

Studio in a School Arts in Education Model Development and Dissemination (AEMDD)

Expanding the Frame of Student Success (2014-18)

Proposal Narrative

Table of Contents

ADDRESSING THE ABSOLUTE AND COMPETITIVE PRIORITIES.....	1
(1) NEED FOR PROJECT	2
(2) SIGNIFICANCE	8
(3) QUALITY OF THE PROJECT DESIGN	12
(4) QUALITY OF PROJECT PERSONNEL.....	34
(5) QUALITY OF THE MANAGEMENT PLAN	36
(6) QUALITY OF THE PROJECT EVALUATION.....	43

Studio in a School Arts in Education Model Development and Dissemination (AEMDD)

Expanding the Frame of Student Success (2014-18)

Proposal Narrative

ADDRESSING THE ABSOLUTE AND COMPETITIVE PRIORITIES

The proposed Arts in Education Model Development and Dissemination (AEMDD) project, *Expanding the Frame*, seeks to positively impact student achievement in persistently low-performing New York City public schools by developing, implementing, and refining high-quality standards-based curriculum units and embedded assessments in the visual arts, connected to math and literacy, for students in grades 4-5. The project meets the AEMDD program's **Absolute Priority** to support projects that have demonstrated effectiveness in integrating and strengthening standards-based arts instruction in elementary school grades and have improved students' academic and arts achievement. *Expanding the Frame* is designed to enhance, expand, and update Studio's arts integration approach developed in the 2008-12 AEMDD project, *Framing Student Success: Connecting Rigorous Visual Arts, Math and Literacy Learning*. Results from a rigorous evaluation of the *Framing Student Success* project found that the project improved treatment students' visual arts and reflection skills and literacy and math achievement.

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

The target population for this AEMDD grant is students in grades 4 and 5 attending four Title I New York City (NYC) elementary schools, including one on the Persistently-Lowest Achieving (PLA) list and three among the lowest-achieving five percent of Title I schools in the state (i.e., Priority Schools). In this AEMDD project, participating classroom teachers and

teaching artists will be provided with extensive support and training to effectively integrate visual arts into the schools' core curriculum. Moreover, integration across subject areas will be done in such a way that the core concepts and skills of each discipline are respected and addressed, and will result in improved student performance in the arts, enhanced math and literacy achievement, and attainment of the core competencies outlined in the Common Core State Standards (CCSS).

Competitive Preference Priority 2: Technology

One of the key enhancements to the *Expanding the Frame* model is the integration of state-of-the-art technology designed to increase student engagement, enhance instruction, and support professional development and dissemination activities. The arts-integrated curriculum units will be enhanced to incorporate new fine art media as well as new technologies (i.e., SmartBoards and iPads) to both create and assess student art. The project will provide teachers and teaching artists with these technology resources and training to use them (and other technology tools) in their classrooms to support instruction and assessment. Studio's new teacher-oriented web platform will serve as a place for teachers to access resources and tools (i.e., training videos, curriculum resources, and student exemplars) to assist them in the instruction and assessment of their students. The site will be shared more broadly in the final year of the project to promote the use of these resources by educators across the city and nation.

(1) NEED FOR PROJECT

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

The target population for this AEMDD grant is students in grades 4 and 5 attending four Title I NYC elementary schools, all of which include students who are low-income and at risk of

educational failure. One of the target schools—Mother Hale Academy (PS 65)—is on the Persistently-Lowest Achieving (PLA) list, the only NYC elementary school that meets this designation (addressing **Competitive Preference Priority 1: Turning Around Persistently Lowest-Achieving Schools**). The other three NYC elementary schools targeted for participation in the grant are among the lowest-achieving five percent of Title I schools in improvement, restructuring, or corrective action in the state (i.e., Priority Schools).

All four AEMDD schools are located in the Bronx, the poorest of the five NYC boroughs, and within the boundaries of New York's Congressional District (CD) 15.¹ Before redistricting in January 2013, the 2010 Census found that approximately 38% of CD 15 constituents lived at or below the federal poverty line, the highest poverty rate of any congressional district in the nation. In 2012, the mean household income for CD 15 residents was \$34,915, with the income of almost one in four families falling below the poverty level (U.S. Census, 2012). Further, the 2012 Census found that 42.8% of the CD 15 population over the age of 16 was unemployed.

As shown in Table 1, the percentage of students in the target schools eligible for free lunch ranges from 90.9% to 96.8%, and each school has an Economic Need Index (ENI) above 1.00, reflecting the high poverty rate in the South Bronx communities served by the schools (NYCDOE, 2014).² The percentages of English Language Learners (ELLs) and students with disabilities served by each school are significantly higher than citywide averages. Based on the

¹Due to redistricting of Congressional Districts as of January 1, 2013, the 16th Congressional District has been eliminated and the South Bronx neighborhoods have been combined with the Soundview neighborhood to form the New York 15th District.

²The ENI is calculated by the NYCDOE based on the percent of students in temporary housing, that are eligible for free lunch, and whose families receive public assistance.

2012–13 NYS English Language Arts (ELA) exam results, the percentage of students who met or exceeded the state standards ranged from a low of 5.1% to a high of only 10.8%, compared to the citywide average of 26.4%. The scores on the NYS Math Test were slightly better, with the percentage of students meeting or exceeding the standard ranging from 12.9% to 15.0%, compared to 29.6% citywide (NYCDOE, 2014). It should be noted that the NYS ELA and Math Tests administered in spring 2013 were aligned to the Common Core State Standards (CCSS). The AEMDD project will serve all 4th and 5th grade students—including general education, special education, and ELLs—in the four participating schools over the project period.

Table 1. Characteristics of Participating Schools

School Number	% Eligible for Free Lunch	Economic Need Index	% English Language Learners	% Special Education	% of Students Meeting or Exceeding Standards in 2012-13	
					ELA	Math
07X065	96.8	1.17	22.3	25.7	10.8	14.0
07X369	94.6	1.09	45.7	30.1	5.1	15.0
09X114	92.6	1.08	36.6	14.9	8.3	12.9
12X300	90.9	1.05	16.8	23.4	7.4	12.9
Citywide	78.9	N/A	13.3	17.7	26.4	29.6

(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.

Lack of Arts Education Programming. Over the past few decades, a growing body of research has documented the benefits of arts education to enhance students’ academic, physical, emotional, and social development (Burnaford, Brown, Doherty, & McLaughlin, 2007). Even

though these findings are known and accepted throughout academic circles, inequities remain in the availability of arts education programs in NYC’s public schools. Indeed, a recent report released by the Office of the New York City Comptroller (McGill, 2014) revealed that low-income neighborhoods in NYC, particularly those in the South Bronx and Central Brooklyn, have shouldered a disproportionate level of cuts in arts funding, and that many lack even a part-time certified arts teacher or an arts or cultural partnership.

Lack of Rigorous Models of Arts Instruction. Even with a full- or part-time certified arts teacher in the building, the student-art teacher ratio in a typical NYC elementary school does not allow for the provision of a rigorous sequence of standards-based arts instruction for all students. Therefore, the participation of classroom teachers is crucial to a school’s ability to deliver arts-integrated instruction. However, most classroom teachers have very limited familiarity with the goals and benchmarks of a comprehensive art scope and sequence, therefore tend to use the arts instrumentally and sporadically (e.g., to illustrate or convey knowledge from other domains) without respect to authentic, art-specific learning and skills that students should be developing over time. In such cases, the rigor of arts instruction is sacrificed and made subservient to the other subject area, particularly in high-poverty settings (Bresler, 1995; Mishook & Kornhaber, 2006). It also obscures the position of the arts in schools as separate, intrinsically valuable subjects in their own right (Brewer, 2002; Russell & Zembylas, 2007).

Expanding the Frame for Student Success will support both classroom and art teachers and develop the participating schools’ capacity to provide arts-integrated instruction that upholds the rigor of instruction in each discipline (i.e., visual arts, ELA, and math). In this AEMDD project teaching artists will engage with teachers in the targeted schools through artist residencies and a collaborative teaching program specifically designed to provide classroom teachers with the

support and training they need to effectively integrate standards-based visual arts into their core curriculum. Moreover, integration across subject areas will be done in such a way that the core concepts and skills of each discipline are respected and addressed, and will result in improved student performance in the arts AND in math and literacy.

Need for Alignment of Arts Instruction with the CCSS. In 2010, NYS adopted the CCSS; the NYCDOE has already begun to transition to the Common Core, and will fully implement the standards in the 2014–15 school year. As evidenced by the poor academic performance of students in the targeted schools on the CCSS-aligned assessments (first administered in NYS in spring 2013), there is a dire need to build teacher capacity to provide instruction aligned to the standards, and to impart to students the skills they need to meet these rigorous standards. David Coleman, one of the architects of the CCSS, notes that there is close alignment between the arts and the skills and competencies called for in the Common Core standards, such as “careful observation, attention to evidence and artists’ choices, and the love of taking an artist’s work seriously” (Coleman, 2013). By their nature, the arts are excellent vehicles for fostering higher-order thinking skills because they encourage students to closely examine, reflect on, and analyze works of art. They also promote thoughtfulness, creativity, and the formulation of rich connections (Perkins, 1994). *Expanding the Frame* will provide targeted professional development for participating teaching artists and classroom teachers to help them recognize the natural links between the arts and the CCSS in their instruction, and to leverage those connections in order to promote student acquisition of Common Core capacities.

Need for Innovative Technologies in the Classroom. The CCSS also call for students “to use technology strategically and capably” to enhance their literacy skills (Common Core State Standards Initiative, 2014). Research has shown that technology can serve as a resource to help

develop Common Core capacities such as higher-order thinking, creativity, and research skills (Reeves, 1998; Ringstaff & Kelley, 2002) and increases student engagement and academic performance (Metiri Group, 2009). As such, students (particularly those in low-performing schools) would benefit from meaningful use of innovative technology resources as a means of promoting their acquisition of Common Core capacities. However, results from the latest Pew Research Center Internet and American Life survey indicate that low-income students disproportionately lack access to digital tools, and that schools that serve low-income students are “behind the curve” when it comes to effectively using digital tools in the learning process (Purcell, 2013).

Moreover, several studies show that many teachers, though computer literate, lack the knowledge of how to integrate technology into their classrooms in a meaningful way (Gregory, 2009). In order to address these issues, *Expanding the Frame* will provide teachers and teaching artists with a classroom set of iPads, and training to use these and other technology tools in their classrooms to engage students in viewing and analyzing master works of art, creating their own original art work, and critiquing their own and their peers’ work. The iPads also will be used to capture student work on a longitudinal basis and to facilitate teacher sharing of periodic assessments.

The proposed AEMDD project is designed to address the preceding needs and identified service gaps through the attainment of the following four overarching and inter-related goals:

Goal 1: To expand Studio in a School’s capacity to develop, evaluate, and disseminate arts-integrated, standards-based, and technology-rich curriculum units designed to meet the academic needs of students in high-poverty, low-performing NYC elementary schools.

Goal 2: To build the capacity of high-poverty, low-performing elementary schools to

implement an arts-integrated, standards-based, and technology-rich program for students in grades 4 and 5.

Goal 3: To improve educational outcomes for students in high-poverty, low-performing elementary schools, through the design and implementation of an integrated, standards-based, and technology-rich curriculum including authentic and rigorous arts instruction that connects visual arts with skills and concepts central to Common Core Standards in ELA and Math.

Goal 4: To share the digital products developed and the lessons learned about the design, implementation, and assessment of the AEMDD model with the larger education community.

(2) SIGNIFICANCE

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

Background. Founded in 1977, the Studio in a School Association, Inc. (Studio) is the oldest and largest arts-in-education, nonprofit organization in NYC dedicated solely to visual arts. The mission of Studio in a School is to (1) foster the creative and intellectual development of New York City youth through quality visual arts programs directed by arts professionals and (2) to collaborate with and develop the ability of those who provide or support arts programming and creative development for youth both in and outside schools. Currently, Studio's programs and teaching artists deliver visual arts education in 167 K-12 schools to approximately 28,550 students and 1,250 teachers citywide. Studio also has more than 30 years of experience in providing teacher training in NYCDOE schools.

This AEMDD project extends a unique and effective public-private partnership between

Studio and the NYCDOE's Office of Arts and Special Projects (OASP), which has agreed to serve as our local educational agency partner on the 2014-18 AEMDD project. In 2003, Studio CEO Thomas J. Cahill chaired the *Blueprint* Planning Group, a collaboration of arts leaders and the OASP that created NYC standards for arts education tied to national and state standards. The resultant *Blueprint* set clear standards for what students should know and be able to perform in visual arts, music, dance, and theater from PreK-12. Studio was instrumental in the *Blueprint* roll-out citywide, helping to develop and deliver professional development to 1,200 visual arts teachers. In 2007, the NYCDOE again partnered with Studio and the cultural community to create an Arts Education Task Force focused on data collection systems and accountability in arts education across all 1,600 NYC public schools. This task force developed *ArtsCount*, which tracks all city schools based on their arts programming and staffing and publishes an annual *Arts in the Schools Report*. Studio also collaborated with the NYCDOE and arts partners in the development of the 12th Grade Exit Assessments for students completing a major arts sequence.

In 2010, Studio and the NYCDOE received an Investing in Innovation (i3) grant to implement the *Arts Achieve* program, through which OASP, Studio, and other partner arts organizations developed and piloted 12 Benchmark Arts Assessments, one in each arts discipline (dance, music, theater, and visual arts) and school level (elementary, middle, and high). The *Arts Achieve* project, which is now in its final implementation year, provides professional development to arts teachers to help them learn to use the data from the Benchmark Arts Assessments and formative assessments toward the goal of improving their practice and student learning in the arts.

The 2014-18 AEMDD project is designed to enhance, expand, and update Studio's arts integration approach developed in the 2008-12 AEMDD project, *Framing Student Success:*

Connecting Rigorous Visual Arts, Math and Literacy Learning, a comprehensive arts education initiative that aimed to help schools integrate high-quality visual arts education activities and embedded assessments with their ELA and math curricula. Comprised of 12 curriculum units taught from third to fifth grade, the *Framing Student Success* curriculum was designed from the outset to make explicit connections between subjects while maintaining the integrity, depth, and rigor of instruction in both subject areas.

Results from a rigorous evaluation of the *Framing Student Success* project conducted by Metis Associates (Cunnington & Kantrowitz, in press) found that the project improved treatment students' visual arts and reflection skills and literacy and math achievement. In addition the project had positive impacts on the arts integration skills and knowledge of treatment school classroom teachers and visual arts specialists, and on the arts integration supervisory and support skills of school administrators.

Project Significance. A second grant from AEMDD will enable Studio to build on this successful model for integrating the visual arts into the core curriculum in a way that acknowledges the depth and complexity of the arts experience while supporting the basic skills that provide the underpinnings for academic success. It will also allow us to test and validate the model as an effective strategy for increasing student achievement in persistently low-achieving schools with significant numbers of high-needs students, including ELLs and students with disabilities. Model enhancements to be supported by the grant include:

- The integration of state-of-the-art technology to increase student engagement in learning and to enhance instruction through an interactive website for ongoing teacher professional development and dissemination
- The alignment of curriculum units and assessments to the CCSS

- Collaboration with NYCDOE experts in ELA, Math, English as a Second Language, and Special Education to provide curriculum and professional development support for teachers and teaching artists
- More units incorporating new technologies to both create and assess their art, as well as new fine art media, and featuring high quality visuals and writing
- Flexibility in teacher selection of units to increase alignment with their scope and sequence and student needs
- Earlier capacity building at the school level to support model sustainability

By the conclusion of the four-year AEMDD project, several products will be developed that are specifically geared towards assisting other interested educators, including those working in persistently low-achieving school communities, to replicate the instructional techniques and curriculum practices developed, tested, and refined through the project:

- The development of 16 technology-rich arts units that support Common Core learning—using successful units from *Framing Student Success* and the writing and testing of new units that take advantage of tablet apps and online resources—and include explicit strategies for development of higher-order thinking skills and differentiation strategies for ELLs and students with disabilities for use in grades 4-5, along with accompanying assessment tools and strategies.
- A new online arts-integration resource site, initially designed to support project participants and later developed into a national resource, comprised of the 16 model units, assessment tools and protocols, prompts and response forms, images of exemplary student work at different grade levels, professional development videos, webinars, and links to appropriate works of art, children’s literature, and other resources.

- At least one article summarizing the findings of the evaluation, submitted and accepted for publication in a peer-reviewed journal (e.g., Studies in Art Education: A Journal of Issues and Research in Art Education, Review of Educational Research).

(3) QUALITY OF THE PROJECT DESIGN

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

Undergirding the *Expanding the Frame* project design is a strong body of research evidence regarding the model's key components: 1) incorporation of innovative technology in arts-focused instruction and student assessment; 2) targeted and intensive professional development for classroom teachers, teaching artists, and principals that includes their participation in professional learning communities; and 3) strategies to promote parental involvement and create a school environment that views the arts as an integral component.

***Expanding the Frame* is based on evidence that links participation in the arts with the development of critical thinking skills that may transfer to other subject areas.** Evidence of the effectiveness of increasing the quantity and quality of the arts on student performance is clear. For example, the recent study, Reinvesting in Arts Education: Winning America's Future through Creative Schools (May 2011) found that students who participate in the arts are more engaged, cooperative, and confident, have higher GPA/SAT scores, and demonstrate higher levels of math proficiency and spatial-temporal IQ scores than students who do not participate in the arts. Furthermore, these effects are more pronounced in high-poverty schools. A follow-up study by Catterall and colleagues (2012) confirmed the importance of a rich arts education experience for students in poverty, finding in four longitudinal studies that participating in the arts is associated with higher levels of academic achievement, greater rates of high school and

college completion, and active engagement in the community. The benefits of arts education are also evident for students with diverse learning needs, including ELLs and students with disabilities, as the arts provide students with opportunities to engage in and connect to learning in tangible ways, and to demonstrate their comprehension of information through diverse modes of expression (Netto, 2012). For example, participation in arts programming has been found to positively impact ELLs' English language skills (Spina, 2006) and their motivation, perseverance, and self-confidence (Horowitz, 2012), as well as the self-confidence and attention span of special needs students (Horowitz, 2005).

As highlighted above, *Expanding the Frame* addresses the second Competitive Preference Priority by including a strong technology component designed to facilitate students' ability to construct their own knowledge, meanings, and solutions and engage in thoughtful reflection on their own and others' work. The use of technology in classrooms in this way has been shown to encourage a student-centered approach to instruction, which researchers find leads to improved student academic achievement (Gregory, 2009; Hannafin & Land, 1997). The benefit of the use of technology in the arts is no different, in some ways, from the benefit in any content area. It encourages student-centered, active environments, where students can construct their own personal meanings, and instruction can be differentiated. Technologies also assist teachers in assessment; electronic arts portfolios allow teachers to see students' progress over time (Dorn, Madeja, & Sabol, 2004).

High quality professional development is crucial to successfully integrate the arts into classroom instruction. For example, a study called Champions of Change: The Impact of Arts on Learning (1999) that concluded that "if we want to develop complex arts instruction, with all that it implies for pupil learning and development, then we need a school arts policy that calls for

a more rigorous and ongoing education for teachers.” Schools are increasingly using artist residencies to provide classroom teachers with the support and training they need to effectively integrate the arts into their content areas. In addition to rigorous professional development for teachers, successful arts integration programs include training for teaching artists to enhance their understanding of education-related issues and the specificities of the school settings in which they work (Gradel, 2001). Furthermore, Studio’s proposed program model includes professional development for principals since research shows that supportive principals have been identified as a key component of effective arts integration efforts (Catterall & Waldorf, 1999).

Also of importance is promoting collaboration and collective learning among teachers, teaching artists, school administrators, and other school personnel. Studio is committed to helping schools become professional learning communities by bringing together teachers, artists, and principals in the arts integration process. Professional learning communities which are characterized by “supportive and shared leadership, collective creativity, shared values and vision, supportive conditions, and shared personal practice,” have been identified as effective staff development strategies for whole school improvement (Hord, 1997). As noted in an Arts Education Partnership study, teachers who learn how to collaborate with other educators (and administrators) will better cultivate and develop both internal and external resources, thus building the schools’ capacity and contributing to the sustainability of art education efforts (Longley, 2000). Several research studies provide robust support regarding the impact of professional learning communities on teacher practice (Louis & Marks, 1998), school culture (Bolam et al., 2005), and student achievement (Berry et al., 2005; Bolam et al., 2005; Supovitz & Christman, 2003).

In addition to positive teacher and student outcomes, arts integration efforts can also become important venues for increased parental participation, community involvement, and whole school change (Corbett, McKenney, Noblit, & Wilson, 2001).

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

The proposed AEMDD project is designed to test the following hypothesis, which goes to the heart of the project's theory of change:

When students participate in well-crafted, standards-based arts units, aligned to the national arts and Common Core Standards, implemented in a technology-rich, collaborative environment (with teacher choice, time provided for co-planning and co-teaching with professional visual artists, online resource support, and professional development for differentiation), they will attain visual arts skills and competencies as outlined in the NYC Blueprint for the Arts, and their achievement in visual arts, math, and literacy and other Common Core Competencies will exceed that of matched peers.

The chart below elaborates on the project's theory of change, summarizing the goals, objectives, and outcomes that have been established for the project by the AEMDD planning team (a graphic depiction of the project's logic model is included as an Attachment to the proposal; the evaluation section provides a detailed description of the proposed evaluation methods and measures that will be employed to assess the extent to which the objectives and outcomes have been achieved).

Expanding the Frame Project Goals, Objectives, and Outcomes

Goal 1: To expand Studio in a School's capacity to develop, evaluate, and disseminate arts-integrated standards-based, technology-rich curriculum units designed to meet the academic needs of students in high-poverty, low-performing NYC elementary schools.

Process Objectives:	Outcomes:
<ul style="list-style-type: none"> ▪ Professional development will be provided for the teaching artists (at least 36 hours in Years 1-3 and 18 hours in Year 4) on topics of concern to educators who work in high-poverty, low-performing schools. ▪ In Year 1, teaching artists will conduct classroom observations and provide a 14-week residency in the four treatment schools to familiarize themselves with the school culture, curriculum, and students' needs. ▪ Prior to each implementation year, artists attend Art Integration Institute with partnering teachers. ▪ In Year 1 and 2, at least three training sessions will be provided for teaching artists on ways to embed the use of technology as a tool for integrated arts learning and self-assessment. ▪ In Years 1 and 2, develop, and in Years 3 and 4, revise at least 16 technology-rich arts units that support Common Core learning. ▪ Upgrade the Studio website and expand online resources to improve its usefulness for teachers. 	<p>1.1 In each project year, 100% of the participating artists will report increased understanding of the needs of students and challenges faced by teachers in the participating high-needs schools.</p> <p>1.2 In each project year, 100% of the participating artists will report increased knowledge and ability in integrating technology into their teaching practice.</p> <p>1.3 In each project year, 100% of participating artists will report increased capacity to design and implement standards-based, arts-integrated curriculum units and embedded assessments that meet the needs of at-risk students (i.e., ELLs and students with disabilities).</p> <p>1.4 In Years 3 and 4, at least 50% of unique visitors to the <i>Expanding the Frame</i> website will respond positively regarding the quality and usefulness of the contents.</p>

Goal 2: To build the capacity of high-poverty, low-performing schools to implement an arts-integrated, standards-based, technology-rich program for students in grades 4 and 5.	
Process Objectives:	Outcomes:
<ul style="list-style-type: none"> ▪ Provide professional development for two administrators from each participating school (at least 36 hours in Years 1-3 and 18 hours in Year 4) to enable them to adequately support the effective implementation of the <i>Expanding the Frame</i> model. ▪ In Years 1-4, schools receive onsite assistance from an educational technology specialist. ▪ Convene plenary workshops (six choices offered in Year 1 (teachers choose 3) and three in Years 2 and 3) for 4th and 5th grade teachers on successful unit implementation and differentiation strategies and two inter-visitations among project sites in years 2 and 3. Presenters informed by school observations. ▪ Prior to each academic year in Years 2-4, provide Art Integration Institutes for participating teachers and coaches to collaboratively integrate <i>Expanding the</i> 	<p>2.1 In each implementation year, at least 90% of participating principals and coaches will report an enhanced ability to supervise and support an arts-integrated, standards-based instructional program in grades 4 and 5.</p> <p>2.2 By the end of Year 1, at least 75% of participating teachers in the treatment sites will report increased understanding of the <i>Expanding the Frame</i> arts-integrated, technology rich model.</p> <p>2.3 In Year 1, at least 85% of participating classroom teachers in the targeted grades will report and demonstrate increased understanding of effective ways to use the visual arts and technology to give motivation and multiple entry points to struggling students, and of ways to use visual arts experiences to develop important habits of mind and critical thinking skills.</p> <p>2.4 In each implementation year, at least 90%</p>

<p><i>Frame</i> units into their pacing calendars for the year, and 6 hours of paid planning time to develop related ELA and math lessons.</p> <ul style="list-style-type: none"> ▪ Provide 28-week artist residencies in the four treatment schools (4th grade classes in Year 2, 4th and 5th grade classes in Year 3, and 5th grade classes in Year 4) with additional support for technology, math, ELA and documentation. (Total hours per teacher: 37 per year x two years = 74 hours) ▪ In Years 2-4, provide online resources for project teachers, including unit plans and assessment activities, related ELA and math activities, links to images, and discussion forums that expand teachers' learning community to all four schools. ▪ In year 4, 4th grade teachers use online resources and receive mentoring to assist independently implement model. ▪ In Year 4, lead teachers participate with artists and administrators in 4 webinars and 5 local dissemination events. ▪ Provide two Community Art Days per school 	<p>of the classroom teachers participating in the project will report enhanced professional satisfaction and increased collaboration with their school-based peers.</p> <p>2.5 In each implementation year, at least 80% of parents who participate in the Community Art Days will report increased awareness of the importance of the visual arts in the curriculum and how they can extend their children's visual arts experiences outside of school.</p> <p>2.6 By the end of year 4, 75% of the participating schools will have included funding for visual arts instruction in their school budget.</p> <p>2.7 In Year 4, 50% of post-residency 4th grade teachers will independently conduct arts-integrated lessons in their classrooms.</p>
---	---

<p>in each year of the project to develop a school-wide appreciation for the importance of art in students' education.</p>	
<p>Goal 3: To improve educational outcomes for students in high-poverty, low-performing elementary schools, through the design and implementation of an integrated, standards-based, technology-rich, curriculum including authentic and rigorous arts instruction that connects visual arts with skills and concepts central to Common Core Standards in ELA and Math.</p>	
<p>Process Objectives:</p>	<p>Outcomes:</p>
<ul style="list-style-type: none"> ▪ In years 2-4 each of the participating schools target classroom teachers will collaborate with the teaching artists to fully implement four integrated Blueprint-based, technology-rich curriculum units with their classes each year. ▪ In each implementation year, all of the participating artists will formatively assess student art work with rubrics based upon benchmark skills described in the NYC Blueprint. ▪ In each implementation year, teachers and artists will meet regularly in Professional Learning Community assessment meetings, where they will share information about 	<p>3.1 In Years 3 and 4, 5th grade students will demonstrate significant improvements in their visual arts skills, as measured by pre/post administrations of the Benchmark Visual Arts Assessment.</p> <p>3.2 In each implementation year, participating students will demonstrate significantly greater gains in their ELA skills than that of matched peers in non-participating schools, as measured by their scores on the NYS ELA and NYSESLAT exams.</p> <p>3.3 In each implementation year, participating students will demonstrate significantly greater gains in their math skills than that of matched</p>

<p>students' progress in art, ELA, and math, and adjust instruction to meet individual needs.</p> <ul style="list-style-type: none"> ▪ Students will develop self- and peer-assessment routines and skills. 	<p>peers in non-participating schools, as measured by their scores on the NYS Math Test.</p> <p>3.3 In each implementation year, treatment students will demonstrate significant gains in Common Core competencies (e.g., persistence, reflection, use of technology).</p>
<p>Goal 4: To share the digital products and lessons learned about and from the design, implementation, and assessment of the AEMDD model with the larger education community.</p>	
<p>Process Objectives:</p>	<p>Outcomes:</p>
<ul style="list-style-type: none"> ▪ Via five local dissemination events and four national webinars, encourage sharing of the deep online resources, created by the participants, which include curriculum units with accompanying anchor works, professional development videos, tips and suggestions about technology usage in the classroom, as well as core strategies about integrating ELA and Math. ▪ Present at local, regional and/or national conferences (e.g., NYC and NYS Association of Art Teachers, NYC Arts in Education Roundtable, NYS TESOL, NCTM, NCTE, ASCD) introducing teachers and administrators to 	<p>4.1 In Year 4, the number of unique visitors to the <i>Expanding the Frame</i> pages of Studio's website will increase by at least 30% from Year 3.</p> <p>4.2 Requests for information about the AEMDD project from non-participating schools and districts (both within and outside NYC) will increase by at least 10% each year of the project.</p>

<p>the Expanding the Frame resources available online, including webinars, videos, units, rubrics, and examples of anchor works for each achievement level.</p> <ul style="list-style-type: none"> ▪ Prepare and submit one article for publication in a peer-reviewed journal with findings from the outcome evaluation. 	
--	--

(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.

In this section of the proposal, we provide a description of the enhanced arts education model to be implemented in the participating schools.

Goal 1: To expand Studio in a School’s capacity to develop, evaluate, and disseminate arts-integrated standards-based, technology-rich curriculum units designed to meet the academic needs of students in high-poverty, low-performing NYC elementary schools.

Goal 1 will be addressed through the following: 1) activities aimed at developing a productive working relationship between partner schools and Studio; 2) curriculum development activities and training for Studio artists to successfully integrate technology into the revised curriculum units; and 3) activities to redesign the *Framing Student Success* web-based toolkit.

Through the experience of working with three Schools in Need of Improvement (SINI) in the *Framing Student Success* program, Studio has learned that such schools (teachers, administrators, students, parents) are under extraordinary pressure, experiencing multiple stressors to a degree not found in other schools. In two out of three cases, it took extraordinary

efforts by the artists and more time than anticipated to win the trust of the teachers, to establish a basis for what turned out to ultimately be very positive collaborations. For this reason, and because we will be extending our reach to schools with an even longer history of under performance, the planning year for *Expanding the Frame* will be focused on developing familiarity and trust between partner schools and Studio. Familiarity with students' and teachers' needs and strengths will inform the development of new units and updating and revising of the *Framing Student Success* units to be more effective in classrooms with more than twice the number of ELLs than the original population served by *Framing Student Success*.

The four Studio teaching artists to be assigned to the treatment schools will take part in a series of activities during the development year designed to build their capacity to implement standards-based, arts-integrated, and technology-infused curriculum units and embedded assessments that meet the needs of at-risk students (i.e., ELLs and students with disabilities). These activities include:

- A total of 36 hours of professional development for the teaching artists to enable them to work effectively with their partner classroom teachers in implementing the curriculum units. A series of **joint professional development sessions**, which will be held at a local museum venue (to increase teachers' interest in art, respect for the cognitive aspects of deep arts learning, and familiarity with local cultural resources) or at Studio's training facility and will be conducted by experts brought in to address issues of concern to educators working with children in PLA schools in high-poverty settings. Topics will include: *Best Practices for Developing Common Core Capacities in English Language Learners and Students with Special Needs*; *Intersections of Art and Math Learning*;

Managing Challenging Behaviors in the Classroom; Basic Competencies for Common Core Success; and Engaging Students through Technology.

- A 14-week **artist residency** in the four treatment schools in spring 2015 to familiarize artists with the school culture, curriculum, and students' needs, and to familiarize schools with authentic, standards-based visual arts work. The artist residency will be conducted with graduating 5th graders, providing teaching artists with general diagnostic information about students' art skills and knowledge in these schools, where previous art instruction has often been scarce or delivered by teachers without a visual arts license. At the conclusion of the residency, Studio will host a Community Art Day featuring an exhibition of student work and hands-on workshops for parents and children. The event, which will be "co-taught" by select 5th grade students, will be open to the entire school and designed to build enthusiasm and support for the role of the visual arts in the school.
- In spring 2015, each artist will also observe 3rd graders who will receive instruction in the following year as 4th graders, meet with teachers, and be involved in discussions regarding curriculum plans for the following year.

Understanding gained from the above activities will also be used to inform the process of revising and adapting the arts-integrated curriculum units to better meet the needs of the target population. Specifically, Studio is proposing to revise at least 8 existing *Framing Student Success* curriculum units and expand the selection (more media, more technology) by 8 units. All ***Expanding the Frame*** units will incorporate more explicit strategies for developing higher-order thinking skills aligned to Common Core math and ELA standards—including the use of technology to help build students' observation, thinking, and communication skills—as well as differentiation strategies for ELLs and students with disabilities. Studio artists and staff will also

review the units with an eye toward identifying ways in which they can support the “Next Generation” Art Standards proposed by the National Coalition for New Art Standards.

Prior to implementation, the 16 curriculum units (i.e., 8 each year) will be developed by Studio’s most experienced artists and piloted in “developer sites,” NYCDOE schools that partner with Studio to develop, test, demonstrate, and disseminate new curriculum and teaching practices. These schools serve as demonstration models for the NYCDOE school system, allowing administrators, general classroom teachers, subject area specialists, art educators, and parents to observe what a school with sustained, high-quality art instruction throughout the grades looks like and how it functions programmatically. The curriculum units will then be implemented in the *Expanding the Frame* schools and refined based on participating teacher feedback. The units will be reviewed and edited by experienced educators, curriculum reviewers, and editors.

In recognition of the challenges that many educators (including teaching artists) face regarding the integration of technology into instruction, Studio artists will participate in at least four training sessions on **strategies for embedding the use of technology** as a tool for arts learning and self-assessment (*Competitive Preference Priority 2: Technology*). An educational technology specialist expert in using tablets for creative, archiving, and instructional purposes and a lead artist from Studio’s Arts Achieve i3 grant will facilitate the training.

Finally, AEMDD grant funds will be used to support the redesign of the *Framing Student Success* toolkit currently on Studio’s website to improve usefulness for teachers and students. The web-based tool kit developed for *Framing Student Success* was bound by the limitations of Studio’s current website platform, conceived in 2010 primarily as a means of publicizing our work, providing program information, and fundraising. It was not designed with a teacher or

student audience in mind. *Expanding the Frame* will provide Studio with the opportunity to develop an updated platform and infrastructure that will allow us to reach out more effectively to a greater quantity and diversity of teachers and students (addressing *Competitive Preference Priority 2: Technology*). Specifically, the infrastructure upgrades would allow us to accommodate expanded digital curriculum materials and resources, host a wider range of digital media, and create capacity to offer online webinars and professional development modules. The site will host the webinars described above and will serve as a place for teachers to identify resources and tools to assist them in the instruction and assessment of their students. Important project information will be communicated through the site, and it is expected to become an important resource for participating teachers. In Year 2, site access will be restricted to participating schools/teachers only; in Year 3, the site will be opened up to the public. Five dissemination events are planned for Year 4 to introduce educators throughout the city to the site and its contents.

Goal 2: To build the capacity of high-poverty, low-performing schools to implement an arts-integrated, standards-based program for students in grades 4 and 5.

Goal 3: To improve educational outcomes for students in high-poverty, low-performing elementary schools, through the design and implementation of an integrated, standards-based, technology-rich curriculum including authentic and rigorous arts instruction that connects visual arts with skills and concepts central to Common Core Standards in ELA and Math.

During the grant period, the project will provide two years of arts-integrated instruction to two cohorts of students in the four treatment schools, starting with one cohort of 4th grade classrooms in the 2015-16 school years and a second cohort of 4th graders in the 2016-17 school

year. The core components of implementation include professional development and collaborative activities involving core groups of school-based staff (instructional leaders and classroom teachers of grades 4 and 5); implementation of the visual arts-enriched instructional program; and family engagement activities. A summary of these three key components follows.

Component One: Capacity Building for School Staff

Orientation and Training for School Leaders. Successful practices from *Framing Student Success* for deepening principals' understanding of the value of the arts for their students' academic and personal growth will be continued and expanded in *Expanding the Frame*. At least 18 hours of professional development will be offered to instructional leaders (i.e., principals, assistant principals, coaches) in the participating elementary schools to enable them to support effective implementation of the AEMDD model in addition to a kick-off meeting at each school for the entire staff in Year 1. This orientation, which will be facilitated by Studio and NYCDOE curriculum and assessment specialists, is designed to enable these key staff to: understand project goals, reflect on their school's existing visual arts program (if any) and assess the schools' capacity for technology-based instruction, and understand how standards-based arts instruction can support Common Core capacities.

Remaining hours of school leader professional development will focus on helping principals internalize standards for high-quality, standards-based visual arts instruction, including inter-visitations to visual arts-rich schools serving similar student populations to identify high-quality visual arts instruction, understand the DOE accountability tools for art, and assess their school's art program. In addition, the training provided to the treatment school principals will focus on using the accountability tools (e.g., School Quality Reviews, ArtsCount Compliance Checklist)

that have been developed by the NYCDOE to collect, analyze, and use data to support the improvement of instructional service delivery in the arts.

Orientation and Training for Teachers. A number of professional development activities are planned for classroom teachers to help them grow in their understanding of the value and importance of integrating the visual arts into the core curriculum. Project artists will also attend and occasionally co-present these sessions.

Six monthly plenary workshops (of which teachers will be paid to attend three) will be offered in spring of the planning year to provide background knowledge for unit implementation and differentiation. Three follow-up workshops will be provided in years 2 and 3 to provide training and practice in more specific strategies embedded in the units (scheduling will be balanced between weekday, Saturdays, and afterschool, in order to give everyone a chance to participate in these important community-building experiences). Sessions will be videotaped and posted online as well to reach all teachers and coaches with all topics.

In addition, an Art Integration Institute will be offered prior to each academic year in years 2-4, to ensure that the visual arts units are woven into each school's annual pacing calendar for the subsequent year. During these activities, teachers will gain a greater understanding of rigor in visual arts teaching and learning; acquire new ideas for ways to integrate standards-based art, self-and peer-assessment, and technology into their classrooms; and to use art to provide multiple entry points for struggling students. By the beginning of the implementation year, the participating teachers in each cohort will have integrated the *Expanding the Frame* units into their curricular plans for the year. Twice a year in Years 2 and 3, inter-visitations will be scheduled among project sites.

As noted above, Studio artists and classroom teachers need deeper involvement with each other to nurture the collaborative relationship. To support classroom teachers, the Artist-in-Residence Program will deliver job-embedded professional development to teachers via co-planning, mentoring, and co-teaching specifically designed to enhance their skills and build their capacity to implement integrated, technology-rich units and assessments. In each implementation year, Studio artists will conduct arts-integrated lessons weekly for 28 weeks with each classroom teacher in the target grade(s). The school's art specialist (when applicable) will attend and co-teach one of these classes each week. Instructional leaders from each of the participating schools will partner with the Studio artist and classroom teachers to begin developing reflective communities of practice that support the alignment of the units to the core curricula and affirm this work as a school-wide priority.

In *Framing Student Success*, Studio learned that full arts integration requires substantial class time spent on art-associated literacy and math learning tasks, and that classroom teachers' commitment and ability to follow through on these tasks can be uneven. In *Expanding the Frame*, Studio artists will address this problem by spending an additional day each week at the school to support teachers in their completion of this responsibility. The focus of support will rotate but at least once each month will focus on one of the following: technology integration, art-related math activities, art-related writing or research activities, and documentation of student work.

The co-teaching activities will be supported by monthly on-site Professional Learning Community assessment meetings involving the teaching artist, grade-level teachers, and the art teacher (if applicable) for purposes of formative assessment of the units. Sessions will include looking at student work and designing differentiations to ensure success for each student.

Instructional leaders and specialists (e.g., ELA and Math coaches, ESL teachers, assistant principals, Academic Intervention Specialists) from each of the participating schools will be asked to join many of these monthly meetings, in order to expand their own frames of reference to include the visual arts as an essential core subject as well as an important instructional tool to meet children's needs. The team's ability to differentiate instruction as needed (especially for ELLs and SWDs) will be supported by professional development consultants engaged for year 1 and for follow-up in years 2 and 3.

Technology as Support for Professional Development. Studio's new teacher-oriented web platform will make available to participants: videos of professional development sessions, unit plans, student work exemplars, resource links, tips for technology use, and an interactive space for responding to units and sharing ideas. Ipads and cloud storage will make collecting and assessing student artwork more efficient for artists and the PLC assessment team, enabling the review of student progress over time. Online project tools and learning will be shared more broadly in the final year, and remain as an online space for the expansion and improvement of arts integration nationally.

Component Two: Instructional Program

Beginning with grade 4 in 2015-16, students in the four participating schools will experience high-quality, arts-integrated, and technology-infused teaching through the implementation of four arts-integrated units per year. A total of four 6-week units, each followed by an exhibition and reflection lesson, will provide 28 weeks of arts-integrated instruction for each student in the target grades. Arts instruction will be designed to link with and support underlying concepts and skills that are shared with the ELA and/or math Common Core-aligned curriculum, while still developing visual arts skills and concepts towards the benchmarks of arts learning delineated in

New York City's *Blueprints*. During this instructional intervention, students will experience workshop-model teaching that engages them in an artist's way of looking, thinking, and working, as they develop 2- and 3-D media skills that build toward the *Blueprint's* 5th grade benchmarks in Art Making, Literacy in the Arts, Making Connections through the Arts, Community and Cultural Resources, and Careers and Lifelong Learning.

Connecting with the Common Core. During the course of our previous AEMDD grant, the Common Core appeared, and was approached by teachers and artists in evolving ways, moving from looking for specific content connections (e.g., the reading of mythology in 4th grade) to more fundamental process, skill, and concept connections, focusing on the development of the core capacities associated with college and career readiness. At the same time, in the NYC annual Instructional Expectations, increasing emphasis has been given to the underlying "Academic and Personal Behaviors" required for students to attain more rigorous standards.

Studio's *FSS* model followed this evolution by emphasizing the development of skills and capacities in art that mirrored those needed for math and ELA achievement. Instruction in *Expanding the Frame* will continue this approach but expand it to include more targeted differentiation strategies for those for whom attaining higher standards will be the most challenging. Studio's tradition of ongoing reflection concluding each lesson will build students' metacognitive skills, and reinforce development of attitudes essential to accelerated learning, such as being willing to take risks, seeing "mistakes" as an opportunity to learn, taking responsibility for one's learning and taking pride in one's progress. All of these attitudes will be further enhanced by applying the successful strategies for embedded formative assessment in the arts, which have been developed in the Arts Achieve i3 project. Instruction in *Expanding the Frame* will also concentrate even more on deepening students' ability to analyze and respond to

artwork, grounding their responses in evidence from the work (Coleman, *Guiding Principles for the Arts*, New York State Education Department) and on the development of related vocabulary (both Tier 2 and 3).

Implementing Technology in Arts Instruction and Assessment. It is expected that with ongoing professional development and support, *Expanding the Frame* teaching artists and classroom teachers will use technology to enhance their instruction allowing for student growth. The new and adapted units will feature strategies for integrating the use of technology, including interactive white boards, document cameras, and iPads. Using the iPads, students can: create their own digital portfolio, connect to the Internet to view masterworks, and engage in thoughtful analysis and critique; and participate in peer-to-peer feedback and self-reflection. Using applications such as Brushes, Bamboo, and Penultimate, students will create original works of art. They will also use tablets to both self- and peer-assess using criteria and rubrics. Another i3 “best practice” to be shared will be the assignment of specific roles to students as Photographer, Videographer, Critic, and Exhibition Curator.

Component Three: Family Engagement

In conjunction with the instructional program, the AEMDD model will leverage the schools’ Parent Coordinators to help build support for the school’s art program by helping parents understand how engagement in the visual arts can help develop communication, problem solving and other life skills. Artists and art teachers will introduce themselves and the program at Parent Association and School Leadership Team meetings, curriculum night presentations, participation in selected parent-teacher conferences, and two Community Art Days per year (parent-child art-making event). The work of local and Latino artists will be shared through instruction, displays, and at Community Art Days. Parents will see students’ art work displayed regularly in the

school, with signage that explains the connections between arts learning and the Common Core. The project will be shared with parents in English and Spanish through established home-school communication methods employed at each site (e.g., online or paper newsletter, website, etc.) and outreach will be made to local newspapers (such as the *Mott Haven Herald*) and community-based organizations serving the target populations of children and families regarding the project.

Goal 4: To share the digital products developed and the lessons learned about the design, implementation, and assessment of the AEMDD model with the larger education community.

As evidenced by the fourth goal that has been established for this AEMDD project, we understand the value and importance of sharing the lessons we are learning about the effectiveness and impact of our initiative with a broader community. We plan to operationalize this goal through the project's formative and summative evaluation activities (described in detail in Section 6 below) as well as a rich set of dissemination and communications activities for both internal and external audiences.

As noted under Goal 1, Studio will create an enhanced website that will serve as a means of disseminating the contents of the expanded toolkit, including webinars, videos, units, rubrics, and examples of anchor works for each achievement level. The website will serve as a scaffold for teacher learning in other settings, increasing schools' capacity to improve student outcomes in both visual art and more traditional core subjects such as math and literacy.

In Years 2 and 3 of the grant, Studio will arrange inter-visitations among project schools. In Year 4, results and tools from the project will be shared with other educators throughout the five boroughs, at district or network convenings, through professional development offered by the

NYCDOE, or through local meetings of national organizations. In addition, Studio and the evaluator will prepare and submit one article for publication in a peer-reviewed journal with findings from the outcome evaluation.

In each year of the grant, project staff will participate in the annual AEMDD grantee meetings, and in year 4 and beyond will present at various local, regional, and national conferences, both in the arts education and evaluation fields but also in the fields of general education administration, as well as specializations such as literacy, math education, and the teaching of English Language Learners and SWDs. Presentations for our previous AEMDD grant were made to the NYC Association of Art Teachers, the NYC Arts in Education Roundtable, the National Art Education Association, the Arts Education Partnership Forums, the Association for Supervision and Curriculum Development, the National Council of Teachers of Mathematics). This grant would allow Studio to expand its reach to share lessons learned with the educational technology and TESOL communities.

(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.

Expanding the Frame will take the innovations developed in both *Framing Student Success* and *Arts Achieve* and make them available on line as effective tools to support student progress toward CCSS across NYC, with a special focus on addressing the needs of the most challenged students, their schools, and their teachers. Because Studio's work in over 165 schools each year serves a highly diverse student population, strategies developed with the support of this grant would continue to strengthen our work in the years to come, helping us to do even more effective work with the neediest among the almost 30,000 students we reach each year. Finally, the documentation and sharing of these approaches and the creation of an online community of

educators working on integrating the visual arts into the core curriculum will allow the impact of all of our work to expand to teachers reaching students in other PLA schools throughout the country.

(4) QUALITY OF PROJECT PERSONNEL

(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.

All positions at Studio in a School are filled without regard to race, color, religion, sex, national origin, age, sexual orientation, gender identity or expression, disability, HIV/AIDS status, veteran status or any other characteristic protected by law. All are encouraged to apply. Studio's group of artists is diverse, and each year we work to advertise positions to a diverse group of Master of Fine Arts graduates. From this pool, we will select artists for this project based upon their teaching and artistic skills and their ability to relate to the local communities of the schools, without regard to their gender, race, national origin, color, age and/or disability.

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

Thomas J. Cahill has nearly 35 years of experience as President & CEO of Studio, and has managed more than \$80 million in public and private grants. His expertise also includes teaching on pre-collegiate school and university levels, working closely with the NYCDOE, creating curricular materials for professional development, and conducting seminars and lectures for professional artists and educators in visual art education (see résumé in Attachments).

Oversight for the proposed AEMDD project will be the responsibility of the Project Director, Aline Hill-Ries, who currently serves as Director of Programs and Professional Development for Studio and reports directly to Mr. Cahill. By virtue of her experience and expertise and her

current role and responsibilities, Ms. Hill-Ries is eminently qualified to lead this AEMDD initiative (see résumé in Attachments). At Studio, Ms. Hill-Ries plans and oversees a comprehensive, ongoing program of professional development for Studio's 100 professional teaching artists that incorporates child and adolescent development, effective teaching methodologies, and instructional differentiation to meet the needs of ELL and SWDs. Since 2004, she has coordinated Studio's initiatives to disseminate the *Blueprint for Teaching and Learning in the Visual Arts* through professional development sessions, and has created programs to connect the work of teaching artists, classroom teachers, art specialists, and museum educators. Of particular relevance is the fact that Ms. Hill-Ries served as the Project Director for the highly successful 2010-14 AEMDD project that also involved a partnership with the NYC Department of Education. She also coordinated work with the technology-rich unites in the i3 project, *Arts Achieve*. Ms. Hill-Ries' training and experience as a classroom teacher and supervisor of interdisciplinary teacher programs and resources for the Metropolitan Museum of Art, combined with her extensive organizational and program management experience, will allow her to serve effectively as the Project Director for this initiative. Ms. Hill-Ries holds a Master's degree in Elementary Education from Bank Street College of Education, a Bachelor of Arts degree in Art History from Smith College, and has done additional graduate work at the Institute of Fine Arts, New York University, and the City University of New York.

Studio intends to re-engage Metis Associates to serve as the external evaluators for the AEMDD Project (see Quality of Project Evaluation for a brief description of Metis's qualifications and their proposed methodology for the 2014-18 project). As described below, the principal researchers from Metis bring a wealth of experience and expertise in the area of arts education evaluation to the table.

Dr. Susanne Harnett, a Managing Senior Associate at Metis, has more than 15 years of experience with program evaluation, research design, sampling methodology, field research, qualitative and quantitative methodology, statistical analysis, data maintenance, and technical writing. She has substantial experience in the design and implementation of research-based evaluations, including randomized and quasi-experimental designs. Current and recent projects include the Arts Count initiative, which includes the development and administration of an annual arts-focused survey to all NYC public schools (approximately 1,700); the i3-funded Arts Achieve project, which examines the use of formative and summative evaluations in arts classrooms in 78 NYC schools; evaluation of six AEMDD-funded and one PDAE-funded arts integrated programs, all of which have rigorous randomized control trial or quasi-experimental components to the evaluations; and evaluations of Carnegie Hall's Link Up and Academy Programs and three of Lincoln Center Education's projects. Dr. Harnett holds a Ph.D. in Educational Psychology from the University of Virginia.

Dr. Marisol Cunnington has more than 10 years of experience working on projects designed to improve educational opportunities and outcomes for students. She has worked on two AEMDD projects, including the recently completed *Framing Student Success* project and the C3 project with the Eastern Suffolk BOCES, both of which included rigorous evaluation designs. Dr. Cunnington holds a doctorate in Sociology and Education and a Master of Public Administration degree from Columbia University.

(5) QUALITY OF THE MANAGEMENT PLAN

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

The carefully thought-out management plan for the Studio AEMDD initiative will ensure that the objectives of the project are achieved with high quality, on schedule, and within budget.

Project Management. As noted earlier, Ms. Aline Hill-Ries will serve as the **Project Director** for the proposed AEMDD initiative, and will be charged with overall project management to ensure that implementation is proceeding on schedule and within budget. As Project Director, Ms. Hill-Ries will: oversee the design and implementation of all project components; hire and supervise the full-time Digital Resource/Project Coordinator; train, support, and provide technical assistance to the schools in program implementation; interface with key NYCDOE staff and the external evaluation team; prepare all performance reports for submission to the USDOE; monitor budget expenditures; represent the project at all AEMDD grantee meetings; and actively participate in other dissemination activities to share lessons learned from the project.

The primary role of the **Digital Resource/Project Coordinator** to be hired will be to ensure that the collaboration between the schools and Studio runs smoothly and according to plan. This position will serve as a liaison with principals of the participating schools; provide logistical support for the classroom teachers and teaching artists in the project; prepare and submit purchase orders for all project-related expenditures; support data collection and evaluation activities; archive, manage, and post digital material to the online toolkit; and coordinate the work of the web designer, videographer, and photographer.

The AEMDD project management plan includes a Project Steering Committee (PSC), to be comprised of the key project staff from Studio, the Metis evaluation team, a representative treatment school principal, and senior staff from the partner LEA, including Karen Rosner, NYCDOE Coordinator of Visual Arts, who will provide leadership in the alignment of the

curriculum units being developed, refined, and implemented, and support citywide dissemination activities. The PSC will meet on a bimonthly basis in year 1, and quarterly in years 2-4. These meetings will include project and evaluation updates, and notice of upcoming events.

Project Resources. Studio is requesting a four-year grant in the amount of \$2,010,498 to support the development, implementation, and rigorous evaluation of the *Expanding the Frame* project. We believe that the funds requested are both reasonable and sufficient to realize the project's full potential for meeting its objectives and outcomes, ultimately impacting a total of 800 students, 40 teachers, and eight instructional leaders across four high-needs elementary schools and creating a model arts-integration program that can be sustained beyond the federal funding period and contribute to the knowledge base of best practices and evidence-based approaches at the elementary level. The supplementary resources needed to develop and carry out the activities of the proposed project are detailed in the attached budget (ED 524 form) and budget narrative. Moreover, Studio is fully committed to providing all of the resources and facilities necessary for successful implementation of the proposed AEMDD initiative. At no cost to the project, the Project Director will have access to Studio's President and senior leadership team, administrative staff, and program specialists as well as facilities such as duplicating and laminating machines, meeting rooms, and amenities to prepare and serve refreshments.

Project Timeline. A timeline showing key milestones in each year of the project is provided below.

Time Line of Major AEMDD Project Milestones

Major Project Milestones	Persons Responsible	Y1	Y2	Y3	Y4
PLANNING / ADMINISTRATION					
Convene Project Steering Committee	Project Director	X	X	X	X
Finalize annual implementation plan	Project Director, Project Steering Committee	X	X	X	X
Conduct monthly project status meetings to track implementation progress	Project Director, Digital Resource/Project Coordinator, Evaluator	X	X	X	X
IMPLEMENTATION					
Conduct orientation for participating sites	Project Director	X			
Write and pilot-test a total of 8 curriculum units with embedded assessments and rubrics	Project Director, Teaching Artists, Teachers from Developer Schools, Editor	Gr 4	Gr 5		
Refine a total of 8 curriculum units with embedded assessments and rubrics	Teaching Artists, Teachers from Treatment Schools	Gr 4	Gr 5		
Provide 14-week residency introductory program with non-target students	Teaching Arts, Teachers from Treatment Schools	Gr 5			
Implement curriculum units (two in math and two in	Teachers from Developer Schools, Teaching		Gr	Gr	Gr

Major Project Milestones	Persons Responsible	Y1	Y2	Y3	Y4
ELA) with embedded assessments in treatment schools	Artists		4	4-5	5
Provide professional development for teaching artists, administrators, teachers in treatment schools; create videos	Project Director, NYCDOE, External Consultants	X	X	X	X
Facilitate parent activities in the treatment schools	Project Director, Parent Coordinators, Teaching Artists, Teachers		X	X	X
EVALUATION					
Finalize evaluation design, instruments, and methods	Evaluator, Project Director	X			
Conduct quarterly evaluation meetings with project staff	Evaluator, Project Director, Steering Committee	X	X	X	X
Refine evaluation design, instruments, and methods	Evaluator, Project Director		X	X	X
Carry out data collection activities in treatment sites	Evaluator	X	X	X	X
Prepare and present annual evaluation reports	Evaluator	X	X	X	X
DISSEMINATION					
Plan and conduct inter-visitations for participating schools	Teaching Artists		X	X	

Major Project Milestones	Persons Responsible	Y1	Y2	Y3	Y4
Develop and disseminate project via website	Project Director, Digital Resource/Project Coordinator	X	X	X	X
Attend AEMDD grantee and other professional conferences	Project Director, Evaluator	X	X	X	X
Prepare and submit proposals to professional conferences	Project Director, Evaluator			X	X
Prepare and submit article for publication	Evaluator				X

(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.

Table 2: Time Commitments of Key Personnel

Position	Level of Effort
Project Director	40%
Digital Resource/Project Coordinator	100%

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

Several mechanisms will be put into place to ensure that timely feedback is gathered, discussed, and utilized to support effective project implementation and continuous improvement. The Project Director and Digital Resource/Project Coordinator will meet on a bi-weekly basis to ensure that the project is being implemented in a timely, efficient, and effective manner. In addition, the Project Director will hold monthly meetings with the schools to review implementation status, discuss any obstacles encountered, and collaborate on solutions to address implementation challenges. The Project Director and Digital Resource/Project Coordinator will meet with all outside partners on a bi-monthly basis to ensure that services being provided by these partners are proceeding smoothly and on schedule. In addition, the project team will reach out to other members of the Studio team whose expertise and experience are relevant to the goals of the AEMDD grant.

In addition, quarterly formative evaluation meetings will be planned and scheduled with the external evaluator. One of the primary purposes of these meetings will be to share findings from the various formative evaluation activities (e.g., observations, interviews). In addition, the

external evaluator will provide an interim report on the findings of the fall data collection activities each year. Thus, project staff and key stakeholders will not have to wait until a formal report is issued before they can utilize the findings to guide the project.

(6) QUALITY OF THE PROJECT EVALUATION

This section describes the evaluation plan for the proposed project, including the plan's methodological approaches. Studio proposes to retain Metis Associates, an independent research and evaluation consulting firm headquartered in New York City. Metis has extensive experience using experimental, quasi-experimental, and other designs to evaluate academic enrichment programs, arts education programs, and professional development initiatives in school districts around the country. Metis was the external evaluator for the *Framing Student Success* AEMDD project, and is currently evaluating five AEMDD grant projects, including *Arts Achieve* (described above), all of which use an experimental or quasi-experimental design to compare outcomes for students participating in program activities to those for students in non-participating control or comparison groups. Metis's professional staff bring to the evaluation extensive and diverse expertise and experience in research design, instrumentation and measurement, psychometrics, and qualitative and quantitative research methodologies.

(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.

Studio proposes to implement a rigorous evaluation, which includes a quasi-experimental design component, that will produce data that enable robust conclusions to be made about the effectiveness of the *Expanding the Frame* project. Rigorous matching techniques will be used to generate a comparable group to the treatment group. To do this, students in the treatment schools

will be matched with comparable students using the propensity score matching (PSM) approach. Comparison students will be from schools within the same geographical districts and will be matched on important observed baseline characteristics related to the outcomes of interest. Depending on data quality and availability, the matching variables may include, but not be limited to: student baseline achievement (prior NYS ELA/NYS Math, and/or NYSESLAT state test scores), grade level, age, gender, race/ethnicity, free/reduced price lunch (FRL) eligibility, ELL and special education status, and average daily attendance.

Metis’s evaluation will include examine Studio’s progress toward meeting both implementation (process) objectives and outcomes. The table below describes the data sources and evaluation methods that will be used to assess the project’s outcomes. In addition to these, Metis will assess the project’s progress toward meeting process objectives and will examine the extent to which activities are implemented with fidelity.

Table 3: Data Sources and Timeline for Evaluation of Project Outcomes

Project Outcome	Data Sources	Timeline
Goal 1: To expand Studio in a School’s capacity to develop, evaluate, and disseminate arts-integrated standards-based, technology-rich curriculum units designed to meet the academic needs of students in high-poverty, low-performing NYC elementary schools.		
1.1 Increased artist understanding of student needs and challenges.	Documentation and interviews	Spring, Years 1-4
1.2 Increased knowledge and ability in technology integration among artists.	Documentation and interviews	Spring, Years 1-4

1.3 Increased artist capacity to design and implement curriculum units.	Documentation and interviews	Spring, Years 1-4
1.4 Positive feedback on quality and usefulness of website.	Documentation and User Survey	Spring, Years 3-4
Goal 2: To build the capacity of high-poverty, low-performing schools to implement an arts-integrated, standards-based, technology-rich program for students in grades 4 and 5.		
2.1 Enhanced ability of administrators to supervise an arts-integrated program.	Administrator Survey and interviews	Spring, Years 2-4
2.2 Increased understanding by teachers of the <i>Expanding the Frame</i> model.	Teacher Survey and focus groups	Spring, Years 1-4
2.3 Increased understanding by teachers of effective ways to use the visual arts and technology.	Teacher Survey and focus groups	Spring, Years 1-4
2.4 Enhanced professional satisfaction and collaboration among teachers.	Teacher Survey and focus groups	Spring, Years 2-4
2.5 Increased awareness among parents of visual arts benefits and experiences.	Parent Survey	Spring, Years 2-4
2.6 Increased funding for visual arts instruction in school budgets.	Documentation and interviews	Spring, Year 4

2.7 Continued, independent implementation of arts-integrated units by classroom teachers.	Teacher Survey and focus groups	Spring, Year 4
Goal 3: To improve educational outcomes for students in high-poverty, low-performing elementary schools, through the design and implementation of an integrated, standards-based, technology-rich, curriculum including authentic and rigorous arts instruction that connects visual arts with skills and concepts central to Common Core Standards in ELA and Math.		
3.1 Increased student proficiency in visual arts.	Benchmark Visual Arts Assessment	Fall/Spring, Years 3-4
3.2 Increased student achievement in ELA.	PARCC ELA, NYSESLAT	Spring, Years 2-4
3.3 Increased student achievement in mathematics.	PARCC Math	Spring, Years 2-4
3.4 Increased student acquisition of Common Core competencies.	Locally-developed instrument	Fall/Spring, Years 2-4
Goal 4: To share the digital products developed and the lessons learned about the design, implementation, and assessment of the AEMDD model with the larger education community.		
4.1 Increased unique visitors to the website.	Documentation	Spring, Years 3-4

4.2 Increased requests for information about the project.	Documentation	Spring, Years 3-4
---	---------------	----------------------

Goal 1: Building Studio’s capacity. To assess the objectives and outcomes of **Goal 1**, Metis will review project documentation, including meeting agendas, project-developed materials (e.g., lesson plans, curriculum units and rubrics), and attendance rosters for professional development activities for Studio artists. In addition, interviews with Studio artists will be conducted in the spring of each year to gather data on their experiences in the program, including successes and challenges, and to assess the extent to which the project has positively impacted their understanding of curricular goals and instructional practices, how to incorporate assessments into their teaching, and how to communicate about student achievement (Outcomes 1.1, 1.2, and 1.3). Metis will also conduct observations of a sample of project activities and meetings at the treatment schools (starting in Year 1) to learn more about the development and use of the arts-integrated curriculum units and assessments (Outcome 1.3). In addition, a user survey will be developed by Metis in collaboration with Studio staff and administered online to unique visitors who access the *Expanding the Frame* pages of the Studio website each spring starting in Year 3. The user survey will solicit visitors’ feedback on the quality and usefulness of the digital tools and products hosted on the interactive website (Outcome 1.4).

Goal 2: Building the schools’ capacity. To assess Goal 2, each year, Metis will review project documentation, including meeting agendas, handouts, and attendance rosters for all project related activities (e.g., professional development activities, monthly Professional Learning Community assessment meetings, and family engagement events).

School administrator and teacher surveys will be developed by Metis in collaboration with Studio staff and administered in the treatment schools each spring starting in Year 2. The school

administrator survey (for principals and coaches) will assess the impact of the project on their ability to supervise and support an arts-integrated program (Outcome 2.1). Teacher surveys will use a combination of Likert scale and open-ended questions to assess perceived enhancements of teachers' knowledge, skills and instruction. Specifically, data from the teacher surveys will be used to assess classroom teachers' understanding of the goals and objectives of student learning in ELA and math and their ability to incorporate technology and formative assessments into their teaching (Outcome 2.2), as well as classroom teachers' understanding of how to use the visual arts and technology to give motivation and multiple entry points to struggling students and develop important Common Core competencies (Outcome 2.3). Furthermore, the teacher surveys will be used to measure their satisfaction with the professional development activities, as well as the impact of the program on the extent and quality of collaboration with their colleagues (Outcome 2.4) and on their implementation of arts-integrated instruction post-residency (Outcome 2.7).

Starting in Year 2, Metis will also conduct interviews and focus groups with school administrators and teachers in the spring of each year at the treatment schools to gather additional qualitative data on the schools' capacity to implement and sustain an arts-integrated program, as well as to assess the level of collaboration among classroom teachers and teaching artists. Metis will follow semi-structured interview protocols that will be developed in collaboration with Studio staff.

Metis will also develop a parent survey in collaboration with Studio staff. The parent survey, which will be administered in the spring of each year starting in Year 2, will gather data on their experiences in project activities and will assess the extent to which the project has impacted their awareness of the importance of the visual arts in the curriculum and their ability to extend their

children's visual arts experiences outside of the school (Outcome 2.5).

Finally, in Year 4, school budget documents will be collected and reviewed by Metis to determine whether participating schools have allocated funding to support visual arts instruction beyond the grant period (Outcome 2.6).

Goal 3: Promoting student achievement. To assess the process objectives for Goal 3, Metis will conduct observations of a sample of implementing classrooms each spring starting in Year 2 to assess the extent to which teachers are able to effectively use the arts-integrated, technology-rich curriculum units and embedded assessments to enhance student learning. In addition, data gathered through interviews with instructional leaders and a review of program documentation will be used to measure administrators' participation in project-sponsored leadership training and planning activities, which are expected to impact the overall effectiveness of the program and its goal of improving student achievement.

Data to assess student achievement in visual arts (Outcome 3.1) will be obtained from authentic arts assessments that measure their knowledge, skills, and capacities in the visual arts. The assessments will be based on the Benchmark Visual Arts Assessment that has been used in the *Arts Achieve* project and have established reliability and validity. Arts teachers across the city will be administering the Benchmark Arts Assessments to their own students as the *Measures of Student Learning* component of their teacher effectiveness evaluation. In treatment schools, trained adjudicators will administer the Benchmark Visual Arts Assessment to students, since not all treatment schools have certified arts teachers. The Assessment is administered on a pre/post (fall/spring) basis, and results are expressed in continuous scale scores and performance levels. Metis will collect and analyze the Benchmark Visual Arts Assessment data for the treatment students, and if possible, for comparison students as well. It is expected that treatment school

students will demonstrate significant growth from pre to post assessment in each project year, and that this growth will be significantly greater than that of comparison students. Within and between group differences will be statistically significant ($p < .05$) and educationally meaningful (Cohen's $d > .33$), as determined by multivariate regression analyses or multilevel modeling, when possible.

Attending to the Government Performance and Results Act of 1993 (GPRA) performance measures for the AEMDD grant program, student achievement in English language arts (ELA) and mathematics (Outcomes 3.2 and 3.3) will be assessed through scores on the Partnership for Assessment Readiness for Common Core (PARCC) assessments, and the New York State English as a Second Language Achievement Test (NYSESLAT). The PARCC assessments, which will replace the NYS ELA and NYS Math tests in spring 2015, are expected to be valid and reliable measures of student achievement, developed to assess the competencies outlined in the Common Core State Standards. In addition, all NYS ELLs in grades K-12 take the NYSESLAT to determine their progress in learning the English language. Results are expressed in continuous scale scores and performance levels. By the end of each implementation year, it is expected that treatment students will obtain higher mean ELA and mathematics achievement than comparison students at each target grade level (after statistically controlling for differences in demographic characteristics and pretest scores, where possible), overall and for ELL students and students with disabilities, and that these differences will be statistically significant ($p < .05$) and educationally meaningful (Cohen's $d > .33$), as determined by multivariate regression analyses or multilevel modeling, when possible. Students' progress toward attaining Common Core competency skills (Objective 3.4) will be assessed using an instrument that will be developed and validated by the project in Year 1. It is expected that in each year of the project,

students in treatment classrooms will demonstrate statistically significant gains in these areas from pre to post survey administration (based on paired-samples t tests).

Goal 4: Dissemination of knowledge. To assess this goal, Metis will assist project staff in compiling and presenting findings related to the implementation and impact of the initiative. Project staff will contribute to the local and national knowledge base by sharing lessons learned through a variety of methods, such as annual inter-visitations at participating schools, regional and/or national conferences, articles submitted for publication, and the creation of a web-based data bank of materials (i.e., curricular units and rubrics) and a resource center for dissemination. The evaluator will review all project records and documentation created towards achieving this goal. For example, Metis will review usage statistics from the *Expanding the Frame* pages of Studio's website to determine the number of unique visitors (Outcome 4.1) and will assess the level of interest in the project by reviewing documentation on all requests for information received from non-participating schools and districts (Outcome 4.2). Through the dissemination of evaluation findings, the proposed project will help to ensure that the lessons learned and accomplishments achieved can be shared with and replicated in other school districts in NYC and the nation.

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

Results from the evaluation will be used to monitor the project's progress toward meeting its intended outcomes, and to assess the extent to which the project is ensuring relevance of program activities to participants' needs and adherence to the proposed design. Findings from both formative and summative evaluation activities will be communicated to project staff on a regular (i.e., monthly) and as-needed basis through telephone and email communications and through the

evaluator's regular participation in the quarterly Project Steering Committee meetings and individual monthly meetings with the Project Director. For example, data from pre-surveys and evaluation instruments will be shared with program staff to help allow for mid-course corrections in program activities. In addition, each year Metis will present data from the evaluation to program staff, teachers, and artists to keep the group apprised of program outcomes and progress towards meeting objectives.

Both formative and summative evaluation results will be more formally summarized and presented as they are available in annual performance reports and local evaluation reports, which will be completed at the end of each school year and after the end of the project on the time schedule specified by the USDOE. In these reports, Metis will include a presentation of quantifiable, descriptive, and analytic findings, as well as a narrative explanation of the data and interpretation of findings. Each evaluation report will explore obstacles encountered and strategies to overcome these challenges, as well as detailed recommendations for future program improvements and expansion.

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

The project's theory of change posits that *when students participate in well-crafted, standards-based arts units, aligned to the national arts and Common Core Standards, implemented in a technology-rich, collaborative environment (with teacher choice, time provided for co-planning and co-teaching with professional visual artists, online resource support, and professional development for differentiation), they will attain visual arts skills and competencies as outlined in the NYC Blueprint for the Arts, and their achievement in visual arts, math, and literacy will exceed that of matched peers.* To test the theory of change, the project evaluation

will use a quasi-experimental well-matched comparison group design to meet the *WWC evidence standards with reservations*. The rigorous propensity score matching (PSM) approach will be used to identify a group of similarly-situated students from non-participating NYCDOE schools within the same district to serve as a comparison group. Matching variables may include gender, ethnicity, grade level, free/reduced price lunch eligibility, ELL and special education status, and previous school year average daily attendance and achievement. After PSM, tests of baseline equivalence of the treatment and comparison groups will be conducted to ensure that the evaluation of ultimate student outcomes eliminates overt selection bias and meets the *WWC evidence standards with reservations*. Once implemented as planned, the proposed evaluation will provide three years of valid and reliable quantitative data on the influence of arts integration and collaborative, technology-infused teaching on student ELA and math achievement.