials and seasoned professionals are represented.

Because several new positions will be created by this proposed project, it has a sweeping plan to encourage applications from under-represented groups. Positions will be posted through the following avenues:

El Vocero Hispano-Hispanic newspaper, The Latino News-Hispanic newspaper, La Voz-Hispanic newspaper, GR Latino News website, The Hispanic Chamber of Commerce website, The Hispanic Center of West Michigan website, The Grand Rapids Times-African American newspaper, Grand Rapids Black Chamber of Commerce website, Minority Business Education Center-Grand Valley State University, Office of Minority Affairs & Multicultural Center of Grand Valley State University, Disability Advocates-office and website, Minority Affairs: jobs website at Michigan State University, Women in Development email job postings

These thirteen sites offer rich sources of qualified under-represented people, as well as multiple means of publicity including print, the internet, and hard-copy postings. Vehicles enlisted include newspapers, offices, business associations, universities, websites, and email listings. This outreach is truly a diverse means of reaching a targeted population.



b) the qualifications, including relevant training and experience, of key project personnel

1.) Monique Salinas, PhD, Executive Director, will serve as the Project Director, and has been involved with non-profit work for over 16 years. She has worked with children for more than 30 years and has designed and developed programs, budgets, and proposals as well as supervised staff, and worked with children. She has a BME in Music Education, a BS in Business Administration, an MM in Organ Performance, and a PhD in Music Education.

2.) Dan Stauffer, Director of Education, will serve as Project Education Director and has served as a master teaching artist. A gifted vocalist and guitarist, he has performed for over 15 years. Dan has a passion for the urban child and experience working in the urban school. He has many years' experience supervising and coaching diverse people as well. He holds a BA in Music with a cognate in Music Education, an MA in Psychology, and is working on a PhD in Organizational Behavior.

3.) TBD, Assistant Program Director/Administrative Aide: Full time position, Bachelor's degree, experience in Education, arts or management desired

4.) TBD, Budget Director: Part time position, Bachelor's degree in accounting, experienced preferred

5.) Jennifer Potter, Director of Marketing and Development will serve as Director of Marketing and Communications for the project. She is a seasoned marketing professional serving on the Mind Meets Music Leadership Team. She contributes personal and professional experience to the project. She holds a BS in Public Relations and Advertising.

6.) Erin VanDellen, Master Teaching Artist will serve as a master teaching artist and an Innovative Arts coach on the project, bringing several years of experience as a youth educator

and an urban classroom teacher. She is talented vocalist and holds a BA in Teaching with an minor in Music Education

7.) Amanda Thorstein, Master Teaching Artist will serve as a master teaching artist and an Innovative Arts coach on the project, bringing over ten years of experience as a youth educator, piano instructor, and an urban classroom teacher. She is an accomplished performing and teaching pianist with a BS degree in Business and a minor in music education.

8.) TBD two more Master Teaching Artists: Full time position, Bachelor's degree minimum in music/education or related field. Major or minor in music required, proven performance ability, experience with young children preferred

9.) Sandy Sobelow-Shubin, Senior Research Associate at WestEd will serve as the Project Evaluator and has over 20 years' experience conducting research at WestEd. She has an MA in Psychology and is completing a PhD in Social Psychology

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

The management plan embraces a collaborative strategy involving organized internal and external roles. The plan focuses on educators, students, schools, and sustainability. It will involve preparation, achievement, and capacity building.

a.) the adequacy of the management plan to achieve the objective of the proposed project on time and within budget, including clearly defined responsibilities, timelines, and milestones for accomplishing project tasks.

Mind Meets Music is a West Michigan area non-profit using music to increase participation in the arts, accomplish academic achievement in literacy and math, and enhance brain development and 21<sup>st</sup> century skills in urban, early elementary students. These urban students include low income students, English Language Learners, students of color, and students with



disabilities. In the past year, 1,400 students participated in the program. Almost 83% of these students were Title 1 students. The program has operated for the past five years, and has grown every year. With experience in teaching, strong coaching tools, a first rate team, strong administration, and a unique project design, Mind Meets Music is positioned to successfully achieve the project's objectives which include:

- Improve students' academic achievement by 15% in literacy and mathematics as measured with a multiplicity of data
- Lessen the achievement gap existing between urban schools and suburban schools
- Increase the integration of standards based arts education and arts integrated core curriculum by a 65% teacher participation rate, using the Common Core Standards, 21<sup>st</sup> Century Skills and National Core Arts Standards as the basis
- Increase responsiveness in and through the arts by 80%
- Begin effective and efficient dissemination of results
- Formulate a successful and effective sustainability plan and put into action at all participating schools

### **SCHOOL SELECTION:**

Schools have been selected based on Title 1 designation, where the majority of students receive free or reduced price lunch; location: located in disadvantaged neighborhoods; poor results on proficiency tests in math and reading; and enthusiastic leadership: principals committed to the project.

### **PROJECT RESPONSIBILITIES**

Non-profit **Mind Meets Music** will be responsible for managing the project, coordinating the partnerships, fiscal management and budget reporting, making any changes to project design,



buying and supplying the equipment, coordinating measurement and evaluation with WestEd, and organizing and facilitating with partner schools sustainability committees, and dissemination efforts.

**MIND MEETS MUSIC INNOVATIVE ARTS PROJECT TEAM:**

**PROJECT DIRECTOR:** Dr. Monique Salinas will be responsible for working with design development, oversight, project hiring, structure, presentations, assessments, liaison with WestEd, supervision, sustainability, and budgeting with the Budget Director. Because of the scope and depth of this project, .73 percent of her FTE will be devoted to the project annually.

**PROJECT EDUCATION DIRECTOR:** Dan Stauffer will assist in hiring, supervising, and evaluating master teaching artists, and coordinate project training, direct professional development, and manage school principal relationships and coaching: .73 per cent FTE.

**ASSISTANT PROJECT DIRECTOR/ADMINISTRATIVE AIDE:** TBD will assist the Project Director with the day to day logistics collaborations among partnerships, other project events, and assist administratively: 1.00 per cent FTE annually.

**BUDGET DIRECTOR:** TBD will supervise the budget and budget processes, as well as reporting and documentation. The budget director will be a quarter time employee devoting .25 per cent of his/her FTE to the project.

**MASTER TEACHING ARTISTS:** Erin VanDellen, Amanda Thorstein, and TBD will engage in teaching, training, coaching, documentation and assessment: 1.00 per cent of their FTE will be devoted to the project annually.

**MARKETING AND COMMUNICATIONS DIRECTOR:** Jennifer Potter will work on all web related projects, advise on technology, and work on documentation, sustainability, and

dissemination. Because of the scope and depth of this project, .50 percent of her FTE will be devoted to the project annually.

### **INNOVATIVE ARTS SCHOOL EDUCATOR TEAM**

**PARTNER ELEMENTARY SCHOOLS** will commit to full participation in the proposed project. They will interact with master teaching artists; integrate arts into core curriculum; support the evaluation process with WestEd; manage the technology labs at each school; and cooperate enthusiastically with project staff through professional development and participation in School Leadership and Sustainability Teams. One teacher at each school will be designated as the Lead Teacher and act as the chief liaison with Mind Meets Music in order to organize each school's efforts. She or he will receive a yearly stipend, and training from the Project Director on objectives and procedures.

**PRINCIPALS** will be fully involved in the project, implementing Innovative Arts in his or her school. They will consult with the Lead Teacher and Project Education Director frequently and serve on the Leadership and Sustainability Teams.

**ACADEMIC CLASSROOM TEACHERS AND ARTS SPECIALISTS** will actively participate in professional development opportunities and work with master teaching artists. They will use the technology lab, as well as access resources on the web when delivering arts integrated study aligned with Common Core Standards, National Core Arts Standards, and 21<sup>st</sup> century skills.

### **OUTSIDE EVALUATOR**

**WESTED** will be responsible for the design of the measurement and evaluation instruments, data collection, focus groups, interviews, surveys, and other means of collecting data. They will analyze and report the data and help with dissemination.



## **Project Timeline/Milestones for accomplishing project tasks**

**IA**=Innovative Arts Staff **CT**= Classroom Teachers **SA**=School Administration **WE**=WestEd Evaluator **D**=District Personnel **CA**=Curriculum Advisory Council (a committee of area academic and music experts advising and overseeing the curriculum)

### **PLANNING YEAR ONE**

**July-August 2014 YEAR ONE: IA, CA:** Revise curriculum, plan online resources for educators, **IA:** Plan Professional Development Institutes, design technology labs **September 2014 YEAR ONE:IA:** Hire Assistant Program Director-Administrative Aide/Budget Director/one Master Teaching Artist; **IA, SA:** Purchase Technology equipment; **IA, WE:** Launch evaluation planning; **IA, CT, SA:** Schedule Professional Development Institutes at partner schools; **IA, CT, SA:** select Lead Teacher at each school **IA:** master teaching artist trainings **October–November 2014 YEAR ONE: IA, CT:** Hold Professional Development Institutes at each school for all (new) teachers; **IA, SA:** Install Technology labs at partner schools; **IA, CT:** begin twice weekly arts curriculum and arts integration for 54 teachers with master teaching artists; **IA, CT, SA:** launch School Leadership Teams and hold first meeting **December 2014 YEAR ONE : IA, D:** hold first districts’ Network Team meeting; **IA:** collect first internal data for review and analysis; collect first external data for review and assessment **January-May 2015 YEAR ONE: IA, CT:** master teaching artists continue with arts curriculum and arts integration coaching during school day; **IA, CT:** update web with video exemplars of excellence in arts integration **February 2015 YEAR ONE : IA, CT, SA:** School Leadership Team meets **IA** Collect second internal data for review and analysis **May 2015 YEAR ONE: IA, D:** Districts’ Network Team meets; **IA, CT, SA:** School Leadership Team meets to look back at year **April 2015 YEAR ONE:IA:** Collect third internal data for review and analysis **June 2015 YEAR**



**ONE: IA:** Continue evaluation planning; **IA, WE:** Assess project through multiple streams of data; **IA, CT:** Collect examples of outstanding, arts integrated, teacher lesson plans and assessments and post online **IA** Collect fourth internal data and second external data for review and analysis; review the year, make year-end assessment

## **PLANNING YEAR TWO**

**July-August 2015 YEAR TWO: IA, CA:** reassess first year, update curriculum; **IA:** hire one new master teaching artist **September 2015 through June 2016 YEAR TWO** *The calendar follows the first year with the following exceptions: no additional new hires are made. New technology installed as designated. New Lead teachers may or may not be selected depending of individual circumstances. 19 additional new teachers go through Professional Development Institutes in September for a total of 73 involved in the project.* Additional Milestones: **June, 2016 IA, WE:** Data review of project products and processes, assess the project though multiple data streams.

## **PLANNING YEAR THREE**

**July-August 2016 YEAR THREE IA, CA:** reassess second year, update curriculum; *The calendar follows the second year with the following exceptions: no additional new hires are made, New technology installed as designated. New Lead teachers may or may not be selected depending of individual circumstances. 16 additional new teachers go through Professional Development Institutes in September for a total of 89 involved in the project.* Additional Milestones: **Yearlong 2016-2017 YEAR THREE IA, WE:** Plan appearances at conferences **October 2016 IA, CT, SA:** Begin Sustainability Committee/process **January 2017 IA, WE:** Begin dissemination process **June, 2017 IA, WE:** Data review of project products and processes, assess the project though multiple data streams

**PLANNING YEAR FOUR**

**July-August 2017 YEAR FOUR IA, CA:** reassess third year, update curriculum. *The calendar follows the third year with the following exceptions: no additional new hires are made, replacement technology if needed, is purchased and installed. New Lead teachers may or may not be selected depending of individual circumstances. Any additional new teachers go through Professional Development Institutes in September for a total of 87 involved in the project.*

Additional Milestones: **Yearlong 2017-2018 YEAR FOUR IA, WE:** Plan appearances at conferences **IA, CT, SA:** Continue Sustainability Committee planning and process dissemination planning, and preparing products for release. **END OF GRANT PERIOD:IA, WE:** Release evaluation report, write final reports

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

Staff is adequately and appropriately committed to meeting the objectives of the program and passionately dedicated to completing the mission and vision of the project. The table below designates exactly the amount of time projected to be invested in the project by each integral component of Innovative Arts. The organization is dedicated to fulfilling the project’s concepts by ensuring an adequate amount of time is devoted to attaining its goals.

Project staff time Commitments	Hours	Project Year	Total
Project Director (73% FTE)	29/week, 52 weeks	All	6,073
Project Education Director (73% FTE)	29/week 52 weeks	All	6,073
Assist.Project Director/Admin. aide (100% FTE)	40/week 52 weeks	All	8,320



Budget Director (25% FTE)	10/week 52 weeks	All	2,080
Master Teaching Artists 4 (100% FTE) Prorated for each year (3-y.1,4-y.2-4)	35/week 40 weeks	All	21,000
Marketing and Communications (50% FTE)	20/week 52 weeks	All	4,160
Classroom Teachers (89) Prorated for each year (54-y.1,73-y.2, 89-y.3-4)	48 per year	1,2,3,4	14,640
Project Evaluator	8/week 52 weeks	All	1,664
		TOTAL	64,010

**Figure 2**

Explanation of Figure 2:

Because of the depth and scope of this proposed project, the following hours are devoted to the project to ensure that the project fulfill its objectives successfully, on time, and within budget constraints. The demands of the project require this contribution take place over the life of the grant cycle.

1. The Project Director will give 73% FTE to the project. equaling 6,073 hours
2. The project Education Director will give 73% FTE to the project equaling 6,073 hours
3. The Assistant Project Director/Administrative Aide will give 100% FTE to the project equaling 8,320 hours
4. The Budget Director will be a part time employee at 10 hours per week equaling a total of 2,080 hours
5. The Master Teaching Artists will devote 100% FTE to the project. They will work 40

out of 52 weeks equaling a total of 21,000 hours. 6. The Marketing and Communications Director will give 50% FTE to the project, equaling 4,160 hours 7. Classroom Teachers will each give 48 hours per year, totaling 14,640 hours. The total is prorated to include 54 teachers in year one, 73 teachers in year two, and 89 teachers in years three and four. The difference in teachers is accounted for because some schools will have kindergartners only in Year One of the grant cycle and add grades in additional years. 8. The project evaluator, WestEd, will devote eight hours per week to the project equaling 1,664 hours

Total investment of hours equals 64,010, an investment in the next generation.

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

The Project Team will use two avenues to ensure feedback and continuous improvement in the operation of the proposed project. These avenues are the collection of external and internal data by Innovative Arts staff in addition to WestEd's data. External data includes; surveys by students and teachers; focus groups; one on one interviews with teachers, principals and other administration; lesson plans; teacher assessments; parent feedback; and teacher observations. External data will be gathered two times a year; in January and in June. Internal data includes internal staff observations, master teaching artist self-assessments, staff assessments of master teaching artists, and School Leadership Team input. This data will be gathered four times a year; in December, February, April, and June.

The evaluation information gathered from this data is important feedback and will help improve the project's effectiveness. It will inform the curriculum revisions made each summer before the coming academic year and shape interactions between master teaching artists and classroom teachers. Program objectives will be measured against actual progress made. Data

may expose developing trends appearing in the project that are significant and that may affect evaluation. The alignment between Innovative Arts and partner schools will be strengthened. Collection and analysis of external and internal data ensure that the project stays on track to meet deadlines, budgetary goals, and project objectives. When these requirements are satisfied, project participants and backers remain committed to the mission and vision of the program. In addition, possible issues that could cause trouble can be dealt with proactively. The Project Director takes the lead on directing, organizing, and analyzing the data, and will disseminate the results and initiate appropriate action as a result of the analysis.

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

**Evaluation Overview:** The Evaluation Research Program at WestEd, an educational research, development and service organization will serve as the external evaluator for the Innovative Arts Project. The proposed evaluation will consist of both formative and summative components and will employ a multi-method approach, collecting and analyzing both quantitative and qualitative data.

**Formative Evaluation:** Formative evaluations help structure programs by providing data that better enable program development, improve service delivery, and/or enhance program outcomes. The formative evaluation will provide timely feedback, describing the implementation of the Innovative Arts Project and assess how well the project is moving toward meeting its key objectives based on project benchmarks. The formative evaluation will include the collection, analysis and reporting/summary of several types of data including: 1) **Student academic achievement** and behavior data (e.g. attendance) from each school district will be collected and analyzed annually; 2) **Classroom observations** will be conducted in a large sample of classrooms within each school and at each grade level K – 2 to assess implementation fidelity, specifically, the quality of implementation. Given the highly developmental nature of the first

project year, classroom observations will be conducted biannually (fall and spring), while in project years 2 through 4 we plan to conduct them annually; 3) **Online surveys of classroom teachers, master teaching artists, and arts specialists will be administered** to examine the factors influencing use of the arts, implementation of arts-integrated instructional practices across the curriculum, student engagement, and teacher ongoing site support, as well as explore potential barriers and buttresses to the project implementation (biannually in year 1 and annually thereafter); 4) **Parent survey items** to be “piggybacked” onto district annual parent surveys in those districts conducting them; and 5) **Interviews and/or focus groups** with identified classroom teachers in years 1 & 2 to delve more deeply into survey, classroom observation, and other evaluation findings.

Additionally, we will *collect data on the extent to which professional development activities* and are of sufficient duration and quality to allow teachers to implement the project with fidelity across the curriculum in grades k - 2. In addition to process data (e.g., PD activity logs, attendance sheets) to be collected and analyzed to track the number of hours of PD received by teachers across PD activities. **Participants in the Innovative Arts PD Institutes will be surveyed.** Findings from PD surveys, classroom teacher, master teaching artist, and arts specialist surveys will be triangulated to further inform the development and refinement of teacher training and preparation activities and resources including the 21<sup>st</sup> century Technology Labs, online resources, coaching, ongoing site support offered by master teaching artists, and the Innovative Arts PD Institutes. In summary, our formative evaluation will address the following questions:

1. To what extent are teachers able to, and comfortable with, using the arts and implementing arts-integrated lessons with good fidelity? What factors contribute to high fidelity implementation?
- 2 To what extent are students engaged in the arts and arts-integrated lessons

across the curriculum in grades k - 2 as reported by teachers and as observed in classrooms 3. To what extent is the program having a positive impact on student achievement in reading and mathematics? 4. What components and aspects of the Innovative Arts PD model (21<sup>st</sup> century Technology Labs, online resources, coaching, ongoing site support offered by master teaching artists, and the Innovative Arts PD Institutes) are most useful to teachers in supporting their use of the arts and arts-integrated instruction? What could be done to improve those components not working well? 5. What do master teaching artists and arts specialists perceive to be the most important factors influencing the use of the arts and arts-integration across the curriculum? How can these factors be strengthened? 6. What factors contribute positively to the collaboration of classroom teachers and master teaching artists implementing the Innovative Arts model?

Formative evaluation findings will be provided in a timely manner to the Innovative Arts Project staff to inform further program improvement geared toward enhancing student achievement and behavioral outcomes by informing revisions to the curriculum, as well as informing the ongoing site support provided by master teaching artists and the work of the school sustainability committees in the eight partner LEAs. If funded, these formative questions will be reviewed with Innovative Arts Project staff and other key stakeholders to ensure their completeness and relevance to the project and before formative assessment tools and data collection protocols are developed for use.

**Summative Evaluation:** The summative evaluation will employ a **rigorous quasi-experimental matched comparison study (QED)** to assess the effectiveness of the Innovative Arts Project on student mathematics and reading achievement in grades K - 2. The summative evaluation will be guided by the following research questions: 1. Is the percentage of treatment students (those participating in the Innovative Arts Project) demonstrating proficiency in mathematics greater than the percentage of comparison students demonstrating proficiency in

mathematics? (**GPRA 1**) 2. Is the percentage of treatment students (those participating in the Innovative Arts Project) demonstrating proficiency in reading greater than the percentage of comparison students demonstrating proficiency in reading? (**GPRA 2**) 3. What is the impact of the Innovative Arts Project on students' reading achievement as measured by standardized tests? 4. Does increased dosage yield greater achievement gains? 5. Do some subpopulations of students benefit more from exposure to arts-integrated instruction than others (e.g., English learners, students below proficiency on state assessments)? 6. What is the impact of the Innovative Arts Project on students' mathematics achievement as measured by standardized tests? 7. Does increased dosage yield greater achievement gains? 8. Do some subpopulations of students benefit more from exposure to arts-integrated instruction than others (e.g., English learners, students below proficiency on state assessments)? 9. Well-designed quasi-experimental studies allow strong inferences to be drawn concerning the effectiveness of programs (Cook, Shadish, and Wong, 2008). Quasi-experiments do not use random assignment of participants to intervention and control groups, but instead depend on applying appropriate measurement and statistical controls to nonequivalent groups to determine intervention impacts on the outcomes of interest.

Our proposed design includes two conditions: (1) an Innovative Arts Project treatment group comprised of four elementary schools, grades K – 2 and (2) a no treatment comparison group comprised of four elementary schools, grades K - 2. **Cluster analysis will be used to select schools in the comparison condition.** The percentage English language learners (ELLs), ethnicity, free-reduced lunch, and indicators of student achievement (e.g., state assessment scores, AYP) will be among the factors used in the cluster analysis.

The **summative evaluation will be conducted across years 2 through 4** of the grant, because of the heavy emphasis on program development and piloting occurring during year 1.



During year 1, WestEd will select comparison schools; select/modify, and/or develop evaluation assessments and data collection protocols; as well as collect baseline data for GPRA reporting (i.e., reading and mathematics achievement test scores) and data on student behavior (i.e., attendance).

**Student Outcomes:** As can be seen in Table A, both cross-sectional and longitudinal program effects can be examined with the proposed design for the summative evaluation. The treatment or intervention group is represented in the table as “Innovative Arts”, while the comparison group (no treatment) is represented as “Comparison Group”.

**Table A:**

***Group Assignment and Intervention Schedule Elementary Schools for Summative Evaluation***

	<b>Year 1</b> <b>2014-15</b>	<b>Year 2</b> <b>2015-16</b>	<b>Year 3</b> <b>2016-17</b>	<b>Year 4</b> <b>2017-18</b>
<b>Cohort A</b>		<b>Grade K</b>	<b>Grade 1</b>	<b>Grade 2</b>
Group A1	Pilot	Innovative Arts	Innovative Arts	Innovative Arts
Group A2		Comparison Group	Comparison Group	Comparison Group
<b>Cohort B</b>		<b>Grade 1</b>	<b>Grade 2</b>	
Group B1	Pilot	Innovative Arts	Innovative Arts	
Group B2		Comparison Group	Comparison Group	

<b>Cohort C</b>		<i>Grade 2</i>		
Group C1	Pilot	Innovative Arts		
Group C2		Comparison Group		
<b>Cohort D</b>			<i>Grade K</i>	<i>Grade 1</i>
Group D1	Pilot		Innovative Arts	Innovative Arts
Group D2			Comparison Group	Comparison Group
<b>Cohort E</b>			<i>Grade 1</i>	<i>Grade 2</i>
Group E1	Pilot		Innovative Arts	Innovative Arts
Group E2			Comparison Group	Comparison Group
<b>Cohort F</b>			<i>Grade 2</i>	
Group F1	Pilot		Innovative Arts	
Group F2			Comparison Group	

<b>Cohort G</b>				<i>Grade K</i>
Group G1	Pilot			Innovative Arts
Group G2				Comparison Group
<b>Cohort H</b>				<i>Grade 1</i>



Group H1	Pilot			Innovative Arts
Group H2				Comparison Group
<b>Cohort I</b>				<b><i>Grade 2</i></b>
Group I1	Pilot			Innovative Arts
Group I2				Comparison Group

We will be able to determine the impact of the Innovative Arts Project on student achievement in the English language arts, specifically reading, by conducting within-grade comparisons of treatment and comparison group students (e.g., within grades 3, 4 and 5 cohort A, B and C, respectively) each project year. We also will be able to assess whether or not increased dosage results in greater achievement gains by tracking students in cohorts A, B, D, and E across project years.

**Analysis of Overall Program Effects:** The analysis of student achievement and attendance data will rely on multi-level Analysis of Covariance (ANCOVA) modeling techniques. Using ANCOVA, we will be able to detect the unique effects of the Innovative Arts Project once other variables in our model are taken into consideration, as well as to estimate the magnitude of effects. The ANCOVA will be conducted using hierarchical linear modeling to account for the nesting of students in schools.

The following **model illustrates the type of analyses** we plan to perform in assessing the overall impact of the Innovative Arts Project. These intent-to-treat analyses will include all treatment and comparison teachers, regardless of the extent that they participated in the program.

$$\text{Outcome}_{ijk} = a_0 + b_1 \text{Pre}_{ijk} + b_2 \text{Treatment}_k + \sum b_I I_{ijk} + \sum b_T T_{jk} + t_k + m_{jk} + e_{ijk}$$

where subscripts  $i, j$ , and  $k$  denote student, teacher, and school, respectively; *Outcome* represents the assessment scores for each student; *Pre* represents the baseline assessment scores; *Treatment* is a dichotomous variable that indicates the school is in the intervention group; and  $I$  and  $T$  are two vectors of control variables for students and teachers, respectively, measured prior to participation in the intervention. Last,  $t$  and  $m$  represent a random effects for schools and teachers, respectively, to account for the nesting of students within classrooms and classrooms within schools.  $e_{ij}$  is an error term for individual sample members. In this model, the intervention effect is represented by  $\beta_2$ , which captures differences between treatment and comparison schools on the outcome variable. Extensions to the model will allow us to examine differential effectiveness across subgroups by including interactions between treatment status and variables in  $I$  or  $T$ . Specifically, analyses will be conducted to look for interaction effects regarding group affiliation (being in a treatment or comparison school) and other student demographics and teacher characteristics. This will permit us to determine whether or not there are differential program impacts for students with particular characteristics, such as English language learners (ELLs) and students below proficiency on one or more achievement indicators. We will also conduct additional analyses by expanding the model to include a coefficient for cohort status and the interaction of cohort with treatment status, enabling us to examine the potential effect of increased program exposure for those students who remain in the treatment condition one year or more.

Finally **key informant/key stakeholder interviews** will be conducted during the last project year. These interviews will focus on project sustainability (e.g., administrative supports and

funding); the dissemination of effective strategies, tools and resources that have been shown to strengthen arts instruction; and next steps for the growth of the Innovative Arts Project.

**Measures.** Program implementation and impacts will be measured as follows:

**1. Student achievement** in the English language arts and mathematics will be assessed using the K -2 Interim Assessment, provided by the Smarter Balanced Assessment Consortium. These online, pre/post assessments were first piloted in Spring 2014, and are scheduled to be functional in grades K – 2 beginning with the 2015-16 school year. In addition, all schools in the study will be administering the Dynamic Indicators of Basic Early Literacy (DIBELS), used in previous studies assessing the impact of the Innovative Arts Project on student literacy. The DIBELS is comprised of seven measures: phonemic awareness, alphabetic principle, accuracy and fluency with connected text, reading comprehension, and vocabulary. Furthermore, WestEd will explore other indicators being collected by each district/school to assess student achievement in reading and mathematics for grade K – 2 students. **2. Implementation fidelity** (specifically, the quality of implementation) will be assessed using **classroom observation protocols** to be developed by WestEd and piloted by project staff before being finalized. **3. Online surveys for classroom teachers, master teaching artists, and arts specialists** will be administered and analyzed by WestEd biannually in year 1 and annually thereafter, to gain a deeper understanding of the factors contributing to implementation fidelity, student engagement, adequacy of professional development, and barriers and buttresses to project implementation. For classroom teachers, part of the survey will also assess implementation fidelity (implementation of arts-integrated instruction across the curriculum). **4. The Innovative Arts Project professional development (PD) model** will be assessed using a **PD participant survey** developed by WestEd and informed by project developers. **5. A school district dataset** consisting of student demographics, teacher variables (e.g., number of years teaching experience) and **student achievement and behavior**

**indicators** will be transmitted to WestEd for analysis annually. **6. Parent survey** items will be developed and administered via school surveys wherever possible. **7. Interview and/or focus group protocols** will be developed with project input to enable a deeper understanding of survey, observation, and achievement findings. These protocols will be revised with each administration in years 1 and 2 to classroom teachers. **8. Key informant/key stakeholder final interview protocol.** **9. A brief principal survey** will be developed to determine what other special programs (not instruction as usual) may have been implemented at all treatment and comparison schools sites, unrelated to the Innovative Arts Project intervention, yet designed to have an impact on math and reading student achievement indicators. **Evaluation Use and Dissemination.** The evaluation will provide timely information for measuring progress, making programmatic adjustments, strategic planning, and keeping the Innovative Arts Project focused on its goal and objectives. All process and outcome data will be analyzed and the findings summarized at regular intervals throughout each project year. Evaluation findings will be reported to project staff and key stakeholders to inform the further development of the Innovative Arts Project model, including the professional development component. To ensure that the evaluation remains responsive to project needs on an ongoing basis, the evaluator will communicate regularly with project staff via meetings, email, and regularly scheduled project conference calls.

*Annual reports* also will inform program staff and the USDE regarding the program’s progress achieving its goals and objectives. The evaluation will document the effectiveness of the Innovative Arts Project with an eye toward the dissemination of successful strategies and practices, as well as arts-integrated lessons across the curriculum in grade levels K – 2.