

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



**APPLICATION FOR GRANTS**  
**UNDER THE**

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

**CFDA # 84.351D**

**PR/Award # U351D140074**

**Grants.gov Tracking#: GRANT11638055**

OMB No. , Expiration Date:

Closing Date: Apr 28, 2014

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

**Application for Federal Assistance SF-424**

* 1. Type of Submission: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
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* 3. Date Received: <input type="text" value="04/28/2014"/>	4. Applicant Identifier: <input type="text"/>
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5a. Federal Entity Identifier: <input type="text"/>	5b. Federal Award Identifier: <input type="text"/>
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**State Use Only:**

6. Date Received by State: <input type="text"/>	7. State Application Identifier: <input type="text"/>
---	---

**8. APPLICANT INFORMATION:**

\* a. Legal Name:

* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="48-6028563"/>	* c. Organizational DUNS: <input type="text" value="0967471830000"/>
--	---

**d. Address:**

* Street1:	<input type="text" value="624 SW 24th Street"/>
Street2:	<input type="text"/>
* City:	<input type="text" value="Topeka"/>
County/Parish:	<input type="text"/>
* State:	<input type="text" value="KS: Kansas"/>
Province:	<input type="text"/>
* Country:	<input type="text" value="USA: UNITED STATES"/>
* Zip / Postal Code:	<input type="text" value="66611-1294"/>

**e. Organizational Unit:**

Department Name: <input type="text"/>	Division Name: <input type="text"/>
--	--

**f. Name and contact information of person to be contacted on matters involving this application:**

Prefix: <input type="text"/>	* First Name: <input type="text" value="Diane"/>
Middle Name: <input type="text"/>	
* Last Name: <input type="text" value="Cox"/>	
Suffix: <input type="text"/>	

Title:

Organizational Affiliation:

* Telephone Number: <input type="text" value="785-295-3036"/>	Fax Number: <input type="text"/>
---	----------------------------------

\* Email:

**Application for Federal Assistance SF-424**

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

G: Independent School District

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

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

U.S. Department of Education

**11. Catalog of Federal Domestic Assistance Number:**

84.351

CFDA Title:

Arts in Education

**\* 12. Funding Opportunity Number:**

ED-GRANTS-022514-001

\* Title:

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

**13. Competition Identification Number:**

84-351D2014-1

Title:

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

Add Attachment

Delete Attachment

View Attachment

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

The Arts Infusion Project

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

**Application for Federal Assistance SF-424**

**16. Congressional Districts Of:**

\* a. Applicant

\* b. Program/Project

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

Add Attachment

Delete Attachment

View Attachment

**17. Proposed Project:**

\* a. Start Date:

\* b. End Date:

**18. Estimated Funding (\$):**

* a. Federal	<input type="text" value="1,835,996.00"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="1,835,996.00"/>

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

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

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

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

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

Yes  No

If "Yes", provide explanation and attach

Add Attachment

Delete Attachment

View Attachment

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

\*\* I AGREE

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

**Authorized Representative:**

Prefix:  \* First Name:

Middle Name:

\* Last Name:

Suffix:

\* Title:

\* Telephone Number:  Fax Number:

\* Email:

\* Signature of Authorized Representative:  \* Date Signed:

## ASSURANCES - NON-CONSTRUCTION PROGRAMS

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

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

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

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

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

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

<p>SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL</p> <p>Jeannie Schnellbacher</p>	<p>TITLE</p> <p>Director of Teaching and Learning</p>
<p>APPLICANT ORGANIZATION</p> <p>Topeka Public Schools -- USD 501</p>	<p>DATE SUBMITTED</p> <p>04/28/2014</p>

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

# DISCLOSURE OF LOBBYING ACTIVITIES

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

Approved by OMB  
0348-0046

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

\* Name: Topeka Public Schools

\* Street 1: 624 SW 24th Street    Street 2: \_\_\_\_\_

\* City: Topeka    State: KS: Kansas    Zip: 66611

Congressional District, if known: 2nd

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

<b>6. * Federal Department/Agency:</b> USDE	<b>7. * Federal Program Name/Description:</b> Arts in Education CFDA Number, if applicable: 84.351
--	--

<b>8. Federal Action Number, if known:</b> _____	<b>9. Award Amount, if known:</b> \$ _____
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**10. a. Name and Address of Lobbying Registrant:**

Prefix \_\_\_\_\_ \* First Name n/a Middle Name \_\_\_\_\_

\* Last Name n/a Suffix \_\_\_\_\_

\* Street 1 \_\_\_\_\_ Street 2 \_\_\_\_\_

\* City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

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

Prefix \_\_\_\_\_ \* First Name n/a Middle Name \_\_\_\_\_

\* Last Name n/a Suffix \_\_\_\_\_

\* Street 1 \_\_\_\_\_ Street 2 \_\_\_\_\_

\* City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

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

\* Signature: Jeannie Schnellbacher

\* Name: Prefix Dr. \* First Name Diane Middle Name \_\_\_\_\_  
\* Last Name Cox Suffix \_\_\_\_\_

Title: Director of Teaching and Learning    Telephone No.: \_\_\_\_\_    Date: 04/28/2014

## NOTICE TO ALL APPLICANTS

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

### To Whom Does This Provision Apply?

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

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

### What Does This Provision Require?

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

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

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

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

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

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

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

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

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

### Estimated Burden Statement for GEPA Requirements

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

## Optional - You may attach 1 file to this page.

GEPA Statement.pdf

Add Attachment

Delete Attachment

View Attachment

## Proposed Steps to Ensure Equitable Access and Participation (GEPA)

With respect to the requirements of *General Education Provisions Act*, Section 427 (GEPA), project partners will take all steps necessary to ensure equitable access to and participation in the project for students, teachers and others with special needs. The partners—to include our University partners—have strong beliefs about the value of inclusion of individuals with diversity and/or special needs in their programs. None discriminate in hiring or employment practices or in the delivery of education or other services. (Language regarding non-discrimination has been included in the Quality of Project Personnel section of the application.)

For persons with special needs, the partners will make available assistive devices and technology so that they might fully participate. For students, individual education plans are developed, which include details of how instruction and assessments are to be conducted, so that all students may make progress in the district's curriculum. Some of the various ways this is met include: writing a health plan or a behavior plan for a student, providing instructional accommodations such as a study carrel, large print texts, reading instructions to the student, audio tape or Braille materials. Additional examples are translators for the deaf or hearing devices for students, staff or patrons with hearing disabilities, or language translators for individuals who speak a language other than English. Each student's plan is individualized and includes accommodations for arts-related classes and instruction, as necessary. All instruction will occur on the Topeka Public Schools campus, and all buildings in the district are handicap-accessible. Therefore, we anticipate no barriers to access or inclusion for any participants in the project.

## CERTIFICATION REGARDING LOBBYING

### Certification for Contracts, Grants, Loans, and Cooperative Agreements

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

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

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

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

### Statement for Loan Guarantees and Loan Insurance

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

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

<b>* APPLICANT'S ORGANIZATION</b>	
Topeka Public Schools -- USD 501	
<b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b>	
Prefix: Dr.	* First Name: Diane Middle Name:
* Last Name: Cox	Suffix:
* Title: Director of Teaching and Learning	
<b>* SIGNATURE:</b> Jeannie Schnellbacher	<b>* DATE:</b> 04/28/2014

## Abstract

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

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

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

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## You may now Close the Form

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

\* Attachment:

# The Arts Infusion Project

## Abstract

**Applicant:** USD 501, Topeka Public Schools; 624 SW 24th St., Topeka, KS 66611.

**Contact:** Dr. Diane Cox, 785-295-3072, dcox1@topeka.k12.ks.us. The Arts Infusion Project (TAIP) is focused on two interconnected goals: (1) To strengthen the integration of standards-based arts instruction within other academic content areas; and (2) To strengthen standards-based instruction by infusing critical thinking (CT) into all aspects of instruction and assessment, which will advance the education of the whole student, specifically in regard to math and reading performance. Through intensive and sustained professional development, TAIP will give teachers from persistently lowest performing schools the tools to infuse and bridge their curricula with the arts—bringing the fine arts into the whole school day, and in turn, the whole school day into the fine arts classroom. Teachers will also gain knowledge of CT and CT-based teaching techniques, such as higher-order questioning, assessment and transfer. Ultimately, TAIP will benefit students at-risk of educational failure by making the fine arts and the benefits associated with it more accessible, and provide these students with the tools to succeed in the classroom through CT techniques. TAIP will be delivered to teachers at high-need elementary and middle schools (Persistently Low-Performing and Priority schools) in 501 each summer via high-intensity courses. Courses will be taught by University of Kansas faculties who have extensive backgrounds in both arts integration and CT, and evaluated by an external team experienced in arts education evaluation. Participating teachers will be supported over the academic year via mentoring from an Arts Infusion Coach. Gains for students include a better understanding of their own CT skills, the ability to transfer those skills into any classroom, improved proficiency in math and reading, and increased access and participation in an arts-infused curriculum.

The Arts Infusion Project - AEMDD Narrative

i

## Project Narrative File(s)

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\* **Mandatory Project Narrative File Filename:**

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

[View Mandatory Project Narrative File](#)

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

[Add Optional Project Narrative File](#)

[Delete Optional Project Narrative File](#)

[View Optional Project Narrative File](#)

# The Arts Infusion Project

**Topeka Public Schools, USD 501**  
*Proposal to the U. S. Department of Education  
Office of Innovation and Improvement  
Arts Education Model Development and Dissemination (AEMDD) Program  
April 28, 2014*

# The Arts Infusion Project

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## **The Arts Infusion Project Narrative**

The proposed program, **The Arts Infusion Project** (TAIP), is designed to address the needs of underserved students in the Topeka Public Schools, USD 501 (501) by integrating fine arts (music, visual art, and drama) into the core curriculum, strengthening standard-based arts instruction (based on the National Arts Standards), and improving the academic performance of elementary and middle school students. TAIP will provide elementary and middle school educators in 501 with standards-based arts-integrated professional development (PD) that will foster key collaborative relationships in their school, in 501, and the community. In turn, students will experience an improved classroom environment, resulting in academic gains. Yet, we realize that a strong arts-based education alone will not ensure student success. Instead, we must teach students the higher-order skills necessary not only to think within the arts, but also to make connections to ideas outside the arts. We will utilize a Critical Thinking (CT) approach, defined as “purposeful, self-regulatory judgment, which results in interpretation, analysis, evaluation, and inference” (Facione, 1990, p. 3). This approach will enable our students to take their knowledge in the arts and the general curriculum one step further by finding creative and innovative solutions to problems beyond the arts.

Therefore, **TAIP is focused on two interconnected goals: (1) To strengthen the integration of standards-based arts instruction within other academic content areas; and (2) To strengthen standards-based arts instruction by infusing CT into all aspects of instruction and assessment, which will advance the education of the whole student, specifically in regard to math and reading performance.** Through intensive and sustained professional development, TAIP will give 501 teachers the tools to infuse and bridge their curricula with the arts—bringing the fine arts into the whole school day, and in turn, the whole

school day into the fine arts classroom. Teachers will also gain knowledge of CT-based teaching techniques, such as higher-order questioning, assessment and transfer. Ultimately, TAIP will benefit students at-risk of educational failure by making the fine arts and the benefits associated with it more accessible and providing students with the tools to succeed in the classroom.

## **1) NEED FOR PROJECT**

### **(a) The proposed project will address the needs of students at risk of educational failure.**

USD 501 is located in Topeka, Kansas. In 2010, an estimated 20.4% of the Topeka population lived below the poverty line, compared to the state average of 13.2%. Additionally, 36% of children under the age of 18 in Topeka live in poverty, nearly double the state average (19%). As a whole, Topeka exhibits environmental risk factors that may negatively impact its school-aged population, including high rates of violent crime: 6.01 violent crimes per 1,000 residents (state average=3.55); 53.6 property crimes per 1,000 (state average=31.4); and 124 crimes per square mile (state average=26 crimes/mi<sup>2</sup>). Further, school-aged children in Topeka experience risk factors at home: Two out of five children live in single-parent households, nearly 40% more than the state average (University of Wisconsin Population Health Institute, 2014).

USD 501, a Title I district, serves 14,021 students and employs 1,300 teachers and 1,100 support staff. The school district includes 17 elementary schools, six middle schools, and three high schools. **In 2012-2013, 77.1% of 501 students received free or reduced lunch, compared with the state average of 49.86%.** The racial/ethnic composition of the district is 41.3% Caucasian, 28% Hispanic, 19.6% African American, and 11.1% Other. The school district serves a total of 907 English Language Learners (ELLs) (PK – 5=675; 6 – 8=122; & 9 – 12=110), **representing a 165% increase since 1999** (Topeka Public Schools, n.d.).

ELLs in Kansas do not perform as well on state assessments as their peers. According to the

*2008-2009 Consolidated School Performance Report for Kansas*, ELLs scored significantly lower than their peers in every subject area and across all grades. Notably, 10% to 45% fewer ELLs attained proficiency in mathematics, reading/language arts, and science (USDE, 2010). A strong arts education, such as that proposed by TAIP, may provide a unique outlet for ELLs. Because there are a wide variety of verbal and nonverbal opportunities in the arts classroom, arts education can help to “engage learners whose language traditions are devalued in mainstream education” (Brown, Benedett & Armistead, 2010, p. 113).

TAIP will focus on two middle schools (Chase and Eisenhower) and their four feeder elementary schools (Quincy, Ross, State Street, and Highland Park Central). **Table 1** (p. 4) indicates that a large number of students in each school receive free/reduced lunch. Further, the student body at each school is predominantly comprised of minority groups, and the number of ELLs in each school is higher than district and state averages. The annual rate of suspensions at Ross, Chase and Eisenhower is also disproportionately high.

Of the schools targeted in TAIP, Quincy and Ross Elementary Schools are “priority” schools (i.e., persistently low-achieving schools, **Competitive Priority 1**). Priority schools are identified by the state as having the lowest levels of achievement and lack of progress. States must identify at least 5% of its Title I schools as Priority Schools and in Kansas, Quincy and Ross represent **2 of only 33 Priority Schools that were identified in the 2012-2013 school year**. The other four schools targeted in TAIP have been classified as Focus Schools (i.e., among the lowest-performing 10% of Title I schools).

**Table 1 – Targeted School Demographics (2013-2014)<sup>1</sup>**

School	Enrollment	% Minority	% ELL	% Free or Reduced Lunch	Number of Suspensions
Quincy ES	248	57.64%	27.40%	85.00%	3
Ross ES	636	67.10%	15.20%	85.80%	159
State Street ES	514	60.60%	15.60%	88.16%	40
Highland PC ES	362	72.90%	24.60%	94.20%	8
Chase MS	499	69.10%	17.40%	91.80%	152
Eisenhower MS	509	77.20%	15.70%	93.40%	101
<b>District Average</b>		58.70%	4.27%	77.13%	
<b>State Average</b>		33.29%	8.42%	49.86%	

**Table 2 –Math and Reading Performance 2013**

School	% Standard or Above Math (all grades)	% Standard or Above Reading (all grades)	Achievement Level	Met AYP
Quincy ES	61.53%	59.61%	Priority	Yes
Ross ES	48.43%	48.66%	Priority	No
State Street ES	75.62%	70.79%	Focus	Yes
Highland PC ES	57.77%	57.22%	Focus	No
Chase MS	66.82%	63.22%	Focus	No
Eisenhower MS	63.41%	70.66%	Focus	No
<b>District Average</b>	66.21%	69.54%		
<b>State Average</b>	80.1%	85.20%		

The data in **Table 2** reveals a large achievement gap – the majority of students in the schools targeted for TAIP scored well below the state average for standard performance in

<sup>1</sup> Demographic information for Table 1 and 2 provided by the Topeka Public Schools

reading and math for in 2013. However, **501 is seeking new and innovative ways to reach its most vulnerable students, and we believe that TAIP can successfully bridge these achievement gaps.** Studies have shown that a strong arts education can be a powerful tool to ensure academic success by increasing the cultural relevancy of education for students from low-income and/or diverse racial backgrounds (Allen & Boykin, 1992; Griffin & Miller, 2008). The arts in education also have behavioral benefits, providing a channel for the regulation of behavior and emotion (Lobo & Winsler, 2006). A strong arts education may help to provide mechanisms for adaptation and growth (Brand & Felner, 1996; Brown, Benedett & Armistead, 2010; Scripp, 2007). Enhanced arts programs have been shown to increase academic performance, behavioral resilience, and school attendance in ELLs of all ages (Ingle & Gates-Ingle, 2014).

TAIP will address the needs of some of 501's most underserved students and make an important difference in their academic lives, as well as in their social-emotional learning, and processing abilities. According to a needs analysis completed by the *Kansas State Department of Education's Learning Network*, "There is a perception that there are low . . . expectations for poor children" (p. 7). Thus, the TAIP curriculum aims to equip teachers with arts-infused and CT techniques that will aid in raising expectations for students. TAIP also seeks to increase student engagement in standards-based arts instruction, which has been shown to increase attendance, improve completion rates, and decrease disciplinary referrals (Johnson & Eason, 2013).

**(b) Specific gaps or weaknesses in services, infrastructure, or opportunities.**

**(1) Limited Access to the Arts** – Although 501 administrators value arts instruction for all students across the district, most 501 students have limited access to arts instruction. This is especially evident at the schools targeted in TAIP. At Chase and Eisenhower MS, visual arts and music are only offered as electives. Further, if a student is receiving an academic intervention at

either of these schools, they are unlikely to receive any arts instruction unless enrolled in the after school program. At the elementary schools, K-2 students receive only 80 min. of vocal music instruction per week and students in grades 3-5 receive an average of 100 min. per week. Fifth grade students have the option to take band or strings (about 40 min. per week), with instruction occurring exclusively outside the regular school day. **Only one of the targeted elementary schools offers visual arts (Quincy), where students receive 40 min. of instruction per week.** Recent state-level funding cuts to education have adversely affected arts programs in 501, and some schools have been forced to cut their arts programs altogether. TAIP will address the gap in arts instruction by expanding arts program offerings, introducing arts instruction into core subject areas, and strengthening existing arts instruction through collaborative and community opportunities.

**(2) Limited Opportunities for Professional Development and Arts Training** – The No Child Left Behind Act emphasizes the importance of arts education as a core subject area; thus, it is important that teachers develop the capacity to teach the arts. Given the need for high-quality arts instruction for students in 501, teachers in target schools require high-quality PD in order to be effective. According to a needs-analysis of 501 conducted by the Kansas State Department of Education (2008), general PD opportunities at 501 are adequate. However, according to teacher comments in this survey, PD opportunities were not necessarily focused, systemic or tied to Kansas state standards (2008, p. 10). Arts instructors receive only three district-sponsored, arts-based PD opportunities each year, and non-arts teachers do not receive any arts-related PD. To address this gap in service, TAIP will offer intensive, on-site PD to educators in target schools focused on cross-curricular arts infusion tied directly to state standards.

**(3) Lack of Arts Leadership in 501** – Currently, 501 does not employ an Arts Coordinator at the

district level (although they are in the process of hiring for this position for the 2014-2015 school year). Three elementary schools and one middle school have arts coordinators, but all are grant-funded positions focused on after-school programs. TAIP would hire an “Arts Infusion Coach” (AIC) to provide leadership, support, and oversight for the schools targeted in this project. This additional position and subsequent leadership would help to close this gap in 501. Additionally, the AIC would work collaboratively with the new 501 Arts Coordinator to build skill and capacity within that individual to continue aligned efforts in integrating arts past the grant period.

***(4) Need for Arts Integration across the Curriculum*** – Although 501 leaders understand the importance of the arts across the school day, there have been few, if any, specific efforts to provide teachers with the necessary training to integrate the arts in their classrooms. And though some collaboration among arts teachers and classroom teachers does take place, there is little organized effort to encourage sustained collaboration. The PD provided through TAIP would offer arts and classroom teachers the opportunity to learn together, build cross-curricular lesson plans, and establish long-term relationships rooted in collaboration and arts integration.

***(5) Need for CT Skills in Arts Curricula*** –Previously AEMDD projects have addressed the unique needs of underserved children, enhancing learning opportunities and engagement through the arts. Although these educational outcomes are important, less emphasis has been placed on developing CT skills. Arts education has been shown to be an effective vehicle to teach CT skills (Eason, Johnson, Brunkan, & Memmott, 2013). In addition to helping teachers infuse the arts across the curricula, TAIP will provide them with a strong knowledge of CT and its role in the classroom. There is a natural symbiotic relationship between the arts and CT; we anticipate that an arts-infused curriculum resulting from TAIP will build on CT skills, which will ultimately lead to improved student outcomes. Through TAIP, teachers will be equipped with key tools to

help their students **think within the arts** (i.e. make transfers across subjects, ask higher-order questions, assess their work and that of their peers), and in turn, succeed in school. Studies indicate that students who receive instruction infused with CT skills earn higher test scores as well as demonstrating improved metacognition (Bissell and Lemons, 2006; Estes, 1972; Nickerson, 1988-1989; Schoenfeld, 1979).

## **2) SIGNIFICANCE**

### ***(a) The utility of the products that will result from the project.***

From TAIP's involvement with 501, several quality products, including classroom resources, lesson plans, and training modules, will be designed and disseminated. Classroom resources will be designed to be useful in a variety of classes and easily adaptable to other age groups. Training modules will be accessible to teachers with limited experience teaching the arts to ensure success. Moreover, these products will be disseminated using direct training, the Internet, conference presentations, journal publications, and an online Community of Practice. The utility of the products will be strengthened and reinforced as teachers across disciplines collaborate together, and are supported by an Arts Infusion Coach, the Project Director and Professional Development (PD) Instructors. All of the information, processes, methods, and techniques will be evaluated and improved throughout the life of the grant to ensure that the products are of high quality and meet the targeted population. Finally, the magnitude of TAIP's product lies in its depth of reach; the six target schools committed to participating, and have a goal of 100 percent faculty participation. Furthermore, teacher-created lesson plans will be made available online so that other teachers across the state and nation can implement and build on the arts-infused and CT-based lessons plans.

***(1) Resources for Teachers – a) An online Community of Practice (CoP) will be created to***

provide participating teachers with an online community to share arts-infused classroom ideas, collaborate with colleagues, evaluate colleague work, and document successful lessons (**Competitive Priority 2**). Participating teachers will receive graduate credit and as part of their coursework, each participant will be required to submit *two teaching videos for peer-evaluation* each semester. Model videos will be posted on the CoP for viewing and replication by other teachers. Similar to the popular social media platform Pinterest, the CoP will assist in the dissemination of best practices across participating schools, 501, and beyond. In collaboration with PD instructors and the Arts Infusion Coach, teachers will also develop b) **high-quality lesson plans** integrating the arts and CT skills into state curriculum standards for use in K-8 classrooms. Participating teachers will design lesson plans that address state and National subject area standards and arts standards, while also infusing components of CT. The teachers will implement the lessons in their classrooms, and revise them throughout the project. Model lesson plans will be made available online so other teachers can adapt them to their classroom. With support from PD Instructors and the Arts Infusion Coach, participating teachers will also develop c) **Assessments**. Assessment tools for each lesson plan will promote standards-based, effective practice, evaluate students' CT skills, and serve as a feedback loop for revising and improving lessons. Examples of assessments will be made available on the CoP for dissemination among participating teachers. Peers can replicate exemplary assessments in their own lesson plans or modify them to suit their unique lessons.

**(2) Resources for Schools and Districts -- Curriculum for PD Trainings** – Developed by the AIC and PD Instructors, TAIP's curriculum combines arts education, state and national standards, common core, with CT skills into each teachers' classroom. Project information, process, methods, and techniques will be made available online to 501 administrators and

evaluators. The curriculum, will provide feedback through semi- and annual review processes (formative and summative) aimed at continuous improvement.

**(3) Other Resulting Products** – A comprehensive a) **Evaluation Report** will summarize TAIP objectives, evaluation procedures, assessment tools, and outcomes. The report will include data collection tools (e.g., teacher surveys, assessment rubrics, and classroom observation/focus group protocols) and will play a key role in dissemination of information, program format, and evaluation methods to other settings. Findings will be made available via white papers and research briefs, as appropriate. b) **Conference presentations and publications** will document the implementation, evaluation, and outcomes of TAIP. TAIP staff has extensive histories of presenting at local and national conferences and submitting for publication in nationally recognized arts education journals (e.g., *The Journal for Research in Music Education*, *Bulletin of the Council for Research in Music Education*.) These venues provide an extensive reach for disseminating the project model to a variety of settings.

The utility of TAIP perhaps can be best seen in **the transformation** that participating teachers will experience in their teaching and the changes students experience in their learning. Teachers will gain information and techniques in arts-integration and CT, and will collaboratively work to enhance student learning through school-year coursework and summer training. Teachers will have the opportunity to learn more about CT—how it affects their teaching and how it can positively influence their students’ learning. They will work closely with PD Instructors to hone the skill of including and developing them in their courses and practice them with colleagues. Teachers will implement arts-infused CT curriculum in their classrooms, with mentoring from the AIC. Teachers will focus on arts integration and CT to increase student engagement, broaden artistic thinking, and increase academic achievement across all areas.

**Students will also benefit directly from the newly acquired skills and knowledge of their teachers.** New arts-integrated units will create materials that offer students new and unique opportunities for learning. This approach will teach them CT skills that can be applicable across the curricula and transferred to all of their coursework. The students themselves will generate new information and learning techniques as a result of TAIP. Further, students will experience an improved classroom environment, which will produce academic gains and the acquisition of transferable skills that will provide utility across many academic and extracurricular domains.

### **3) QUALITY OF THE PROJECT DESIGN**

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

The design of TAIP is rooted in research and effective practice in regard to PD, cross-curricular collaboration, arts-integrated curriculum, and CT.

**Professional Development (PD)**– PD is a beneficial tool for teachers to help strengthen their content knowledge (Sparks, 2002). According to Killion (2006), PD that is sustained and involves collaboration, application and support is the most effective. Research also indicates that for schools attempting arts integration, success is more likely when built on a strong PD model, which includes ongoing professional development, collaborative relationships, mentoring, etc. (Burnaford, 2009; Wilcox, Bridges & Montgomery, 2010). The PD of TAIP is focused on a constructivist PD model, as outlined by Gordon (2004). In this model, as in TAIP, teachers actively participate in improving curriculum to ultimately improve student performance.

**Cross-Curricular Collaboration** – Research highlights the importance of fostering collaboration among teachers. A collaborative teaching environment can benefit the student (Goddard, Goddard & Tschannen-Moran, 2007) and can positively impact teacher effectiveness in the classroom (Dugan & Letterman, 2004). Teachers who collaborate are likely to feel more

supported and unified in the common goal of helping students achieve success. Arts integration is often defined as a process of collaboration (Burnaford et al., 2007), and serves as a means to reduce isolation of the arts educator in any given building (Detels, 1999). Further, results from a study by Goddard, Goddard and Tschannen-Moran (2007) showed that elementary students who attended schools with high levels of teacher collaboration had higher levels of achievement in math and reading. The design of TAIP will encourage regular and active collaboration among teachers across the curriculum, helping to foster long-lasting relationships, and creating a more effective and positive educational environment for teachers and students alike. Additionally, utilizing the Community of Practice (CoP) designed for this project, participating teachers will have access to an online community to share arts and CT-infused classroom ideas, evaluate colleague work, and document successful lessons.

**Arts-Integrated Curriculum** – The literature is replete with examples of schools across the US that have adopted arts integration. Several of these schools and their models have served as examples for TAIP. *The Chicago Arts Partnership in Education (CAPE)* infused arts in Chicago public schools and demonstrated strong improvements in student reading and math scores, especially at elementary and early secondary levels. Furthermore, the program improved school climate, teacher collaboration, and teacher buy-in (Catterall & Waldorf, 1999). *The A+ Schools Program* infused two-way arts instruction in North Carolina public schools as a means to bridge the achievement gap in math and reading for culturally and linguistically diverse students, improving teacher collaboration, and increasing community involvement (Nelson, 2001). *The Arts for Academic Achievement (AAA)*, instituted in 45 Minneapolis public schools to integrate the arts into core subject areas, improved student learning and reading, particularly for economically-disadvantaged students and ELLs. Reading and math test scores improved

significantly, especially at the elementary levels.

**Critical Thinking in the Arts-Infused Curriculum**– TAIP is rooted in the idea of an arts-infused education emphasizing the importance of CT skills. The two most closely related models to TAIP are *Artful Thinking* and *Project STArts: Skillful Thinking in the Arts*. *Artful Thinking*, a collaboration between Project Zero and the Traverse City Schools, utilized a CT approach with six routines (i.e. reasoning, questioning, observing) to explore subjects across the curriculum. In *STArts*, fine arts teachers in low-achieving schools in the Kansas City, KS Schools received high-intensity PD instruction in infusing CT techniques (i.e. transfer, questioning) into their classrooms. This program is entering its third year, and results indicate that it has been overwhelmingly successful in increasing teacher knowledge and implementation of CT skills in the classroom, and subsequently, impacting student achievement across subjects.

**Project Design of TAIP**

Table 3 outlines the recruitment plan for TAIP across the four years of the project.

**Table 3 – Recruitment Plan**

Year	Participant Group	Number of Participants
1	Two feeder elementary and middle school	10-15 teachers from each school (Cohort 1a).
2	Two feeder elementary schools and middle school (same schools as Year 1)	10-15 additional teachers from each school (Cohort 1b)
3	Remaining two feeder elementary schools and remaining middle school	10-15 teachers from each school (Cohort 2a)
4	Remaining two feeder elementary schools and middle school (same schools as Year 3)	10-15 teachers from each school (Cohort 2b).

As shown in Table 3, two triads of at-risk schools (two elementary schools and the middle

school they feed) will be served as a cohort in TAIP for two intensive years each (total of four years for the proposed project). Participants in each cohort will be general classroom teachers, core teachers and arts teachers. Participants will be recruited by the Program Director, Arts Infusion Coach, and school principals. We will over-recruit each year to account for attrition. If more than 15 teachers from a school want to participate in any given year, we will accommodate up to 5 additional teachers per school. If we are unable to recruit at least 10 teachers from each school, we will recruit additional teachers from the other participating schools in the program.

A two-week intensive **Summer Professional Development** will be held annually at a central location in 501. These two week long sessions (one week at the beginning of the summer, and the second week at the end of the summer for a total of 60 contact hours), in conjunction with the other program commitments for participants (see Table 4, p. 16) will have academic integrity such that 6 hours of graduate credit will be awarded after completion.

**During the first week of the summer PD, teachers will spend their instructional time honing their CT skills and learning how to infuse these skills into their teaching approach.** The content is rooted in a constructivist model of both teaching and learning, and will include: 1) the identification of opportunities to get students to use CT skills; 2) modification of classroom activities from an informational “sit and get” to an engaged environment; 3) modification of questioning such that students demonstrate higher-level thought processes; and 4) identification of transfers across material and subject. In each session, teachers will take new information from discussions and subsequently work together throughout the week to incorporate these new skills. Although participants will work in small mixed groups during the PD, participants will be placed in a “core” small group of 5 teachers from each school. Participants will utilize these CT skills in their classroom the following Fall and Spring, and will be guided in implementation by the AIC,

as well as through peer feedback via the CoP or in-person observations.

**The second week of the summer PD will focus on arts infusion across the curriculum.**

This process will involve two aspects of learning by the teachers, both in terms of subject matter and viewpoint. In the second week of TAIP instruction, core teachers will learn and develop a small repertoire of simple and accessible artistic techniques in order to have a staple group of activities from which to expand. Sample techniques will include songwriting, simple rhythm exercises, and visual art patterning. While developing these basic skills, teachers will enhance their relationship with the arts specialists in their building. The sessions are structured so that arts-infusion will build on teachers' newly learned CT skills. From this instruction, teachers will learn how to find myriad opportunities in the current curriculum to more fully engage students by adapting the current curriculum with CT and arts opportunities. Resources will be made available to participating teachers (i.e. musical instruments, software, technology) to provide a stronger arts-enriched learning environment for students.

The PD session will be followed with ongoing support from other participants, the AIC and the PD Instructors. 1) The **core small group of teachers** (5 teachers) will meet face-to-face every other week during their planning time in Fall and Spring semester to discuss and collaborate on cross-curricular lesson plans and give feedback to one another. 2) The **10 teachers from each school** will also meet after school with the AIC once a month to give each other additional feedback and support. 3) Additionally, all participants will be continually utilize the CoP; posting teaching videos and lesson plans for feedback from participants across schools. 4) The AIC will visit each participating teacher once a month for an hour in the Fall and Spring following the intensive coursework. During these visits, the AIC will provide immediate feedback to the teachers regarding their incorporation of both the arts and CT in their lesson

plans. 5) Teachers will also attend three PD days of follow-up training with the PD Instructors throughout the school year, which will fall on building-level PD days. These trainings will include check-ins with teachers and opportunities to problem-solve any issues that have arisen during the implementation of their new arts-infused lesson plans.

Table 4 outlines the required responsibilities and time commitments for teachers during their one-year participation in TAIP. As this table demonstrates, participating teachers will be expected to make a substantial, but not unreasonable, time commitment to TAIP. (*Table Abbreviations: Arts Infusion Coach (AIC), External Evaluators (EEs), Community of Practice (CoP), Professional Development (PD)*)

**Table 4 – Teacher Commitment Table**

Action Item	Timeframe	Required Teacher Time
Teachers complete pretests.	Late Spring	1
Teachers allow EEs in classroom for pre-observations.	Late Spring	1
Teachers participate in PD coursework.	Summer	60
Teachers meet with core small group every other week.	Fall and Spring	16
Teachers meet with large group from school once a month.	Fall and Spring	8
Teachers create and share lesson plans in CoP.	Summer - Spring	ongoing
Teachers create and share teaching videos in CoP.	Fall - Spring	ongoing
Teachers receive coaching sessions from AIC 1x month.	Mid – Late Fall	4
Teachers allow EE to visit classroom for post-observation.	Late Fall	1
Teachers complete posttests.	Late Fall	1
Teachers participate in 3 hour-long follow-up PD sessions.	Oct., Dec., Mar.	3
Teachers receive coaching sessions from AIC 1x month.	Spring	4
<b>Total</b>		<b>99 hours</b>

In a sample arts-infused and CT lesson resulting from TAIP, teachers may develop a lesson

connecting math, visual arts, and CT. For example, a kindergarten teacher who wants to address the Kansas Common Core Standard of identifying and describing shapes may ask students to view a work of art, which includes many geometric shapes. The students will identify and describe the shapes in the painting, practice CT skills by classifying and categorizing the shapes, and make decisions about their own art creation. The students will also transfer their learning to the world around them as they explore their environments for similar shapes. In this simple lesson, students will meet the National Standards for Arts Education visual arts standard of understanding and applying media techniques and processes and Common Core math standards, thereby making connections between visual arts and other disciplines. In addition, students will strengthen their ability to communicate about visual images as they analyze, evaluate, and explain the works of art, which is also reflected in the writing Common Core writing standards.

***(b) The project is supported by strong theory (as defined in this notice).***

The TAIP model is built on the following theories and assumptions: 1) Teacher professional development (PD) can impact student learning; 2) Arts integration across the curricula can benefit students and improve outcomes; 3) CT skills will benefit students. **Thus, a PD model focused on arts-integration and CT will positively impact student learning.**

Aforementioned, **professional development** is a critical tool for teachers to help strengthen their content knowledge (Sparks, 2002), and to improve the students' quality of education (Guskey, 2000). Research indicates that for schools attempting arts integration, success is more likely when built on a strong PD model, utilizing research-based effective PD principles, including ongoing collaborative relationships, mentoring, etc. (Burnaford, 2009; Wilcox, Bridges & Montgomery, 2010).

**Importance of an Arts-Integrated Curriculum** – There is strong evidence that a good

arts education relates to academic success across the curriculum. Reported benefits of the arts include the development of the imagination (Greene, 1995), greater motivation to learn (Csikszentmihalyi, 1997), increased student creativity, lower dropout rates, increased social skills (Catterall, 1998; Luftig, 1994), and strengthened memory (Page, 1995). Further, research suggests that arts education positively affects aspects of living and learning beyond the intrinsic values of the arts themselves (Beane, 1997; Gardner & Boix-Mansilla, 1994; Gee, 2000; Hobday-Kusch, 2009; Smilan & Miraglia, 2009). Another benefit of arts integration into the overall curriculum and participation in the arts is increased standardized test scores (Cossentino & Shaffer, 1999; Johnson & Eason, 2013; Johnson & Memmott, 2006; Luftig, 2000; Reardon, 2005; Smithrim & Upitis, 2005).

**Critical Thinking in Arts-Infused Curricula** – Critical thinking is an inherent and reciprocal part of an arts-integrated curriculum. The artistic process inherently encourages CT skills; it incorporates elements of reflection, analysis, evaluation, refinement, and synthesis – all of which are important elements of CT (Idaho Commission on the Arts, 2009). Marshall’s (2006) cognitive theory of arts-integration stresses the idea that CT is a natural part of an arts-infused curriculum: “Art education principles represented in standards and framework necessitate lessons that go deep; mining the concepts behind images, ideas and processes – making a web of connections between...other domains and ideas” (2006, p. 19). Amdur (1993) links arts-integration to CT skills via contextual inquiry, which, he states, is consistent with arts integration as it encourages and empowers students to question ideas and concepts across disciplines.

With this in mind, TAIP is rooted in the idea that a **PD model focused on arts-integration and CT will positively impact student learning**. The TAIP Logic Model (Figure 1) shows how this project will attain the long-term outcomes of increased teacher knowledge and improved

student performance through the activities and resources outlined in this application.

**Figure 1 – TAIP Logic Model**

Resources	Activities	Outputs	Short-Term Outcomes	Mid-Term Outcomes	Long-Term Outcomes
External Funding	Teachers participate in PD focused on 1) arts-infusion and 2) CT	30 teachers each year will begin and complete TAIP	Teachers will show gains in knowledge in arts-integrated curricular design	Teachers will incorporate arts content throughout the curriculum	Teachers continue to utilize CoP as an active tool to expand curriculum
Arts Infusion Coach	Teachers create lesson plans based on 1) arts-infusion and 2) CT PD	30 teachers each year will create lesson plans that reflect 1) arts infusion and 2) CT	Teachers will show gains in knowledge in CT skills and techniques	Teachers will incorporate CT throughout the entire curriculum via lesson plans	Students will see improvement in National Arts Standards and Common Core in math and reading
PD Instructors (KU Faculty)	Teachers practice lesson plans with other participants	30 teachers each year will practice lesson plans that reflect their knowledge of 1) arts infusion and 2) CT	Teachers will demonstrate proficiency in arts integration and CT via lesson plans	Students will demonstrate increased academic progress via teacher created arts-integrated lesson plans	Teachers model learned skills through transformed teaching, resulting in an improved classroom environment
USD 501 Resources	Teachers implement	30 teachers each year will	Teachers will demonstrate	Students will demonstrate	Arts-infused curriculum

(Project Director, Facilities, Principals, Consulting Teacher	lesson plans in the classroom	implement lesson plans that reflect their knowledge of 1) arts infusion and 2) CT	proficiency in implementation of lesson plans with peers	increased CT skills via comprehensive curriculum	will result in an enhanced learning culture throughout participating schools
External Evaluators	Teachers revise lesson plans based on AIC and peer feedback and post in CoP	30 teachers each yr will revise lesson plans based on AIC & peer feedback and post in CoP		Teachers continue to demonstrate expertise via model posts to CoP	

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

Based on the literature referenced in Section 3b, it is clear that an arts-integrated curriculum relates to academic success. Students who are involved in integrated curricula develop valuable learner strategies such as CT, creative thinking and questioning skills (Brown, 2006; Caine & Caine, 1991; 2001; Hart, 1983; Pikulski & Cooper, 1997; Vars 2001). These skills not only help students become lifelong learners, but can be seen as immediately and positively affecting daily achievement. These benefits to student learning are persuasive, but are even stronger in tandem with the data indicating that an integrated teaching methodology can also be linked with level or improved standardized test scores (Arhar, 1997; Bolak, Bialach, & Dunphy, 2005; National Association for Core Curriculum, 2000; Vars, 1991; 1996). Further, research indicates that CT

can lead to increased learning in all areas of academic endeavors. Central to CT is the idea that these habits of mind can transfer beyond the course where it was originally taught to positively influence all of a student's thinking. Thus, the combination of a quality arts education with CT should result in improved student achievement, both in the arts and in other academic areas. 501 is committed to defining an aligned curriculum across the arts and core curricula. The reciprocal processes in reading and writing outlined in the National Common Core Standards integrate closely with TAIP goals and objectives. This alignment creates a comprehensive and systemic approach to improving instruction and student achievement.

Efforts are underway to improve arts education in the schools chosen for this project, such that we can build upon with TAIP. 501 is using a "signature schools" model to enhance the neighborhood school concept around a theme, offering students unique thematic classes and co-curricular opportunities. Themes have been developed to promote students' interests, cultural learning, pride in their school, and community empowerment to support the school's signature concept. Signature schools also encourage performance and demonstration of newly acquired skills. Three of the chosen schools are "arts signature schools," which means that TAIP can build upon the focus and efforts already underway.

Three systems will ensure the rigor of the academics presented in conjunction with TAIP activities. **First**, the assurance of rigor comes from the course materials themselves. Experienced KU faculty will design, instruct, and guide participants in the creation of lessons that are standards-based and demand that the students learn at a proficient level. All curricular units will have enhanced assessment of student learning built in to the curriculum to verify academic rigor for them as well. **Second**, the onsite AIC will observe teachers employing the techniques presented and will both coach and assess teacher effectiveness in the classroom. The AIC will

collaborate with the participating teachers, and modifications will be made to the activities as needed. These formative assessments will also be used to inform the KU instructors, so that subsequent years' instructional curriculum can be more effective. **Third**, along with the informal assessments conducted by the AIC, the External Evaluators (EEs) will conduct more formal assessments of the instruction of participating teachers. Evaluators will assess teacher disposition regarding the use of arts integration and CT in their classrooms, thus assuring the rigor of project implementation. These assessments will also be used to inform future instruction. All assessments will assess change in the learning and teaching culture of the affected schools.

Lastly, 501 is in the process of hiring a district-level Arts Coordinator for the 2014-2015 school year. TAIP instructors and Arts Infusion Coach will work closely with this Coordinator to ensure that the lesson plans developed from the TAIP curriculum are directly aligned with the KCCS (Kansas Common Core Standards) and the National Arts Standards.

***(d) The incorporation of project purposes, activities, or benefits beyond the end of the grant.***

***Teachers*** – The most tangible result of TAIP will be the transformation that teachers experience in their teaching. With these new skills, teachers will focus on arts-integration and CT to increase student engagement, broaden artistic thinking, and increase academic achievement across all areas. Teachers will learn arts-integrated, higher-order thinking models and will work collaboratively to enhance student learning through summer and school-year instruction. These programs will enhance knowledge and assess progress through behavioral indicators that will demonstrate acquisition of arts achievements, cross-curricular achievements, and CT. One of the significant advantages to the adoption of CT into the elementary and middle school classrooms is that it is not an “add on;” CT can be utilized to enhance and deepen the learning of lessons and concepts that are already being taught. The ease with which CT can be incorporated into the

elementary and middle school classrooms will help ensure TAIP's success.

***Students*** – Students will benefit directly from the newly acquired skills and knowledge of their teachers. Units designed via TAIP will offer students new and unique opportunities to experience the arts, enhanced by an approach that will teach them CT skills that can be applicable across the curriculum and transferred to any of their coursework. Further, since teachers will be incorporating CT skills into their daily teaching, students will benefit from sophisticated questioning and expanded thinking every day. Because students will go from a feeder elementary to its partner middle school, we anticipate learning gains, since they will experience multiple years of instruction from teachers who have received TAIP instruction. This instruction could even ease the often difficult transition from elementary to middle school, since teachers will be using similar language and techniques.

***Schools*** – Because faculty members of the elementary and middle schools will receive TAIP training together, we anticipate a tangible shift in the overall teaching and learning philosophy of each participating school. Through ongoing support and check-backs, this shift towards a broadened arts and CT-infused curriculum will develop into a permanent part of each school's culture. Further, by participating in cohorts of middle schools with their feeder elementaries, we anticipate long-term cultural change, tangible to both teachers and students.

***Community Partnerships*** – TAIP will establish/strengthen community partnerships. TAIP allows teachers to work with 501 to bring artists from the community into the schools, where they can demonstrate their art (visual, music, drama) for students, enhancing the lesson plans created by participating teachers. Further, TAIP funds will allow participating schools to travel off-site to locations where they can engage in experiential learning in the arts—attending concerts, art museums, and theatre performances. By working to aid 501 in establishing

community partnerships, that these relationships will continue after the life of the grant, and also deepen student appreciation and understanding of the art in their own community.

***Systemic change*** – We have designed a program that focuses on infusing the elementary and middle curriculum with two value-added elements: standards-based arts education and CT. These two elements, braided together in an energized curriculum with engaged students, will result in positive changes to the school culture in the participating schools. Both teachers and students will experience opportunities for intellectual growth and expansion, as well as for enjoying the depth of learning that comes with an arts-integrated education. Specifically, arts-integrated learning will help our students make key connections between the arts and the other core subjects with which the arts are paired (for example, Beane, 1997, and Vars, 2001). Students should see increased contextualization of the topics they are studying. For example, a lesson that contextualizes the music of the 1950s within the storyline of *The Outsiders* and understanding why those connections exist will lead to a better understanding of both art and literature. These stronger connections should lead to sustained learning, and academic gains.

Further, 501 is in the process of hiring a district-level Arts Coordinator for the 2014-2015 school year. TAIP instructors and Arts Infusion Coach will work closely with this Coordinator to ensure that the TAIP professional development is included in the district's long-range PD plans. Further, the Arts Infusion Coach will work collaboratively with the Coordinator to build skill and capacity within that individual to continue aligned efforts in integrating arts past the grant period.

***Dissemination*** – TAIP findings will be disseminated through scholarly reports and conference presentations. The success of this program will yield quantifiable results borne out of rigorous research design and assessment, and KU evaluators will share these results with the research community via peer-reviewed publications. The evidence that this project produces will

quickly join the extant literature to inform others of the results of this critical work.

#### **4) QUALITY OF THE PROJECT PERSONNEL**

**(a) The applicant encourages applications for employment from persons who are members of groups that have traditionally been underrepresented.**

All personnel, both those employed by 501 and by the subcontractors, will be hired following our stringent equal opportunity policies. 501 does not discriminate on the basis of race, color, religion, sex, national origin, age, handicap, or disability in the administration of any employment initiative, including hiring, firing, termination, disciplinary procedures, or other related programs and activities. Further, our subcontractor (KU) provides equal opportunity for all qualified individuals to be considered for benefits and conditions of employment, educational programs, and activities, regardless of race, religion, color, sex, disability, national origin, ancestry, age, veteran status, sexual orientation, marital status or parental status, and will take action to ensure that such individuals are recruited for all employment opportunities. In addition to providing equal opportunity and a discrimination-free community, KU will take specific, result-oriented steps to increase the number of historically underrepresented persons and overall diversity. For any positions associated with TAIP, KU will actively seek applicants from underrepresented group members – particularly those whose diversity reflect that of 501 – and will endeavor to provide a supportive environment for staff to thrive and be successful.

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

The staff of TAIP represents nearly 30 years of providing, designing, implementing and evaluating high-quality arts-based programs for teachers and students. Further, all staff have extensive experience in managing and evaluating USDE grants. TAIP staff is also committed to providing outstanding and unique opportunities for low-income youth. (See appendix for CVs.)

TAIP's key personnel will include a triad of Principal Investigators (PIs) (Lead PI, PI for PD, and PI for Administration), who will work together collaboratively to ensure leadership on the proposed project. Other key personnel will include an Arts Infusion Coach (AIC), PD Instructors, a Consulting Teacher, and External Evaluators (EEs).

***Diane Cox, PhD., General Director of Teaching and Learning for 501*** will serve as the Lead Principal Investigator and Project Director. Dr. Cox has over 30 years of experience in public education, and has diverse experiences in curriculum development and implementation in multiple districts and states. She is a strong supporter of integrating arts into core curriculum and aligning National Common Core Standards in all curricular areas, including the arts.

An Arts Coordinator is in the process of being hired by 501 and will serve a ***Consulting Teacher***. This individual will ensure that any proposed changes to the curriculum that arise as a result of TAIP are aligned with the National Arts Standards and the Common Core, other district curricular initiatives, and meet the district's standards for fidelity and rigor. This individual will also ensure that the benchmarks and indicators created as a result of TAIP become institutionalized, and will continue past the grant period.

An ***Arts Infusion Coach*** will be hired. Ideally, this individual would have experience working in 501, and should have a depth of knowledge in both arts integration and foundations of CT. This individual will serve as both the Internal Evaluator and Curriculum Coach for the project, and will ensure TAIP goals and objectives are being met. Additionally, this individual will assist in delivering PD; monitor implementation of competencies acquired through PD; and assist in both formal and informal assessment of classroom activities.

***Christopher M. Johnson, Ph.D., Professor of Music Education and Music Therapy (University of Kansas) and Director of the Music Research Institute*** will serve as the Principal

Investigator of the PD subcontract, and will serve as a PD Instructor. Johnson will oversee the creation and delivery of PD, ensure PD quality, and will serve as co-instructor for the PD courses. Johnson has nearly 30 years of experience in arts education and integration. Most recently, Johnson has designed and implemented a three year federally funded project in the Kansas City, Kansas Public Schools focused on providing CT-based PD for fine arts teachers.

*Cynthia Colwell, Ph.D., Professor of Music Education and Music Therapy (University of Kansas)* will serve as a PD Instructor. Colwell will assist in the creation and delivery of the PD, will ensure the quality of the PD, and will co-instruct the PD courses. Colwell has nearly 30 years experience designing curricula for a changing world and training teachers and therapists.

*Becky Eason, Ph.D., Associate Director of the Center for Public Partnerships and Research (CPPR – University of Kansas)* will serve as the PI for the External Evaluation and Administration subcontract. Eason's will oversee all evaluation activities, coordination of staff efforts and logistics, and administration of the KU subcontracts. In addition to running a major research unit at KU, Eason has served as PI on eight grants, and, along with CPPR staff, manages nearly \$7 million of research endeavors. She has considerable experience with a variety of qualitative techniques, including focus groups and field observation.

*Jenny Memmott, MME, Research Analyst (CPPR – University of Kansas)* will serve as an External Evaluator. Memmott has nearly 10 years of experience as an analyst and evaluator with numerous research projects, including several projects focused on arts advocacy.

## **5) QUALITY OF THE MANAGEMENT PLAN**

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

Management of TAIP will be the shared responsibility of three key staff members: Dr.

Christopher Johnson, PI of the PD, Dr. Becky Eason, PI of the evaluation, and Dr. Diane Cox, PI of project administration. While Cox is responsible for overall project oversight and ensuring that logistics in 501 run smoothly, Eason and Johnson will maintain oversight of their fields. This ***TAIP Management Team***, which will also include the Arts Infusion Coach, the Consulting Teacher and school principals, will meet monthly beginning in Spring 2015 until the project is launched in Summer 2015, and then quarterly (September, December, February and April) to troubleshoot any problems, refine program design and ensure program goals are being met (once protocols and procedures are established. Eason will take minutes.

Table 5 shows how the plan will meet objectives, activities, and milestones in a timely manner over the course of a year. Project activities will recur each year of TAIP following a similar schedule. In instances where more than one responsible party is listed, the lead member is indicated in **bold**. (The Budget Narrative describes the resources necessary for TAIP.) (*Table Abbreviations*): Arts Infusion Coach (AIC), Arts Infusion (AI), External Evaluators (EEs), Community of Practice (CoP), PD Instructors (PDI))

**Table 5 – Project Management Plan**

**GOAL 1: Strengthen the integration of standards-based arts instruction within other academic content areas.**

*OBJ 1: Teachers will participate in a PD program in which they gain skills and knowledge to infuse standards-based arts curriculum into the other core academic content areas.*

Milestone	Personnel	Timeline
Staff recruits arts and K-8 educators to participate in Project training.		
At least 30 participants recruited.	<b>Project Director</b> , AIC	By Feb. each year
Teaching staff develop curriculum focused primarily on AI throughout the school curriculum.		

A high-quality curriculum is designed.	<u>PDI</u> , Project Director, AIC	Feb. 2015, with yearly updates
PD Instructors delivers curriculum to K-8 teachers.		
Course is delivered in 501.	PDI	Summer each year
Teachers develop proficiency in all key concepts of arts integration.		
Teachers complete the coursework.	<u>PDI</u> , 501 participants, AIC	Summer each year
Teachers complete all class assessments at a satisfactory level.		

*OBJ 2: Teachers will incorporate arts content throughout the entire standards-based core academic curriculum, using the most modern tools available. Teachers will model these skills through transformed curriculum, which will result in an improved classroom environment.*

Milestone	Personnel	Timeline
Teachers will learn to apply key concepts of arts integration throughout the curriculum.		
Teachers complete the coursework.	PDI	Summer each year
Teachers will increase use of instructional technology as a means to deliver instruction.		
CoP and other technology (i.e. iPads) are integrated into the curriculum.	501 participants/ <u>PDI</u> /EEs	Next academic year
Teachers will begin integrating arts activities into selected academic units.		
Revised lesson plans are created and piloted.	<u>PDI/501 participants</u>	Next academic year
Model lessons are posted to CoP.	501 participants	Ongoing
Teachers integrate at least one artistic aspect into every major teaching unit in the non-arts curriculum.		

Revised lesson plans are created and piloted.	501 participants/ <u>PDI</u>	Next academic year
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*OBJ 3: Students will demonstrate increased acquisition of core academic and arts curriculum, which will lead to academic gains, including improvements on the National Arts Standards.*

Milestone	Personnel	Timeline
Teachers will teach using the arts activities infused into the academic year curriculum.		
Revised lesson plans are created and piloted.	PDI/ <u>501 participants</u>	Next academic year
Students will demonstrate academic gains in the subjects covered by the integrated units and across the integrated curriculum.		
Assessment scores show student gains.	501 Teachers	Fall, Spring
Assessment scores show student gains in math and reading ( <u>GPRA 1 and 2</u> )	501 Teachers	Fall, Spring
Delivery of arts curriculum is observed and coached.		
EE and AIC monitor classroom progress.	EEs/ <u>AIC</u>	Fall, Spring

*OBJ 4: All standards-based curricular benchmarks and behavioral indicators will be maintained after the life of the grant via school-wide cultural change and continued student assessment.*

Milestone	Personnel	Timeline
Teachers are supported in implementing integrated lesson plans via observation and mentoring.		
EE and AIC monitor classroom progress.	<u>EEs/AIC</u>	Fall, Spring
Impact of integrated instruction on student progress continues to be evaluated.		
Project-specific student assessments	501 Teachers	Fall, Spring

conducted in each classroom.		
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**GOAL 2: Strengthen standards-based arts instruction by infusing CT into all aspects of instruction and assessment, which will advance the education of the whole student.**

*OBJ 1: Teachers will gain skills and knowledge enabling them to link CT techniques and assessments with the already present benchmarks and behavioral indicators for the National Standards in their academic subjects.*

Milestone	Personnel	Timeline
Staff recruits arts and K-8 educators to participate in Project training.		
At least 30 participants recruited.	<b>Project Director</b> , AIC	Feb. each year
A rigorous PD curriculum on CT is created.		
PDI designs/refines curriculum equivalent to 6 graduate credit hours.	PDI	By Feb. 2015
Teaching staff develop curriculum focused on CT skills throughout the school curriculum.		
Revised lesson plans are created and piloted.	PDI/ <b>501 participants</b>	Next academic year
Engage teams in developing Standards-based benchmarks that include CT.		
Lesson plans are vetted against district, state and national standards and benchmarks.	PDI/ <b>501 participants</b> , AIC/Consulting Teacher	Next academic year
Delivery of arts curriculum is observed and coached.		
EEs and AIC monitor classroom progress.	<b>EEs/AIC</b>	Fall, Spring

*OBJ 2: Teachers will incorporate CT techniques into the classroom, such that the National Standards are being taught in conjunction with higher-order thinking, using the most modern tools available. Teachers will model these skills through transformed teaching techniques, which*

*will result in an improved classroom environment.*

Milestone	Personnel	Timeline
Increase understanding of CT and its relevance to the classroom.		
Pre/post testing shows increased understanding.	EEs	Spring, late Summer
Increase understanding of the relationship between CT and the National Standards.		
Pre-Post testing shows increased understanding.	EEs	Spring, late Summer
Lesson plans demonstrate understanding of these concepts.	<u>EEs/AIC</u>	Next school year
Increase use of instructional technology as a means to deliver CT instruction.		
CoP and other technology is integrated into curriculum.	PDI	Summer, next school year
Teachers will begin integrating activities into selected academic units.		
Revised lesson plans are created and piloted.	PDI/ <b><u>501 participants</u></b>	Next school year
Model lessons are posted to CoP.	501 participants	Throughout project
Teachers integrate at least one CT component aspect into every major teaching unit in the non-arts curriculum.		
Revised lesson plans are created and piloted.	PDI/ <b><u>501 participants</u></b>	Next school year

*OBJ 3: Students will demonstrate acquisition of CT as part of a comprehensive curriculum, which will lead to academic gains, including improvements on the National Arts Standards. CT will be demonstrated through measurement across the assessed curriculum.*

Milestone	Personnel	Timeline
Teachers will teach using CT techniques as learned and honed the previous spring and summer.		
Lesson plans continue to be revised/ refined.	PDI/ <b>501 participants</b>	Next academic year
Increased proficiency of delivery is reinforced through additional seminars, delivered quarterly.		
Teachers participate in follow-up activities.	PDI/ <b>501 participants</b>	Next academic year
Additional assessments show continued gains.	EEs	Next academic year
Delivery of CT based lessons is observed and coached.		
EE and AIC monitor classroom progress.	<u>EEs</u> / AIC	Fall, Spring
Demonstrate student academic gains in subjects wherein CT techniques have been used.		
Project-specific student assessments conducted in each classroom.	501 participants	Fall, Spring

*OBJ 4: CT benchmarks and behavioral indicators will be maintained after the life of the grant via school-wide cultural change and through continued student assessment.*

Milestone	Personnel	Timeline
AIC supports teams in implementing CT lesson plans through observation, mentoring.		
AIC monitors progress/offers coaching.	AIC	Fall, Spring
Impact of integrated instruction on student progress continues to be evaluated.		
AIC, district staff, project director, consulting teacher, and school principals provide ongoing monitoring.	<u>AIC</u> /Project Director/501 Staff, Consulting Teacher	Ongoing

*(b)The time commitments of the key project personnel are appropriate and adequate*

**Table 6 – Staffing Time Commitments**

Cox, PI	.20 (in-kind)	Oversee all aspects of grant; ensure quality and fidelity of work product
Johnson, PI PD	.25 year (1.0 summer)	Supervise delivery of PD; ensure quality of PD offerings.
Eason, PI Evaluation	.30	Develop evaluation instruments; monitor performance; data analysis; ensure completion of quarterly and annual reports
Arts Infusion Coach	.50	Serve as both the Internal Evaluator and Curriculum Coach for the project, ensure TAIP goals and objectives are being met.
TBD, Consulting Teacher	.10 (in-kind)	Ensure that proposed changes to curriculum that arise are aligned with district curricular initiatives; ensure that benchmarks created as a result of TAIP become institutionalized.
Colwell, PD	.15 year (1.0 summer)	Develop and deliver PD curriculum; monitor implementation of competencies acquired through PD
Memcott, Evaluation	.40	Administer evaluation instruments; evaluate student performance; data analysis

***(c) Procedures are adequate for ensuring feedback and continuous improvement.***

It is key that subsequent cycles of TAIP learn from the successes and obstacles encountered in previous years. We will employ formative data to examine objectives, monitor activities through measurement instruments, and inform the project based on resulting data. TAIP includes a number of check backs and verifications of project quality and fidelity, including our Quality Assurance Plan (QAP, Table 7). The QAP, which allows for data-driven decision making, creates a feedback loop that examines objectives through a series of questions, monitors

activities through various instruments, and informs project decisions based on data. The QAP: 1) poses questions about the accomplishments over the project period; 2) indicates the instruments to be used, person(s) responsible for data collection, timelines, and individuals who will receive feedback; and 3) suggests how the feedback will be used. External Evaluators will compile and analyze progress data, prepare summary feedback reports, and submit results to project staff. Adequate checks and balances are built into the system to guarantee efficient delivery of a quality program. (Lead staff is indicated in **bold**.) (Table Abbreviations: Arts Infusion Coach (AIC), Arts Infusion (AI), External Evaluators (EE), PD Instructors (PDI))

**Table 7 – Quality Assurance Plan**

Questions About Program Operations	Monitoring Format				Usage
	Instruments	Completed By	Timeline	Feedback To	
Are teachers learning about effective CT and about AI design?	Pre-post quizzes	EEs	End of Summer, after PD	501, PDI	Quarterly & annual reports, refinements to courses & PD
	Interviews/ focus groups	EEs	End of Summer, School year		
Are teachers incorporating what they have learned into their classrooms?	Classroom Observation	<b>EEs &amp; AIC</b>	School year	501, PDI	Quarterly and annual reports, refinements to courses & PD
	Interviews/ focus groups	EEs	Fall, Spring		
Do students show gains in academic performance?	Pre-post quizzes	Teachers/ AIC/ <b>EEs</b>	School year	501, PDI	Quarterly and annual reports, refinements to PD, Federal
	Comparisons to control	Teachers/ <b>EEs</b>	School year		

Questions About Program Operations	Monitoring Format				Usage
	Instruments	Completed By	Timeline	Feedback To	
	group				APR
	Interviews/ focus groups	EEs	End of school yr		
Is arts integration being sustained beyond teachers' participating years?	Returning teacher participant rates	<u>E</u> Es/ PD Instructors	Summer	501, PDI	Quarterly and annual reports, Federal APR
	Focus groups	<u>E</u> Es/AIC	End school year		

## 6) QUALITY OF THE PROJECT EVALUATION

*(a) The evaluation includes the use of objective performance measures that are clearly related to the intended outcomes of the project and will produce quantitative and qualitative data.*

The evaluation plan will provide assessment of the program's effectiveness in meeting the goals, objectives, and outcomes outlined in the Project Design. Dr. Eason will head the team from the Center for Public Partnerships and Research (CPPR) at KU, and will work together with the AIC and other project staff to conduct the evaluation. Over the past ten years, CPPR (formerly the Institute) has carried out extensive applied research and evaluation using a continuous improvement framework to evaluate PD efforts in Kansas and the Midwest. CPPR currently has more than a dozen contracts and subcontracts for evaluation services on a wide variety of federal grant projects. The Evaluation Team (External Evaluators and AIC) will utilize a Context-Input-Process-Product (Stufflebeam, 1971; Stufflebeam & Shinkfield, 1985) approach that addresses both *process* (how the change is implemented) and *product* (the desired

outcomes). The evaluation plan will include both quantitative and qualitative measures. Worthen, Sanders, and Fitzpatrick (1997) note that blending both approaches helps to strengthen data interpretation and overcome evaluation bias.

Several instruments will assess progress toward TAIP objectives: 1) Pre/post-tests will assess knowledge of art integrated-curricular design and CT. Selected tools will be administered and utilized from the outset of TAIP in both the schools participating as Cohort 1, and those in Cohort 2. This design will provide the evaluators both time differences (pre/post) as well as a **quasi-experimental** Control Group, for an even more stringent evaluation. Through this design, Cohort 2 schools (i.e., schools that are scheduled to receive the intervention in the last two years of the grant cycle) will serve as the Control for the analysis of the intervention effects on Cohort 1. Teachers will utilize Stufflebeam's "Guidelines for developing evaluation checklists" (2000) to ensure rubrics and assessments reflect relevant and objective criteria for judging participant work; 2) An electronic survey will assess participant disposition pre/post program instruction. Survey items will be designed to measure classroom implementation, satisfaction with project mentoring, and continued growth in utilization of TAIP's instruction; 3) Student assessments will be created by participants to assess their own students' learning. Assessments will be developed with guidance from the AIC and EEs to ensure maximum reliability and validity.

Data analysis will be conducted jointly by Evaluation and project staff. A comparison of pre- and posttest scores will evaluate progress toward intended outcomes for teachers and students. The Evaluation Team will also compute rubric scores to assess participant skills in CT, arts-integrated design and assessment. Content analysis of qualitative interview, observation and survey data will be completed to identify project successes and opportunities for improvement.

The Evaluation Team will share formative and summative results regularly with TAIP staff

(See the Quality Assurance Plan, p. 35). Consistent data sharing ensures that all participants receive follow-up support can make mid-course correction in instruction, as well as being used for planning and continuous improvement purposes. Stakeholders (i.e. USDE, 501 administration, principals, Topeka community leaders) will receive summative data on an annual basis on the project's effectiveness in meeting the specific objectives outlined in the Project Design. The report will also discuss differences by school, both in terms of implementation and outcomes, to address the transferability of the project.

Evaluators will examine project replication by exploring building-level differences. Stufflebeam's transportability evaluation framework (2007) will be used to guide the study. First, data will be collected regarding the integrity of implementation. During the EE and AIC's site visits, field notes will be taken regarding the school setting, and local adaptations to the program will be documented. Content analysis will then be conducted to identify any building-level differences in implementation. Outcome data will also be disaggregated at the building level to identify significant differences in project impact.

**Data collection** - The Evaluation Team will collect outcome data, with assistance from 501. Student achievement data will be supplied by the district, with identification information limited to the teacher's name. No identifying information will be attached to the data files. The Evaluation Plan (Table 8) provides a summary of the benchmarks, measures, data collection procedures, and proposed analyses that will be used to assess progress toward outcomes.

**Instrument development** - Multiple instruments will be developed and/or refined to assess progress toward outcomes. 1) A pre/posttest teacher survey has been designed to assess knowledge and skills in CT, and the survey will be refined and extended to include questions regarding arts-integrated instruction. The EEs and AIC will work with the PD Instructors and

Consulting Teacher to develop items to ensure alignment with the subject matter standards and with best practices. The IT'S Music and STArts grants used similar tools (see Section 6c); further refinement of these existing tools will be conducted by the PD Instructors prior to their instruction sessions to ensure alignment of the instrument with TAIP's content, goals, and objectives. 2) A rubric will be developed for use in classroom observations to determine technique utilization and learning environment using Stufflebeam's Guidelines (2000), to ensure that the rubric reflects applicable scoring criteria and aligns with best practices and recent research concerning both of the project's goals as related to student learning. Rubrics designed by the participants themselves will serve as the basis for assessment of student learning. Though the teachers will create these rubrics, the Evaluation Team will ensure that they reflect appropriate scoring criteria and align with best practices.

Lastly, the Evaluation Team will examine project reliability by exploring school-level differences, using Stufflebeam's transportability evaluation framework (2007). First, data will be collected regarding implementation integrity. As part of the process evaluation, the EEs and AIC will track fidelity to the work plan and note adaptations to the original design. Analysis of implementation records will be conducted to identify any school level differences, and outcome data will be disaggregated at the school SES level to identify significant differences in project impact. At the grant's end, the EEs will compare implementation and outcome data and provide a summative report of the most effective strategies. Table 8 outlines TAIP's Evaluation Plan.

### **Table 8 – Evaluation Plan**

**GOAL 1: Strengthen the integration of standards-based arts instruction within other academic content areas.**

*OBJECTIVE 1: Teachers will participate in a PD program in which they gain skills and knowledge to infuse standards-based arts curriculum into other core academic content areas.*

Outcomes	Outcome Measures	Data Collection	Data Analysis
<p><b>1.1.a.</b> 100% of participants will demonstrate increased knowledge of arts integrated-curricular design.</p>	<p><b>1.1.a.</b> Pretest/posttest, focus groups</p>	<p><b>1.1.a.</b> Pre/Post Teacher survey (quizzes)</p>	<p><b>1.1.a.</b> Pre/post gains will be assessed during Year 1, then monitored annually using <i>Teacher survey (quiz)</i> and <i>Focus Groups</i>. Pretest scores will be compared with post to assess changes in knowledge and skills, and Focus Group questions will assess perceived changes in knowledge. Qualitative analysis will identify common themes.</p>
<p><b>1.1.b.</b> 100% of participants will demonstrate proficiency in creation of arts integrated curricular lessons.</p>	<p><b>1.1.b.</b> Lesson Plans</p>	<p><b>1.1.b.</b> Focus groups</p>	<p><b>1.1.b.</b> Using the teacher item responses and rubric scores, multiple analyses of covariance (MANCOVA) will be conducted to compare the outcomes of the participating group with the control group. A repeated measures framework in later years to assess persistence of results. Supplemental analyses will also be conducted to</p>

			assess other influences.
<p><i>OBJECTIVE 2: Teachers will incorporate arts content throughout the entire standards-based core academic curriculum, using the most modern tools available. Teachers will model these skills through transformed curriculum, which will result in an improved classroom environment.</i></p>			
<b>Outcome</b>	<b>Outcome Measures</b>	<b>Data Collection</b>	<b>Data Analysis</b>
<p><b>1.2.a.</b> 100% of participants will implement arts integrated-curricular lessons in their classrooms.</p>	<p><b>1.2.a.</b> Participant survey, AIC and EE observation notes</p>	<p><b>1.2.a.</b> Pre/post coursework</p>	<p><b>1.2.a.</b> In-class gains will be assessed during the first year and then monitored annually using: <i>Teacher observation (rubrics)</i>: Presence of arts integration and CT will be compared to control with participating classrooms. <i>Focus group</i> questions will assess perceived changes in behavior and environment. Qualitative data analysis, including trend analysis, will identify common themes.</p>
<p><b>1.2.b.</b> 100% of participants will receive one-on-one support and mentoring.</p>	<p><b>1.2.b.</b> Participant survey, AIC and EE observations, Focus Groups</p>	<p><b>1.2.b.</b> Pre/Post Coursework, Follow-up</p>	<p><b>1.2.b., 1.2.c.</b> Using the teacher rubric scores, a MANCOVA will be conducted to compare the outcomes of the participating group with the control through a repeated measures framework in later years to assess</p>

1.2.c. 80% of affected students will demonstrate improvement in knowledge of concepts in arts-integrated lessons.	1.2.c. Participant-designed assessments	1.2.c. Pre/post lessons	persistence of results. Supplemental analyses will also be conducted.
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*OBJECTIVE 3. Students will demonstrate increased acquisition of core academic and arts curriculum, leading to academic gains and improvements on the National Arts Standards.*

<b>Outcome</b>	<b>Outcome Measures</b>	<b>Data Collection</b>	<b>Data Analysis</b>
1.3.a. 100% of Students in the affected group will demonstrate greater achievement in the assessed curriculum.	1.3.a. Teacher-assigned assessments on specific unit subject matter.	1.3.a. Teacher-assigned scores on assessments	1.3.a. <i>Academic assessments:</i> Scores on items will be compared to assess achievement in academic activities. Student scores on rubrics will be compared to student scores on rubrics for control students.
1.3.b. 100% Students in the affected group will demonstrate greater achievement in the national standards.	1.3.b. Teacher-assigned performance assessments and	1.3.b. Teacher-assigned scores on assessments	1.3.b. <i>Teacher-assigned assessments:</i> Achievements on academic indicators will be used to assess students against the National Standards. Outcomes of students in the experimental group will be

	<b>1.3.b.</b> Standardized assessments		compared to students in the control group. <b>1.3.b.</b> Using the KS assessment scores, student survey results and teacher-assigned grades, MANCOVA will be run to compare the outcomes of the participant group with the Control. A repeated measures framework will be used in subsequent years to assess persistence of results.
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*OBJECTIVE 4: All standards-based curricular benchmarks and behavioral indicators will be maintained after the life of the grant via school-wide cultural change and through continued student assessment.*

<b>Outcome</b>	<b>Outcome Measures</b>	<b>Data Collection</b>	<b>Data Analysis</b>
<b>1.4.a.</b> 100% of teachers in the program will actively participate in TAIP PD through 501.	<b>1.4.a.</b> 501 PD Records	<b>1.4.a.</b> Academic year	<b>1.4.a.</b> Descriptive statistics will be conducted to assess participation rates.
<b>1.4.b.</b> 100% of the teachers in the program will continue to report significant levels of art	<b>1.4.b.</b> Teacher Survey, Arts Infusion Coach (AIC)	<b>1.4.b.</b> Academic Year	<b>1.4.b.</b> Using the teacher survey and AIC, analysis of covariance (ANCOVA) will be conducted to compare the outcomes of the

integration in their lessons after the life of the grant.	observation		affected group of teachers with non-participants. A repeated measures framework will be used in subsequent years to assess persistence of results.
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**GOAL 2: Strengthen standards-based arts instruction by infusing CT into all aspects of instruction and assessment, which will advance the education of the whole student.**

*OBJECTIVE 1: Teachers will gain skills and knowledge enabling them to link CT techniques and assessments with the already present benchmarks and behavioral indicators for the National Standards in their academic subjects.*

<b>Outcome</b>	<b>Outcome Measures</b>	<b>Data Collection</b>	<b>Data Analysis</b>
<b>2.1.a.</b> 100% of teachers receiving PD will demonstrate gains in knowledge and skills in infusing CT techniques into all aspects of education.	<b>2.1.a.</b> Teacher survey (quizzes), Focus groups	<b>2.1.a.</b> Teacher survey (quizzes) – Pre/ Post Class	Pre/post gains will be assessed during the first year and then monitored annually using 1) <i>Teacher survey (quiz)</i> : differences in the pretest scores will be compared to the posttest to assess changes in knowledge and skills and 2) <i>Focus group</i> : Questions will assess perceived changes in knowledge and skills. Qualitative data analysis will identify common themes.
<b>2.1.b.</b> Teachers in the participating group will	<b>2.1.b.</b> Teacher survey	<b>2.1.b.</b> Focus groups –	<b>2.1.b.</b> Using teacher item responses and rubric scores, multiple analyses

demonstrate greater knowledge and skills in infusing CT techniques into all classrooms than teachers in the control group.	(quizzes), lesson plans	Spring	of covariance (MANCOVA) will be conducted to compare the outcomes of the participating group with the control group. A repeated measures framework in later years to assess persistence of results. Supplemental analyses will also be conducted to assess other influences.
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*OBJECTIVE 2: Teachers will incorporate CT techniques into the classroom, such that the National Standards are being taught in conjunction with higher-order thinking, using the most modern tools available. Teachers will model these skills through transformed teaching techniques, which will result in an improved classroom environment.*

<b>Outcome</b>	<b>Outcome Measures</b>	<b>Data Collection</b>	<b>Data Analysis</b>
2.2.a. 100% of participating teachers will demonstrate CT teaching techniques in the context of the all subject matter.	2.2.a. Classroom visits and observations (rubric assessments),	2.2.a. Classroom Observations (rubrics) – Academic Year	2.2.a. In class gains will be assessed during the first year and then monitored annually using <i>Teacher observation (rubrics)</i> —presence of CT techniques will be compared to classroom in the participant classrooms and <i>Focus groups</i> —Focus group questions will assess perceived changes in behavior and environment. The evaluator will

			conduct the focus groups. Qualitative data analysis will identify common themes.
<b>2.2.b.</b> Teachers participants will have classrooms with CT techniques occurring, and will present a richer learning environment than those of teachers in the control group.	<b>2.2.b.</b> Focus groups Classrooms visits and observations (rubric assessments)	<b>2.2.b.</b> Focus groups - Spring	<b>2.2.b.</b> Using the teacher rubric scores, a MANCOVA will be conducted to compare the outcomes of the participating group with the control group with a repeated measures framework in later years to assess persistence of results.  Supplemental analyses will also be conducted.

*OBJECTIVE 3: Students will demonstrate acquisition of CT as part of a comprehensive curriculum, which will lead to academic gains, including improvements on the National Arts Standards. CT will be demonstrated through measurement across the assessed curriculum.*

<b>Outcome</b>	<b>Outcome Measures</b>	<b>Data Collection</b>	<b>Data Analysis</b>
<b>2.3.a.</b> 100% of students in the affected group will demonstrate increased ability accomplishment in CT.	<b>2.3.a.</b> Classroom performance on CT Rubrics.	<b>2.3.a.</b> Teacher-assigned rubric assessments- Fall/Spring	<b>2.3.a.</b> <i>CT Rubric assessments:</i> Scores on items will be compared to assess achievement in CT activities. Student scores on rubrics will be compared to student scores on rubrics for control students.
<b>2.3.b.</b> Students in the	<b>2.3.b.</b>	<b>2.3.b.</b>	<b>2.3.b.</b> <i>Teacher-assigned</i>

<p>affected group will demonstrate greater achievement in the national standards.</p>	<p>Teacher-assigned arts performance assessments. Standardized assessments.</p>	<p>Teacher-assigned scores on assessments- Fall/Spring</p>	<p><i>assessments:</i> Achievements on benchmarks and behavioral indicators will be used to assess students against the National Arts Standards. Outcomes of students in the participating group will be compared to students in the Control.</p>
<p><b>2.3.c.</b> Students in the participating group will demonstrate greater achievement in 1) math and 2) reading (<b><u>GPRA 1 and 2</u></b>).</p>	<p><b>2.3.c.</b> 501-district math and English assessments, Teacher-created assessments</p>	<p><b>2.3.c.</b> Student scores on assessments- Fall and Spring</p>	<p><b>2.3.c.</b> Using the KS state assessment scores, 501 district scores, student survey results and teacher-assigned grades, MANCOVA will be conducted to compare the outcomes of the affected group with the control group. A repeated measures framework will be used in subsequent years to assess persistence of results, and supplemental analyses will be conducted to assess the influence of student demographic characteristics on outcomes.</p>
<p><i>OBJECTIVE 4: CT behavioral indicators will be maintained after the life of the grant via school-wide cultural change and through continued student assessment.</i></p>			

Outcome	Outcome Measures	Data Collection	Data Analysis
2.4.a. 100% of participants will actively participate in CT PD through 501.	2.4.a. 501 PD Records	2.4.a. Academic Year	2.4.a. Descriptive statistics will be conducted to assess participation rates.
2.4.b. 100% of participants will continue to report greater levels of CT techniques continuing in their classroom.	2.4.b. Teacher Survey	2.4.b. Academic Year	2.4.b. Using results from teacher surveys and AIC observations, ANCOVA will be conducted to compare outcomes of the affected group of teachers with non-participants. A repeated measures framework will be used in subsequent years to assess persistence of results.

*(b) Evaluation will provide performance feedback and permit periodic assessment of progress.*

**Process evaluation and feedback** – Process evaluation will focus on implementation of project activities and adherence to the work plan. This part of the evaluation will be designed for continuous monitoring, feedback, and improvement, and will serve as the basis for modifications and adjustments throughout TAIP. Table 8 outlines the benchmarks, measures, and data collection that will be used to assess progress toward objectives and implementation of TAIP activities. In addition to those measures, the Quality Assurance Plan (Table 7) outlines process evaluation measures, which will include interviews with project personnel, observations of TAIP

activities, and questionnaires with a sample of teachers and students to assess program implementation and satisfaction with services.

**Reporting** – The Evaluators and AIC will share process and outcome evaluation results regularly with program staff. Teacher scores will be communicated immediately so that participants can receive follow-up support. Data collected from focus groups and surveys will be shared on an annual basis for planning and continuous improvement purposes. Stakeholders (i.e. USDE, 501 administrators, principals) will receive outcome data on an annual basis. We will report on GPRA measures 1 and 2 to the USDE in semi- and annual reports. The communication of immediate feedback in this manner will allow for continual monitoring of TAIPs’ progress towards achieving intended outcomes, and ensure design fidelity. In addition to the continual feedback throughout the course of the project, the evaluator will provide a comprehensive report of the project’s effectiveness in meeting the specific objectives outlined in the Project Design. This report will include a full description of TAIP and its implementation at different schools.

*(c) The methods of evaluation will, if well-implemented, produce evidence of promise.*

Both of TAIP’s components—Arts integration and CT—will be infused across the curriculum and evaluated in that context. TAIP is designed to be an amalgamation of two PD programs that have produced positive results and outcome attainment: The IT’s Music Project and Project STArts: Skillful Thinking in the Arts. The IT’S Music Project set a precedent for successful PD that targeted arts infusion across the curriculum. Using a quasi-experimental design, final reports showed gains in both of the project’s objectives—increased knowledge and use of instructional technology, and increased integration of the National Arts Standards throughout the assessed curriculum. Pre/post scores regarding arts integration showed increases in teacher confidence in their ability to integrate the arts into a range of academic subjects.

The second component of TAIP is the infusion of higher order thinking skills throughout 501's educational culture. Evaluators have developed expectations for evidence of promise on the results from Project STArts: Skillful Thinking in the Arts. This project used a pre/posttest model with a control group to assess academic outcomes. In STArts, participants demonstrated significant gains in knowledge and skills related to CT in the fine arts classroom using a knowledge inventory of CT assessment ( $t(37) = 21.41, p < .001$ ); a disposition toward using CT procedures inventory ( $t(3.70) = 27.00, p < .001$ ); and classroom observations (mean change of 2.87 from pre to posttest; again, significant).

The Evaluation Plan for TAIP involves a higher level of rigor than the previously implemented projects. This plan uses a pre/posttest control group (quasi-experimental) design to determine the evidence of promise in this project. Furthermore, validated measures will be utilized to show all of the identified outcomes in TAIP's Logic Model (see Figure 1), including gains of knowledge in arts-integrated curricular design and CT skills and techniques, evidenced by tests, lesson plans, practice teaching with peers, and measured in situ classroom teaching. Evaluations will also include posts and continued use of the CoP, improvements of student academic progress, and improvements in school learning cultures.

TAIP is grounded in solid foundational precedents of successful PD programs for arts educators. Based on previous work by the evaluators in this field, there is ample evidence that TAIP will result in measurable outcomes that will lead to a sustained, enhanced learning culture throughout the participating schools in 501. As the design of this project evaluation will include pre- and posttest measures with control groups, evidence of gains will have sufficient scientific rigor to result in trustworthy and reputable findings that can be shared broadly with the arts and research communities, and lead to significant and lasting change in the field.

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## **COMPETITIVE PRIORITY 1**

### **Persistently Lowest-Achieving Schools**

TAIP will improve student performance at these underperforming schools through two interrelated goals: **(1) To strengthen the integration of standards-based arts instruction within other academic content areas; and (2) To strengthen standards-based arts instruction by infusing CT into all aspects of instruction and assessment, which will advance the education of the whole student, specifically in regard to math and reading performance.** Through the TAIP program, teachers will be better equipped to TAIP will address the needs of some of 501's most underserved students and ultimately, make an important difference in their academic lives.

In the USD 501 district, only one school (Highland Park High School) is classified as a Tier II school. Because AEMDD's Absolute Priority requires programs to serve elementary and middle schools, it is therefore impossible for The Arts Infusion Program (TAIP) to meet the requirements of Competitive Priority 1.

However, it should be noted that the schools targeted in TAIP are all low-achieving, compared with Kansas state averages. Only two of the six targeted schools made Adequate Yearly Progress in 2012-2013. Of the schools targeted in TAIP, Quincy and Ross elementaries are considered "priority" schools. Priority schools are identified by the state as having the lowest levels of achievement and lack of progress. States must identify at least 5% of its Title I schools as Priority Schools and in Kansas, **these are 2 of only 33 Priority Schools that were identified across the state in the 2012-2013 school year.** Although the other four schools targeted in TAIP are not classified as persistently low achieving, they have been classified as Focus Schools (i.e., among the lowest-performing 10% of Title I schools). Further, each of these schools demonstrated lower than average scores on math and reading assessments, with Ross Elementary

and Highland Park Center Elementary scoring nearly 30 points lower than the state average (see Table 2 in the Narrative for complete assessment information). Therefore, although these schools do not meet the criteria for “persistently lowest-achieving” as outlined in the AEMDD application, they nonetheless are performing at significantly lower-than-average rates than their peers across the state. TAIP will benefit the students at these six schools at-risk of educational failure by making the fine arts and the benefits associated with it more accessible and providing students with the tools to succeed in the classroom.

Further, all of these elementary and middle schools feed into Highland Park High School, which is classified as a Tier II School. Therefore, if we can make an educational difference for these students while they are still young, it is possible to ameliorate some of the challenges being faced by Highland Park High School by changing the learning trajectory of these vulnerable students.

## **COMPETITIVE PRIORITY 2**

### **Technology**

One way we seek to increase the utility of The Arts Infusion Project (TAIP) is through the use of technology. Four decades of research support the benefits of using technology effectively in the classroom. A recent meta-analysis conducted by Tamin et al. found that inclusion of technology in the classroom has a significantly positive effect size (Tamim, Bernard, Borokhovski, Abrami, & Schmid, 2011). This analysis also found that technology designed to be supportive of instruction was more effective than direct instruction technology. Effective technologies have proven to be those aligned with student needs and abilities (Cohen, 2001) and adaptive to larger societal changes (Okojie, 2011).

501 proposes to use a variety of technologies in support of TAIP. We will focus primarily on enhancing the use of technology for instruction, since more effective instruction will lead to student learning gains. Firstly, for their participation in TAIP, participating teachers (who do not already have them) will receive iPads. TAIP instruction, therefore, will include an emphasis on the use of iPad technology in the classroom and infusing this technology into lesson plans. The number of teaching and learning apps available on iPads and other hand-held tablets is astounding, and TAIP training will ensure that teachers learn to effectively harness the power of all of this knowledge. Because iPads allow teachers to move more freely throughout the classroom than traditional computers (Johnson & Agnew, 2012), TAIP teachers will be able to teach using the powerful combination of up-to-date technology and student-teacher proximity, bringing the arts to life in any classroom.

TAIP also proposes to launch a **Community of Practice (CoP)**, designed to provide participating teachers with an online community to share arts-infused classroom ideas, collaborate with colleagues, evaluate colleague work, and document successful lessons. As part of the expectations for participation in TAIP, each teacher participant will be required to submit two teaching videos for peer-evaluation each semester. Model videos will be posted on the CoP for viewing and replication by other teachers. Similar to the popular social media platform, Pinterest, the CoP will assist in the dissemination of best practices across participating schools, 501, and beyond. The ongoing use of the CoP, which will ideally include active posting, discussion, evaluation and collaboration, will require teachers to utilize a range of technology, including blogging, digital cameras and digital video cameras. Thus, the use of CoP will enable teachers to feel at ease using a wide range of technology, and in turn, we hope that teachers may be more likely to utilize additional technology in their classroom to enhance their teaching.

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- Vars, G. F. (1996). Effects of interdisciplinary curriculum and instruction. In P. S. Hlebowitsh & W. G. Wraga (Eds.), *Annual Review of Research for School Leaders* (pp. 147-164). Reston, VA: National Association of Secondary School Principals.
- Vars, G. F. (1991). Integrating curriculum in historical perspective. *Educational Leadership*, 49(2), 14.
- Wilcox, R.A., Bridges, S.L., & Montgomery, D. (2010). The role of coaching by teaching artists for arts-infused social studies: What project CREATES has to offer. *Journal for Learning Through the Arts*, 6(1).
- Worthen, B. R., Sanders, J. R., & Fitzpatrick, J. L. (1997). Program evaluation: *Alternative approaches and practical guidelines* (2<sup>nd</sup> ed.). Longman Publishers: White Plains, NY.



April 15, 2014

To Whom It May Concern:

The purpose of this letter is to express Topeka Public Schools willingness to partner with the University of Kansas in application for The Art Infusion Project Grant through the US Department of Education.

The opportunity for our team of teachers to work with your university staff in integrating the arts into all core areas of instruction will be an incredible opportunity for our district. Our students will benefit from this instructional model and our staff will gain a new knowledge of integrating new techniques into their instruction.

We are excited our teachers will be included in this project. Our staff is ready to learn more about best practices and refine their teaching pedagogy. This grant focus will support our continued efforts in aligning instructional practices to better address the critical thinking skills of our students as we prepare them for the College and Career Readiness Standards.

We look forward to working with the Center for Public Partnerships and Research at the University of Kansas on this exciting learning opportunity!

A handwritten signature in black ink that reads "Dr. Julie Ford". The signature is written in a cursive, flowing style.

Dr. Julie Ford  
Superintendent

April 16, 2014

To Whom It May Concern:

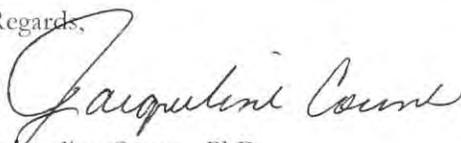
The relationship between a strong arts curriculum, academic achievement and engagement in school is undeniable. Further, there is a clear connection between at-risk students, the arts, and their success in and out of the classroom. As the Topeka Public Schools (Topeka, KS) are seeking innovative and effective ways to reach their most vulnerable students, I believe that The Arts Infusion Project holds promise in making a true difference in the lives of these students. Through its model of arts-integrated cross-curricular professional development, The Arts Infusion Project aims to provide teachers at Quincy Elementary, State Street Elementary, Ross Elementary, Highland Park Central Elementary, Chase Middle School and Eisenhower Middle School with innovative critical thinking and knowledge integration skills that will ensure the relevance and accessibility of the curriculum to their students, and in turn, provide students with the learning tools to succeed in elementary and middle school, and beyond.

The mission of the Center for Public Partnerships and Research at the University of Kansas (KU-CPPR) is “to optimize the well-being of at-risk children, youth, and families by generating responsive solutions that improve practice, inform policy, and advance knowledge.” Given the high-need students who attend the schools targeted in in the proposed program, The Arts Infusion Project would be a natural fit among KU-CPPR’s current programs, and the projected outcomes of this program speak directly to our mission. We have more than 30 grants spanning several areas, including early childhood, child welfare, K-12 education, and at-risk families. I am especially excited about The Arts Infusion Project as it proposes an innovative professional development delivery model, and conveys creative content, which will ultimately serve the needs of these at-risk students and their teachers.

In 2013, KU-CPPR created and began enacting an ambitious Strategic Plan, which guides and focuses our work. Specifically, we established goals in the overarching categories of Reach, Quality, and Knowledge. The Arts Infusion Project aligns with our Reach and Knowledge Goals, in that it will 1) extend the reach of CPPR and ultimately serve more families and have a bigger impact on the families served by our partners; and 2) develop and disseminate information that shapes the field, develop tools, and brokers access to resources. We are eager to realize components of these goals, in partnership with the Topeka Public Schools.

We look forward to working with the Topeka Public Schools and the US Department of Education on the provision of this innovative curriculum to students and teachers.

Regards,



Jacqueline Counts, PhD  
Director, The Center for Public Partnerships & Research

April 21, 2014

To Whom It May Concern:

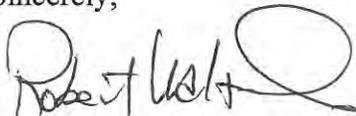
The School of Music at the University of Kansas is eager to partner with the Topeka Public Schools and the Center for Public Partnerships and Research on the AEMDD grant proposal "The Arts Infusion Project."

The Music Education and Music Therapy faculty at the University of Kansas are among the finest in the nation, and, as such, are dedicated to strengthening the awareness of a strong arts-infused education. We are honored to be part of a project that has such great potential to make such a difference for teachers and students alike.

The School of Music will provide three key services to the successful administration of this grant. First, Dr. Christopher Johnson and Dr. Cynthia Colwell will provide their expertise in designing and teaching the professional development curriculum for The Arts Infusion Project, with Dr. Johnson providing oversight for the proposed project. We will then provide continued support for the duration of the study, with the guidance of both Dr. Johnson and Dr. Colwell. Finally, I am committing the assistance of my able support staff to assist with the project as needed throughout the life of the grant.

The KU School of Music is pleased to support this proposed project. Certainly, given Dr. Johnson and Dr. Colwell's research expertise and proven history of successful research projects, I am confident that the proposed project will truly make a difference in the lives of teachers and students in the Topeka Public Schools.

Sincerely,



Robert Walzel  
Dean, School of Music  
The University of Kansas

**M. Diane Cox, Ph.D.**  
**PO Box 5433**  
**Topeka, Kansas 66605**  
**816-665-2987**

## **SUMMARY OF QUALIFICATIONS**

- Twenty-six years of successful instructional and administrative experience at all school levels focusing on continuous improvement
- Demonstrated skills in improved student achievement from both building and district positions
- Global, systemic thinker with strong skills in communication, planning and creative problem solving
- Demonstrated ability in organizing groups to achieve collaboratively agreed upon goals
- Skilled in communication and the development of interpersonal relationships with diverse staff and community groups
- Strong collaborative approach in leadership
- Extensive experience in the renovation/construction of multiple facilities
- Exemplary performance in program evaluation
- Actively involved in multiple states in designing/refining state mandated programs and state standards for academic, teacher preparation and professional development
- Skilled in data driven, continuous improvement processes
- Outstanding presentation skills with multiple presentations at state, national and international levels

## **EDUCATION**

### **University of Missouri-Kansas City**

1997, Doctor of Philosophy – Educational Administration

Emphasis areas included organizational change and professional development

1984, Education Specialist – Educational Administration

Emphasis in professional development and literacy

1979, Bachelor of Arts – Elementary Education

### **Longview Community College**

1977, Associate of Arts - Emphasis in Liberal Arts

## **ADMINISTRATIVE EXPERIENCE**

2013-Present USD #501 Topeka Public Schools – Topeka, Kansas

- Provide oversight and supervision to the following divisions: Curriculum & Instruction, Professional Development, Early Childhood, Measurement and Evaluation, School Improvement, ELL, Media Services, Grant Writing and Federal Programs
- Serve as leader for majority of action plans in district strategic plan
- Worked with collaborative team to develop a program evaluation framework for all programs
- Serving on bond issue committee
- Collaboratively designed K-12 Dual Language program
- Wrote district policy and regulations on acceleration, grade assignment and designed vendor contracts with a deliverables component

2006-2012 St. Louis Public Schools - St. Louis, Missouri

### ***Executive Director – School Improvement [State & Federal Programs/Curriculum & Instruction]***

- Created School Improvement Office to systemically address alignment of resources and instructional programming across Central Office divisions
- Served on Internal Board of Review for peer evaluation and retention of staff
- Developed PreK-12 Instructional Facilitator Model to support instruction
- Designed comprehensive model for school reform with systemic alignment between Offices of Professional Development, Accountability, Leadership Development and School Improvement
- Served on leadership team to reorganize the district
- Served on Missouri Department of Elementary and Secondary Education committee to revise higher education teacher education programming and certification standards
- Reorganized and supervise State and Federal Programs division
- Identified cost cutting/saving processes to reorganize district

- Served on leadership team that developed district's instructional core and academic initiatives

***Education Officer [aka Assistant Superintendent]***

- Identified and assisted in the implementation of various community/volunteer resources for schools
- Successfully increased student achievement in both higher and lower performing schools at a significant rate
- Developed partnerships with various community organizations: Botanical Garden, St Louis Zoo, Natural History Museum, etc. to collaboratively develop magnet school theme based instructional programming and provide additional staff
- Provided support and oversight to the largest ELL school in Missouri
- Created district-wide school improvement plan using a comprehensive, systemic approach

2003-2006 Okaloosa County Public Schools - Ft. Walton Beach, Florida

***Director of Professional Development***

- Obtained \$1 million in discretionary grants to support K-8 Literacy Coach program.
- Designed, implemented and evaluated K-8 Literacy Coach program which facilitated increased student achievement.
- Designed and implemented successful secondary intensive reading program.
- Developed district wide processes to meet state professional development standards garnering state accolades for excellence in programming.
- Designed and implemented continuous improvement processes for professional development programming at building and district levels.
- Created and implemented exemplary, differentiated beginning teacher program.
- Collaboratively designed and implemented incoming and current administrative training program.
- Obtained exemplary status awarded by Florida Department of Education in implementation of state professional development standards at all levels: district, school and individual

1999-2003 Lee's Summit School District - Lee's Summit, Missouri

***Director of Professional Development and Research***

- Earned Missouri Education Commissioner's Award of Excellence in Professional Development in 2003. This award is bestowed annually upon only two districts per enrollment category statewide
- Collaborated with individual sites to develop processes for student achievement data review. Assisted in the design of data driven school improvement plans to increase student achievement
- Worked collaboratively with the Directors of Curriculum & Instruction and Assessment in the creation of a district profile to provide data upon which to base instructional and assessment decisions
- Collaboratively designed pre-service teacher training program with area university
- Collaborated with area junior colleges to begin the design of program for paraprofessionals culminating in attainment of Associate of Arts degree

1998-1999 Grandview School District - Grandview, Missouri

***Director of Professional Development***

- Served as district facilitator for Missouri School Improvement Program state accreditation process achieving full accreditation with exemplary status
- Created and facilitated professional development plan processes focusing on the refinement of staff instructional skills resulting in a significant increase in student achievement district-wide within two years
- Developed and implemented new staff orientation and mentor programs to support new staff
- Designed and implemented successful district-wide technology training program within a compressed timeframe for all staff
- Served only one year due to massive budget cuts resulting from state funding deficits

1989-1997 Unified School District #453 Leavenworth, Kansas

***Building Principal, Muncie and Howard Wilson Elementary Schools***

- Facilitated district level professional development programs
- Served an economically and ethnically diverse population including families for the International Officers Division of Fort Leavenworth's Command and General Staff College
- Led two buildings to student achievement levels well above state and district averages
- Designed, implemented and evaluated highly successful community and parent volunteer programs

1984-1989 Hyman Brand Hebrew Academy - Shawnee Mission, Kansas

***K-8 Lower School General Studies Administrator***

- Designed and implemented successful gifted program based on Renzulli's rotational model
- Successfully served a demanding and diverse parent population
- Compacted and aligned Judaic-General Studies curriculum with state standards
- Implemented a Judaic-General Studies curriculum resulting in student achievement scores well above state averages with a 33% free and reduced lunch rate

**TEACHING EXPERIENCE**

***Adjunct Professor***

2005-2006 University of West Florida

1981-2003 University of Missouri – Kansas City, Kansas City, Missouri  
Graceland University, Independence, Missouri  
Central Missouri State University, Warrensburg, Missouri  
University of Missouri – Columbia, Columbia, Missouri

Coursework focused primarily on literacy/reading/assessment classes but also included classroom management and goals based instruction.

***Classroom Teacher***

~ 1982 Fort Osage High School – AP English [through partnership with UMKC]

1982-1984 Hyman Brand Hebrew Academy – Shawnee Mission, Kansas

1980-1981 Trenton R-IX School District – Trenton, Missouri

1979-1980 North Kansas City School District – North Kansas City, Missouri

Grade levels included high school - 10<sup>th</sup> grade, middle school - grade 6 and elementary school - grades 2, 3 & Resource Teacher K-6.

**STATE & COMMUNITY INVOLVEMENT**

- Youth and Community Empowerment Collaborative- community organization to address youth violence
- Currently serving on Scholastic national committee to develop and present webinars around identified Title I issues and topics
- Currently serving in Missouri Department of Education team in the review and re-design of teacher preparation programs
- Selected to serve on Kansas, Missouri and Florida's Department of Education teams to review and revise state professional development standards
- Served on state teams to revise state standards for communication arts at elementary and secondary levels and Early Childhood standards in both Kansas and Missouri
- Served on Missouri and Florida Department of Education teams to develop teacher preparation standards
- Served on Mo. Dept. of Elementary & Secondary Education sponsored school improvement audit and management teams for academically deficient schools identifying areas of need and collaboratively designing an effective school improvement plan.
- Served on Missouri state design team to develop the statewide mentoring model [This model continues to serve to support teachers entering the profession through an individual mentor. The model also identified skills and processes for identifying professional development needs of novice and experienced mentors.]
- Served on state accreditation teams in both Florida and Missouri
- Developed collaborative partnerships with area universities, colleges and businesses to benefit staff and students in all positions held

## CURRICULUM VITAE

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### CHRISTOPHER M. JOHNSON

The University of Kansas  
School of Music  
1530 Naismith Drive, Room 410  
Lawrence, KS 66045-3102

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### EDUCATION

1992 Doctor of Philosophy, The Florida State University

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### PROFESSIONAL EXPERIENCE

2003-present Professor, Music Education and Music Therapy, University of Kansas

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### GRANTS

- Principal Investigator, *Project STArts: Skillful Thinking in the Arts* (2011-2014). The United States Department of Education. Total funding \$777,187.00
- Principal Investigator, *Evaluation of Involvement in the Music Program in the Metropolitan Nashville Public Schools – both Traditional and Music Makes Us* (2012-2017). The Metropolitan Nashville Public Schools. Total funding - \$375,000.00
- Principal Investigator, *The Use of an Arts Infused Model of Educating Students in the Mitigation of Symptoms of ADHD in the Public Schools* (2011). The University of Kansas General Research Fund. Total funding - \$10,883.11
- Co-Principal Investigator, *Galvanizing factors of communities chosen to be one of the “Best 100 Communities for Music Education”* (2008-2009). The NAMM Foundation - Sounds of Learning. Total funding - \$87,746.00.
- Senior Researcher, *Musical Development in Infancy and Early Childhood*, (2007-2010). Fundação para a Ciência e a Tecnologia: Ministério da Ciência, Tecnologia e Ensino Superior, Lisboa, Portugal. Total Funding - € 180,996.00 (\$246,650.00).
- Principal Investigator, *IT’S Music* (Integration, Technology, Standards) (2002-2006). United States Department of Education, Washington, DC. Total funding - \$309,005.00.
- Principal Investigator, *Examination of the Association between School Music Program Participation and Standardized Test Results* (2005-2006). The National Association of Music Merchants Foundation - Sounds of Learning. Total funding - \$49,000.00.
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### RESEARCH PUBLICATIONS

- Johnson, C. M., Madsen, C. K., Geringer, J. M., Gadberry, D., & Brunkan, M. C. (in press). Musicians’ Preferences for tempo and pitch levels in classic rock music. In F. V. Nielsen & S-E Holgerson, *Proceedings of the 11<sup>th</sup> Symposium of the Research Alliance of Institutes of Music Education*. Symposium conducted at the meeting of RAIME, Boston, MA.
- Johnson, C. M. (in press). Review of *Visual Diagnostic Skills Test*. In R. A. Spies & B. S. Plake (Eds.), *The Nineteenth Mental Measurements Yearbook*. Lincoln, NE: Buros Institute of Mental Measurements. (invited)
- Madsen, C. K., Johnson, C. M., Geringer, J. M., Southall, J., & Brunkan, M. C. (in press). Effects of a Brief Distraction on Perceptions of Attention, Aesthetic Response, and Flow during Music Listening. *Proceedings of the Twenty-fourth International Seminar on Research in Music Education*, Symposium sponsored by the International Society of Music Education, Thessaloniki, Greece.
- Johnson, C. M., Madsen, C. K., & Geringer, J. M. (2012). Effect of instruction in appropriate rubato usage on performances of Mozart & Bach: Replication and extension. *The International Journal of Music Education: Research*, 30 (3), 185-194.

- Johnson, C. M., Madsen, C. K., & Geringer, J. M. (2012). The Performance of the First Mozart Horn Concerto: Study of Rubato Usage by Musicians. *The Journal of Research in Music Education, 60*, 217-231.
- Bergee, M., Eason, B. J. A., & Johnson, C. M. (2011). Galvanizing factors of communities applying to be one of the "Best 100 Communities for Music Education." *Bulletin of the Council for Research in Music Education, 186*, 27-42.
- Johnson, C. M. (2010). Introduction to the 2010 Senior Researcher Award Acceptance Address: Dr. Robert A. Duke. *Journal of Research in Music Education, 58*, 205-207.
- Darrow, A. A. & Johnson, C. M. (2009). Pre-Service Music Teachers' and Therapists' Nonverbal Behaviors and their Relationship to Perceived Rapport. *International Journal of Music Education: Research, 27*, 269-280.
- Johnson, C. M., Price, H. E., & Schroeder, L. K. (2009). Teaching evaluations and comments of pre-service music teachers regarding expert and novice choral conductors. *International Journal of Music Education: Research, 27*, 7-17.
- Johnson, C. M., Darrow, A. A., & Eason, B. J. A. (2008). Novice and skilled music teachers' nonverbal behaviors and their relationship to perceived effectiveness and rapport. *Bulletin of the Council for Research in Music Education, 178*, 73-83.
- Johnson, C. M., & Geringer, J. M. (2007). Predicting Music Majors' Overall Ratings of Wind Band Performances: Elements of Music. *Bulletin of the Council for Research in Music Education, 173*, 25-38.
- Johnson, C. M., & Memmott, J. E. (2006). Examination of Relationships between Participation in School Music Programs of Differing Quality and Standardized Test Results. *Journal of Research in Music Education, 54*, 293-307.

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#### **SELECTED RECENT BOOKS & BOOK CHAPTERS & PROCEEDINGS**

- Johnson, C. M. (In Progress). *Research Methods in Music Education and Music Therapy*.
- Rodrigues, H. & Johnson, C. M. (2007). *Investigação em Psicologia da Música: Estudos Criticos*. Lisboa, Portugal: Edições Colibri.
- Johnson, C. M. (Ed.) (2012). Proceedings of the International Society for the Twenty-Fourth International Research Commission Seminar on Research in Music Education. Thessaloniki, Greece: ISME.
- Johnson, C. M. (2012). The Responsibility of Research in Defining the Profession of Music Education. In Gary McPherson and Graham Welch (Ed.), *Oxford Handbook of Music Education* (pp.634-636). New York: Oxford Books.
- Barrett, M. & Johnson, C. M. (Ed.) (2010). Proceedings of the International Society for the Twenty-Third International Research Commission Seminar on Research in Music Education. Changchun, China: ISME.
- Standley, J., Johnson, C. M., Robb, S. L., Brownell, M. D., & Kim, S.-H. (2008). Behavioral approach to music therapy. In A. A. Darrow (Ed.), *Introduction to methodologies in music therapy* (2<sup>nd</sup> ed., pp. 105-128). Silver Springs, MD: AMTA Press.
- Barrett, M. & Johnson, C. M. (Ed.) (2008) Proceedings of the International Society for the Twenty-Second International Research Commission Seminar on Research in Music Education.. Porto, Portugal: ISME.

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#### **SELECTED RECENT RESEARCH PRESENTATIONS**

##### **International**

- Johnson, C. M., & Eason, B. J. A. (2013, March). *Evaluation of the Impact of Music Program Participation on Students' Musical and Academic Success, and School Engagement in the Municipal Urban Public Schools: A Comprehensive Test of Pathways and Contextual Factors*. Paper presented at the Twentieth International Symposium for Research in Music Behavior, Seattle, Washington.

- Madsen, C. K., Johnson, C. M., Geringer, J. M., Southall, J., & Brunkan, M. C. (2012, July). *Effects of a Brief Distraction on Perceptions of Attention, Aesthetic Response, and Flow during Music Listening*. Paper presented at the Twenty-fourth International Seminar on Research in Music Education, Thessaloniki, Greece.
- Johnson, C. M., Madsen, C. K., Geringer, J. M., Gadberry, D., & Brunkan, M. C. (2011, October). Musicians' Preferences for tempo and pitch levels in classic rock music. Paper presented at the Eleventh Symposium of the Research Alliance of Institutes of Music Education, Boston, MA.
- Johnson, C. M., Madsen, C. K., & Geringer, J. M. (2010, July). *Effect of instruction in appropriate rubato usage on onset timings and perceived musicianship of Mozart & Bach Performances: A CRDI replication*. Paper presented at the Twenty-third International Seminar on Research in Music Education, Changchun, China.

### **National**

- Johnson, C. M., & Agnew, S. M. (2012, March). *The effect of differing levels of technology on student learning and on-task behavior in music classrooms*. Paper presented at the 2012 Biennial Music Educators National Conference, St. Louis, MO.
- Johnson, C. M., Williams, L. R., Parisi, J., & Brunkan, M. C. (2012, March). *Behavioral characteristics and instructional patterns of expert teaching, and the transfer of those behaviors into a musical setting: Two case studies*. Paper presented at the 2012 Biennial Music Educators National Conference, St. Louis, MO.
- Johnson, C. M., Madsen, C. K., & Geringer, J. M. (2010, March) *The Performance of the First Mozart Horn Concerto: Study of Rubato Usage by Musicians*. Paper presented at the 2010 Biennial Music Educators National Conference, Anaheim, CA.
- Johnson, C. M., & Memmott, J. E. (2007, February). *Examination of Relationships between Participation in School Music Programs of Differing Quality and Standardized Test Results*. Paper presented at the House of Representatives Briefing, Capital Hill, Washington, D.C.
- Johnson, C. M., & Memmott, J. E. (2007, February). *Examination of Relationships between Participation in School Music Programs of Differing Quality and Standardized Test Results*. Paper presented at the Senate Briefing, Capital Hill, Washington, D.C.

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### **SELECTED RECENT SERVICE**

#### **International**

- 2001-2013 Editor, *International Journal of Music Education: Research* (the research journal for the International Society for Music Education)
- 2010-2012 Chair, Research Commission, International Society for Music Education
- 2006-2010 Commissioner, International Society for Music Education Research Commission

#### **National**

- 2008-2010 Chair, MENC Executive Committee of the Society for Research in Music Education
- 2004-2008 Member, MENC Executive Committee of the Society for Research in Music Education
- 1996-2002 Editorial Board, *Journal of Research in Music Education*

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### **SELECTED CONSULTATIONS & CONFERENCE PRESENTATIONS**

- 2012-2015 Music Education Evaluation Consultant to the Lincoln Center Jazz Education Outreach Program in Harlem.
- 2013 Using Critical Thinking Skills to Transform the Arts Classroom. Keynote Address. Kansas Alliance for the Arts in Education, Topeka, Kansas.
- 2012 Research excellence: measurement and music education research. International Society of Music Education World Conference, Thessaloniki, Greece.
- 2011 Consulted on setting up the pending scholarly journal, the South-East Asian Journal of Music Research. Mahidol University, Bangkok, Thailand.

**NAME**            **Colwell Dunn, Cynthia M**

**EDUCATION**

1993    PhD    Louisiana State University  
(major: music education, minor: communication disorders)

**EMPLOYMENT HISTORY**

2012-current    Division of Music Education and Music Therapy, School of Music,  
The University of Kansas, Lawrence.  
Professor of Music & Director of Music Therapy

**Recent Honors and Awards for Teaching and Research**

2013            Received the Ned Fleming Trust Award for Excellence in Teaching from the University  
of Kansas  
2012            Received the Research/Publications Award for the American Music Therapy Association  
2011            School of Music's Nomination Choice for the Kemper Award for Teaching Excellence  
2009            Chosen by IDS to participate in Course Redesign Colloquium  
2009            Teaching Development Grant for MEMT Division from Center for Teaching Excellence

**Research Record**

**RECENT PUBLICATIONS (Monographs).**

Hanson-Abromeit, D., & Colwell, C. (Eds). (2010). *AMTA Monograph Series: Effective Clinical Practice in Music Therapy. Music Therapy for Adults in Hospital Settings*. Silver Spring, MD: AMTA, Inc.  
Hanson-Abromeit, D., & Colwell, C. (Eds). (2008). *AMTA Monograph Series: Effective Clinical Practice in Music Therapy. Music Therapy for Pediatrics in Hospital Settings*. Silver Spring, MD: AMTA, Inc.  
Crowe, B., & Colwell, C. (Eds). (2007). *AMTA Monograph Series: Effective Clinical Practice in Music Therapy. Music Therapy for Children, Adolescents, and Adults with Mental Disorders*. Silver Spring, MD: AMTA, Inc.  
Humpal, M., & Colwell, C. (Eds). (2006). *AMTA Monograph Series: Effective Clinical Practice in Music Therapy. Early Childhood and School Age Educational Settings*. Silver Spring, MD: AMTA, Inc.

**RECENT PUBLICATIONS (Book Chapters Reviewed)**

Colwell, C. M., Achey, C., Gillmeister, G., & Woolrich, J. (2008). The Orff approach to Music Therapy. In A. A Darrow (Ed), *Introduction to Methodologies in Music Therapy*. 2<sup>nd</sup> Ed. (pp. 11-24). Silver Spring, MD: AMTA, Inc.

**RECENT PUBLICATIONS (Peer Reviewed Article)**

Colwell, C. M., Meeker-Miller, A., & Memmott, J. (in press, 2014). Music and sign language to promote early communication and parent-child interaction. *International Journal of Music Education*.  
Colwell, C.M. (2013). Children's storybooks in the elementary music classroom: A description of their use by Orff Schulwerk teachers. *Approaches: Music Therapy and Special Music Education*. 5(2), 175-187.  
Colwell, C. M. (2013). Simulating disabilities as a tool for altering individual perceptions of working with children with special needs. *International Journal of Music Education*, 31(1), 72-81.  
Colwell, C.M., Edwards, R., Brees, K., & Hernandez, E. (2012). Impact of music therapy interventions (listening, composition, Orff-based) on the physiological and psychosocial behaviors of hospitalized children: A feasibility study. *The Journal of Pediatric Nursing*. online  
Colwell, C. M. (2012). Reflections on a disability simulation by pre-service music educators and student music therapists. *Proceedings of the 18th International Seminar of the Commission on Music in Special Education, Music Therapy, and Music Medicine*. (Ed.). Lyn E. Schraer-Joiner, ISBN: 9780987351166 (ebook), (Nedlands, W.A.: International Society for Music Education), 2012.

- Colwell, C. M. (2012). Orff-based music therapy with students with TBI (Traumatic Brain Injury). *Orff Echo*, 44(3), 23-25.
- Cassidy, J., & Colwell, C. M. (2012). University students' perceptions of an inclusive music production. *Journal of Music Teacher Education*, 21(2), 28-40.
- Colwell, C. M., & Edwards, R. (2010). The impact of training in Orff Music Therapy on session plan development. *Orff Echo*, 42(4), 36-40.
- Colwell, C. M. (2008). Integration of music and core academic objectives in the K-12 curriculum: Perceptions of music and classroom teachers. *Update: Applications of Research in Music Education*, 26(2), 33-41.

#### **RECENT PUBLICATIONS (Invited Articles)**

- Colwell, C. M. (in press, 2013). *International Dictionary of Music Therapy*. Invited to provide entries for this text, edited by Kevin Kirkland. Routledge Press.
- Colwell, C. M. (2009). Music interventions for children with Sensory Processing Disorder. *Perspectives: Early Childhood Music and Movement*, 4(4), 6-12.
- Colwell, C. M. (2009). Orff-based music therapy in the pediatric hospital setting. *The Orff Echo*, 41, 20-23.

#### **Scholarly Presentations**

##### **RECENT INTERNATIONAL PRESENTATIONS (Peer Reviewed)**

- Colwell, C.M. (2012). *Reflections on a disability simulation by pre-service music educators and student music therapists*. Paper presented at the ISME: Music in Special Education, Music Therapy and Music Medicine Commission, Thessaloniki, Greece.
- Colwell, C.M. (2010). *Orff Schulwerk process in music therapy in medical pediatric settings*. Concurrent session presentation for the Canadian Association for Music Therapy, Halifax, Nova Scotia, Canada.

##### **RECENT INTERNATIONAL PRESENTATIONS (Invited)**

- Colwell, C.M. (2013). *Modifying attitudes toward individuals with disabilities through simulations or interviews of music professionals*. Paper presented at the 20<sup>th</sup> International Symposium for Research in Music Behavior, Seattle, Washington.
- Colwell, C.M. (2011). *Simulating disabilities as a tool for altering perceptions of individuals working with children with special needs*. Paper presented at the 19<sup>th</sup> International Symposium for Research in Music Behavior, Barcelona, Spain.
- Colwell, C.M., Miller, A. M., & Memmott, J. (2009). *Music and sign-language to promote infant and toddler communication and enhance parent-child interaction*. Paper presented at the 18<sup>th</sup> International Symposium for Research in Music Behavior, St. Augustine, Florida.
- Colwell, C.M., & Williams Edwards, R. C. (2007). *The impact of training in Orff Music Therapy on session plan development*. Paper presented at the 17<sup>th</sup> International Symposium for Research in Music Behavior, Baton Rouge, Louisiana.

##### **RECENT NATIONAL PRESENTATIONS**

- Colwell, C.M., & Fiore, J. (2013). *Developing the Orff process in one-on-one adult oncology or hospice settings*. Paper presented at the Clinical Practice Forum of the American Music Therapy Association national conference, Jacksonville, FL.
- Colwell, C.M. (2012). *Orff-based music therapy meets challenges of students with TBI*. Invited presentation at the American Orff-Schulwerk Association national conference, St. Louis, MO.
- Colwell, C.M., Ghetti, C., & Burdette, E. (2011). *Treatment outcomes of Orff-based music therapy in a juvenile detention center*. Paper presented at the American Music Therapy Association national conference, Atlanta, GA.
- Colwell, C.M. (2011). *Writing Orff orchestrations to address functional outcomes in music therapy*. Concurrent session presented at the American Music Therapy Association, Atlanta, GA.
- Colwell, C.M. (2010). *Carol Hampton Bitcon: A pioneer in Orff-based Music Therapy*. Paper presented at the American Music Therapy Association national conference, Cleveland, OH.

- Burns, D., & Colwell, C.M. (2009). *To consent or not to consent: When am I doing research and what does that mean?* Invited by the Research Committee to present a research information session at the American Music Therapy Association national conference, San Diego, CA.
- Colwell, C.M. (2009). *Adapting orchestrations for children with disabilities in the Orff classroom.* Invited presentation at the American Orff-Schulwerk Association national conference, Milwaukee, WI.
- Colwell, C.M., Meeker-Miller, A., Memmott, J., & Chase, R. (2009). *Music and sign-language to promote infant and toddler communication and enhance parent-child interaction.* Paper presented at the American Music Therapy Association, San Diego, CA.

### **GRANT PARTICIPATION**

- 2015 (FY) General Research Fund Grant, University of Kansas (funded \$7323.00) *Knowledge and Training of Orff-based Music Therapy Among Students, Clinicians and Educators.* Included funding for a Student-Hourly Research Assistant.
- 2014 (FY) General Research Fund Grant, University of Kansas (funded \$9420.00) *Active music engagement strategies in cancer treatment rooms: A feasibility study.*
- 2013 (FY) General Research Fund Grant, University of Kansas (funded \$7,136.00) *Modifying attitudes toward individuals with Disabilities through Simulations or Interviews of Music Professionals.*
- 2012 (FY) General Research Fund Grant, University of Kansas (funded \$7,300.00) *Treatment Outcomes of Orff-based Music Therapy in a Juvenile Detention Center.*
- 2011 (FY) General Research Fund Grant, University of Kansas (funded \$3,000.00) *Carol Hampton Bitcon: A pioneer in Orff-based Music Therapy.*
- 2009 (FY) General Research Fund Grant, University of Kansas (funded \$8,488.00). *Music and sign language to promote infant and toddler communication and enhance parent-child interaction.*
- 2007 (FY) General Research Fund Grant, University of Kansas (funded \$7,588.00). *The impact of training in Orff Music Therapy on session plan development.*

### **RECENT SERVICE RECORD**

#### University

- 2014 Faculty Judge for Graduate Research Competition (poster presentations)
- 2013 School of Education: (Teacher Education Council)
- 2011 Member of KU Faculty Compensation Committee
- 2010 Faculty Advisor for the KU Chapter of Circle K International
- 2010 Invited to present "Teaching One-on-One" at *About Teaching: A Conference for New GTAs* by Center for Teaching Excellence.

#### School of Music

- 2013 Area Review Committee (Promotion & Tenure)
- 2012 Chair of Search Committee for Music Therapy faculty position
- 2012-2013 Chair of the SOM Faculty Evaluation Committee
- 2010-2013 Member of the SOM Curriculum Committee on Undergraduate Studies
- 2009 Chair for the Search Committee for the Assistant to the Dean

#### Professional Service Outside of University

- 2013 *Psychology of Music* Editorial Review Board
- 2010 *Journal of Research in Music Education* Editorial Review Board

#### ***American Music Therapy Association (AMTA)***

- 2004-2011 Assembly Delegate for AMTA (Regional Representative)
- 2002-2007 Judicial Review Board for AMTA
- 2003 Research Representative from Midwest Region AMTA to National AMTA

## BRIEF VITA FOR BECKY J A EASON

Center for Public Partnerships & Research  
1122 West Campus Road, 318 JR Pearson Hall  
University of Kansas  
Lawrence, KS 66045

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### **Educational Background**

Bachelor of Arts (with Distinction), English, University of Kansas, 1988.

Master of Arts, English, University of Kansas, 1990.

Doctor of Philosophy, Higher Education Administration, University of Kansas, 2002.

Dissertation topic: "A Portrait of Long-Term Associate Professors: Career, Choices, and Consequences" Dissertation Advisor: Lisa Wolf-Wendel

### **Selected Professional Experience**

Associate Director: Center for Public Partnerships & Research, 2005-present

Assistant Director/

Communications Director: Institute for Educational Research & Public Service, 2001-2005

Recruitment Coordinator: Office of Equal Opportunity, 1997-2001

### **Selected Current and Pending Support**

#### **Current:**

Program Administrator. *Best Communities for Music Education* Survey Administration. Source: NAMM Foundation. Award Amount: \$24,000. Period Covered: 2012-2013. Person-Months: .25 for 6 months.

Grants Administrator/Qualitative Researcher. Professional Development for Arts Educators. Source: US Department of Education. Award Amount: \$770,000. Period Covered: 2011-2014. Person-Months: .25 for 3 years.

Operational Plan Document Administrator. Health Information Exchange Grant, funded to the Kansas Department of Health & Environment. Source: Department of Health & Human Services. Award Amount: \$ 46,000 a year (subcontract). Period Covered: 2011-2014. Person-Months: .25 for 3 years

Qualitative Evaluator. Music Makes us Program for the Metropolitan Nashville Public Schools. Source: Metropolitan Nashville Public Schools. Award Amount: \$ 78,000 a year. Period Covered: 2012-2013, additional 5 yrs on next contract. Person-Months: .25 for 1+ years.

Administrative Director. Study of the US Institute for Student Leaders. Source: US Department of

State. Award Amount: \$ 240,000 a year. Period Covered: 2011-2013. Person-Months:.20 for 2 years.

Administrative Director & Co-PI. Study of the US Institute for Student Leaders. Source: US Department of State. Award Amount: \$ 240,000 a year. Period Covered: 2013-2017. Person-Months: .20 for 3 years.

### **Pending:**

Grants Administrator/Evaluator. Arts in Education Model Development and Dissemination (Topeka, KS). Source: US Department of Education. Award Amount: \$1.2 million. Period Covered: 2013-2017. Person-Months: .25 for 4 years.

External Evaluator. Arts in Education Model Development and Dissemination (Nashville, TN). Source: US Department of Education. Award Amount: \$1.2 million. Period Covered: 2013-2017. Person-Months: .25 for 4 years.

### **Selected Scholarly Projects**

#### Journal Articles

Wolf-Wendel, L. E. & Eason, B. (2011) Women's colleges and universities. Bank, B. J. (Ed.), *Gender and Higher Education*. Baltimore, MD: Johns Hopkins University Press.

Bergee, M., Eason, B. J. A., & Johnson, C. M. (2010) Galvanizing factors of communities applying to be one of the "Best 100 Communities for Music Education." *Bulletin of the Council for Research in Music Education*.

Johnson, C. M., Darrow, A. A., & Eason, B. J. A. (2008). Novice and skilled music teachers' nonverbal behaviors and their relationship to perceived effectiveness and rapport. *Bulletin of the Council for Research in Music Education*.

Wolf-Wendel, L. E. & Eason, B. (2007) Women's colleges and universities (4,000 words). Bank, B. J. (Ed.), *Gender and Education: An Encyclopedia*. New York: Greenwood Press.

#### Conference Presentations

Johnson, C. M., & Eason, B. J. A. (2013, March). *Evaluation of the Impact of Music Program Participation on Students' Musical and Academic Success, and School Engagement in the Municipal Urban Public Schools: A Comprehensive Test of Pathways and Contextual Factors*. Paper presented at the Twentieth International Symposium for Research in Music Behavior, Seattle, Washington.

Johnson, C. M., Darrow, A. A., & Eason, B. (2006, November). *Novice and skilled music teachers' behaviors and their relationship to perceived effectiveness and rapport: Implications for therapeutic settings*. Paper presented at the national convention of the American Music Therapy Association, Kansas City, MO.

Eason, B. (2006, November). "Treading with respect: A culturally sensitive evaluation of an

indigenous university." Paper presented at the American Evaluation Association.

Eason, B. (2004, April). "A portrait of long-term associate professors: Career, choices, and consequences." Paper presented at the Annual Conference of the American Educational Research Association, San Diego.

Eason, B. (2000, April). "From the student's perspective: The effect of college courses." Annual Conference of the American Educational Research Association, New Orleans.

Eason, B. (1998, November). "In the student's voice: A content analysis." Paper presented at the Annual Conference of the Association for the Study of Higher Education, Miami.

Eason, B. (1993, April). "A trick too far: Lily Bart and Thelma and Louise." Paper presented at the Annual Conference of the American Culture Association, New Orleans.

### **Selected Service Activities**

#### Journal Editorships

Manuscript reviewer, *Routledge Press*, 2011

Reviewer, *Journal of General Education*, 1998 - Current

#### Research Consultancies

Focus Group Facilitator, Parent Research Initiative, University of Kansas, 2008-09.

Focus Group Facilitator, Protective Factors Survey, National Alliance of Children's Trust Funds- Early Childhood Initiative, 2006-08.

Qualitative Research Consultant, Office of University Relations, University of Kansas, 2005.

#### Workshops/Invited Lectures

2013. Critical Thinking in the Music Classroom, with Christopher M. Johnson. Presentation as invited lecturer. The University of Tennessee - Chattanooga, Chattanooga, Tennessee.

Regular Lecturer on Grant writing, Grant seeking, and Graduate-level research writing.

# Jenny Memmott

Center for Public Partnerships and Research, The University of Kansas  
1617 St. Andrews Drive  
Lawrence, Kansas 66047  
785-864-4622  
jenmem@ku.edu

## EDUCATION

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MME	Music Therapy (honors)	The University of Kansas Lawrence, Kansas	08/2009
BA	English	The University of Kansas Lawrence, Kansas	08/2002

## RESEARCH EXPERIENCE

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Qualitative Research Analyst	Project with GRAMMY Foundation (CPPR)	Lawrence, KS	01/2013 – present
	<ul style="list-style-type: none"><li>• Create, design and implement various qualitative assessment tools (surveys, focus groups)</li><li>• Analyze data and synthesize into comprehensive report, with recommendations for continued success.</li><li>• Interface with key stakeholders to ensure program progress.</li></ul>		
Research Analyst	Project STArts: Skillful Thinking in the Arts (CPPR)	Lawrence, KS and Kansas City, Kansas	01/2012 – present
	<ul style="list-style-type: none"><li>• Create, design and implement various quantitative and qualitative assessment tools (pre- and posttest, rubrics for classroom evaluations, focus groups) to ensure project goals and objectives are met.</li><li>• Administer assessments, analyze data and make recommendations to ensure program progress and success.</li><li>• Interface with project participants and other key stakeholders to ensure program progress.</li><li>• Write semi-annual reports of findings and program progress for USDE.</li></ul>		
Administrative Coordinator	Kansas Women's Leadership Institute (CPPR)	Lawrence, KS	05/2013 - present
	<ul style="list-style-type: none"><li>• Provide administrative support for the KWLI, a program funded by the State Department that brings approximately 20 international women to the KU campus to study adaptive leadership.</li><li>• Coordinate all logistical details for program participants, including all travel, lodging, meals, stipends, etc.</li><li>• Organize and coordinate special events and activities for participants (Welcome Reception, Closing Reception, etc.)</li><li>• Identify and order supplies for participants (textbooks, kindles, cell phones, etc.)</li><li>• Write quarterly reports on program progress for US State Department and for key stakeholders.</li></ul>		

Research Analyst	Music Makes Us Project (Metropolitan Nashville Public Schools) (CPPR)	Lawrence, KS and Nashville, TN	01/2013 – 09/2013
	<ul style="list-style-type: none"> <li>• Helped to design and implement various assessment tools (focus groups, online surveys, etc.), and analyze data.</li> <li>• Implemented assessments onsite.</li> <li>• Assisted in the compilation of the final comprehensive report.</li> </ul>		
Research Analyst	6x6 Ready to Read Program (CPPR)	Lawrence, KS, Burlington, KS, Ottawa, KS, Waverly, KS, Osage City, KS	08/2013 – 12/2013
	<ul style="list-style-type: none"> <li>• Conducted one-on-one literacy assessments with children aged 5 months to 6 years.</li> <li>• Provided on-site assessment of daycare centers in line with program goals and objectives.</li> <li>• Helped to maintain program files, database(s) and other documents.</li> </ul>		
Graduate Research Assistant	NAMM Project	The University of Kansas Lawrence, KS	05/2005 – 06/2006
	<ul style="list-style-type: none"> <li>• Worked with Dr. Christopher Johnson (Professor, Music Education) on this project, designed to examine the association between school music program participation and standardized test results in four distinct geographic regions (Florida, Oregon, Kansas and Pennsylvania).</li> <li>• Interfaced with key stakeholders to collect data.</li> <li>• Maintained database of approximately 4,000 pieces of data.</li> <li>• Helped to standardize data, and to analyze and interpret data.</li> </ul>		

## GRANT WRITING EXPERIENCE

- *CTAC: Critical Thinking Across the Curriculum* (2013, April). US Dept. of Education (Not Funded).
- *The Effect of Music Therapy on Self-Reported Pain as Manifested Through Sleep Disturbances in Military Personnel* (2013, October). National Institute of Health (Pending).
- *Music Therapy and Sleep Hygiene for Wounded Warriors with Sleep Disturbances* (2014, January). Wounded Warriors Project (Pending)
- *Strategic Funding for Kickapoo Tribe* (2014, March). Department of Justice (Pending)

## TEACHING EXPERIENCE

Adjunct Professor	MUS 115/116, 215/216, 315/316, 415/415: Applied Piano	Avila University Kansas City, MO	Fall 2012, 2013 Spring 2013, 2014
	<ul style="list-style-type: none"> <li>• Teach individualized functional and advanced keyboard skills to undergraduate students.</li> </ul>		
Adjunct Professor	MUS 480: Directed Study (Research)	Avila University Kansas City, MO	Spring 2013, 2014
	<ul style="list-style-type: none"> <li>• Provide guided study for undergraduates wanting to explore the research process.</li> </ul>		

Adjunct Professor	MUS 230: Accompanying	Avila University Kansas City, MO	Spring 2013, 2014
		<ul style="list-style-type: none"> <li>Teach individualized accompanying skills to undergraduate students.</li> </ul>	
Lecturer	COMS 202	The University of Kansas	Fall 2013
		<ul style="list-style-type: none"> <li>Co-led discussion section for COMS 201 (Introduction to Leadership).</li> </ul>	

### CLINICAL EXPERIENCE (selected)

Student Music Therapist	Hospice, Inc.	Poughkeepsie and Kingston, NY	01/2007 – 06/2007
		<ul style="list-style-type: none"> <li>Maintained caseload of approximately 20 clients, and identified a variety short and long-term music therapy goals and objectives for each client, including reducing agitation (i.e. using sedative music to decrease respiration rates, or using music to provide distraction from pain), providing opportunities for emotional expression and increased communication with family members.</li> <li>Worked collaboratively with hospice staff (nurses, social workers, spiritual staff) to determine how music therapy could help enhance their interactions with clients.</li> <li>Led weekly bereavement group for children and adolescents dealing with loss.</li> </ul>	
Student Music Therapist	University of Kansas Medical Center	Kansas City, KS	01/2004 – 05/2004
		<ul style="list-style-type: none"> <li>Worked with pediatric patients at UMKC on a weekly basis.</li> <li>Implemented small group and individual sessions focused on a range of goals and objectives, including providing opportunities for emotional expression and socialization, increasing coping skills and decreasing anxiety.</li> <li>Utilized a variety of music therapy techniques to achieve goals and objectives (i.e. instrument playing, singing, songwriting, improvisation).</li> </ul>	
Student Music Therapist	Brandon Woods	Lawrence, KS	06/2004 – 06/2006
		<ul style="list-style-type: none"> <li>Worked with well-elderly, individuals in the skilled nursing unit, and individuals diagnosed with dementia or Alzheimer's.</li> <li>Implemented group and individual music therapy sessions focused on a range of short- and long-term goals, including: improving socialization and engagement; maintaining gross and fine motor skills; increasing reality orientation; and providing opportunities for emotional expression.</li> <li>Maintained patient progress charts and session notes.</li> </ul>	

### PUBLICATIONS

- Colwell, C. C., Meeker-Miller, A., & **Memmott, J. E.** (2013). Music and sign language to promote infant and toddler communication and enhance parent-child interaction. *International Journal of Music Education*, 0(0), 1-17/ doi: 10.1177/0255761413491214. Retrieved from <http://ijm.sagepub.com/content/early/2013/09/04/0255761413491214>
- Clair, A. A. & **Memmott, J. E.** (2008). *Therapeutic uses of music with older adults* (2<sup>nd</sup> ed.). Silver Springs, MD: American Music Therapy Association.
- Johnson, C. M., & **Memmott, J. E.** (2006). Examination of relationships between participant in school music programs of differing quality and standardized test results. *Journal of Research in Music Education*, 54, 293-307.

## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

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**The Arts Infusion Project  
USD 501 BUDGET**

**A. PERSONNEL—Total \$108,768 (YR1-\$28,988; YR2-\$36,150; YR3-\$37,236; YR4-\$38,354).**

**A1. Instructional Staff**

All salaries are set consistent with district and university policies.

Arts Infusion Coach (TBD)—(.50 FTE academic year,). The Arts Infusion Coach will be hired from the existing cadre of arts teachers in 501 to assist the project in the following ways: they will provide in-classroom assistance, modeling, and coaching for teachers as they implement their instructional methods; they will also ensure that assessments associated with The Arts Infusion Project (TAIP) are administered at the appropriate times and with fidelity. By the conclusion of the grant, the TAIP assessments will have concluded, and the Arts and Critical Thinking will have become part of the instruction as provided by all participating educators in the targeted schools; as such, the assistance provided by the Arts Coach will no longer be needed. (Any additional Coaching assistance needed by participants can be provided by Coaches already in the district.)

**A2. Professional Staff**

**The District will contribute, in kind, \$88,600 (YR1-\$22,150; YR2-\$22,150; YR3-\$22,150; YR4-\$22,150)**

501 has made the decision not to include any salaries or fringe for their administrative staff in the budget for this proposal. We believe that absorbing their costs into our existing budget is a conscious effort to help ensure the sustainability of the project. We have also done so in order to fulfill the US Department of Education’s “supplement-not-supplant” rule—no administrative salaries have been supplanted by Federal funds. Instead, 501 will absorb the costs associated with their time dedicated to TAIP.

Diane Cox, PI—(.20 FTE, **in kind**). Dr. Cox, or designee, will serve as a member of the project management team, and will be responsible for oversight of the project, As such, she will ensure that project goals are met in a timely manner, with integrity, and completed within budgetary amounts. Dr. Cox will also serve in an advisory capacity during the creation of the curriculum and the professional development sessions. In addition, Dr. Cox will assist in teacher participant selection. Finally, Dr. Cox will ensure that formative and summative assessments are shared with stakeholders in a timely fashion, and that all reporting required by USDE is completed within the necessary timeframes.

Fine Arts Director/Consulting Teacher—(.05 FTE, **in kind**). Along with other 501 staff, the Fine Arts Director will ensure that any proposed changes to the curriculum that arise as a result of TAIP are aligned with other district curricular initiatives, and meet the district’s standards

for fidelity and rigor. S/he will also ensure that the benchmarks and indicators created as a result of TAIP become institutionalized.

Building Principals – 6 (.05 FTE each, **in kind**). They will be responsible for ensuring the availability of facilities and will provide observations with feedback of the new learning being embedded into the classroom instruction. They will also assist in teacher participant selection.

**B. TRAVEL—Total \$6,296 (\$1,574 each year)**

Funds have been set aside for travel to annual Project Coordinator/Evaluator meetings, as specified in the Request for Proposals. Trips are budgeted each year with the following estimates per trip: mileage at \$.56 per mile, 150 miles; \$350 airfare, \$300 registration, 4 days per diem at \$60 per day, 3 nights lodging at \$200 per night.

**C. SUPPLIES—Total \$120,000 (YR1-\$30,000, YR2-\$30,000, YR3-\$30,000, YR4-\$30,000)**

Funds are requested for building-level technology and instrument labs for use by all participating teachers at the following rates: \$25,000 for arts technology and \$5,000 for instrument labs. Teachers may use these funds for computers, digital camera, 3D printers, keyboards, percussion or other instructional technology and instruments, based on their room’s existing technology and their instructional needs.

**D. PARTICIPANT SUPPORT—Total \$361,200 (YR1-\$90,300, YR2-\$90,300, YR3-\$90,300, YR4-\$90,300)**

These funds are requested for the following:

- A total of \$92,400 is requested for teacher stipends for their participation outside the duty year for summer professional development.
- A total of \$64,800 is requested to offset the cost of graduate course fees.
- A total of \$45,000 is requested for teacher participation incentives, to be used for classroom library enhancements. Teachers will be provided the opportunity to purchase books that focus on/encourage the arts integration and critical thinking. \$12,000 each year for Years 1-4, which is \$1500 per participant.
- A total of \$24,000 is request to purchase iPads for those teachers who do not have one. (Some schools have already provided iPads for their teachers, but not all.) The iPads will be key instructional technology components for TAIP. \$6,000 each year for Years 1-4, which is \$300 for 20 participants.

**E. FRINGE – Total \$12,508 (YR1-\$2,990, YR2-\$3,079, YR3-\$3,172, YR4-\$3,267)**

Fringe is set at the USD 501 district rate of 11.5%

**F. OTHER—Total \$1,120,344 (YR1-\$279,362, YR2-\$275,410, YR3-\$280,174, YR4-\$285,398)**

These funds are requested for the following:

- A total of \$12,000 is requested for hospitality for the teachers and instructors, for use during the summer seminars and the academic-year professional development sessions.

YR1-\$3,000, YR2-\$3,000, YR3-\$3,000, YR4-\$3,000. Costs are based on an estimated amount of \$100 per attendee for the full year's hospitality.

- A total of \$48,000 is requested for artists-in-residence. Community connections will be enhanced by bringing local artists into the schools to work directly with teachers and students. \$12,000 each year for Years 1-4, which is \$2000 per artist, 6 per year.
- A total of \$144,000 is requested for field trip transportation. Community connections will also be enhanced by taking students out to local theatre, music, and art opportunities. \$36,000 each year for Years 1-4.
- A total of \$461,528 is requested for the subcontract to the KU School of Music, for creation and provision of instruction in Critical Thinking and arts integration. YR1-\$116,068 YR2-\$112,518, YR3-\$115,128, YR4-\$117,814 (See subcontract budget narrative for details.)
- A total of \$454,816 is requested for the subcontract to the Center for Public Partnerships and Research (CPPR) for grants administration, and creation and provision of evaluation services. YR1-\$112,294, YR2-\$111,892, YR3-\$114,046, YR4-\$116,584 (See subcontract budget narrative for details.)

**G. INDIRECT COSTS—Total \$87,193 (YR1-\$21,511, YR2-\$21,593, YR3-\$21,886, YR4-\$22,203)**

Per the district's negotiated restricted indirect cost rate, indirect costs are calculated at 5% of total direct costs.

## SCHOOL OF MUSIC SUBCONTRACT

### **A. PERSONNEL—Total \$290,898 (YR1-\$70,446; YR2-\$71,935; YR3-\$73,469; YR4-\$75,048)**

All salaries are set consistent with district and university policies.

#### **A1. Professional Staff**

Christopher Johnson, Music Education, Subcontract PI—(1.0 FTE, for 3 months summer salary each year). Professor Johnson will be responsible for all aspects of the academic course and the professional development opportunities. In addition to provision of direct services during the academic course, Johnson will ensure that the professional development goals are met in a timely manner, with integrity, and completed within budgeted amounts. As the instrumental music education staff member on the project, Johnson will ensure that the summer seminar and academic year professional development have relevancy and fidelity for 501 teachers in instrumental music. Further, he will ensure that resulting benchmarks and rubrics are aligned with best practice in instrumental music education.

Cynthia Colwell, Music Education, Professional Development—(1.0 FTE, for 2.5 months summer salary each year). Professor Colwell will be responsible for developing all aspects of the arts infusion components of the curriculum. In addition to provision of direct services during the academic course, Colwell will ensure that the arts infusion goals are met in a timely manner, with integrity. Further, she will ensure that resulting infused lesson plans are aligned with best practice in music education.

#### **A2. Student Personnel**

TBD, Vocal Music Education (.50 FTE each year) Funds are requested at the standard rate for Graduate Research Assistance for the Music Subcontract for each year of the project. The Graduate Research Assistant will assist with preparation and delivery of the summer academic course and the school-year professional development sessions. GRA will also consult on the project to ensure that the summer seminar and academic year professional development have relevancy and fidelity for 501 chorus and general music teachers. Further, GRA will consult to ensure that resulting benchmarks and rubrics are aligned with best practice in choral education.

### **B. FRINGE BENEFITS—Total \$78,514 (YR1-\$18,831; YR2-\$19,352; YR3-\$19,889; YR4-\$20,442)**

Benefits for the University of Kansas are calculated at 35% for full-time faculty and staff, and 7% for students.

### **C. TRAVEL—Total \$20,044 (\$5,011 each year, years 1-4)**

In-state travel funds have been set aside for 24 round trips at the University's rate of \$.56 per mile for staff to travel to the target district for meetings, and to deliver the seminars and professional development sessions. Out-of- state travel funds have been set aside for travel to annual Project Coordinator/Evaluator meetings, as specified in the Request for Proposals. In addition, funds have been set aside for both Professional Development faculty to attend one professional meeting a year to disseminate research on the project. Three trips are budgeted each

year with the following estimates per trip: mileage at \$.56 per mile, 100 miles; \$350 airfare, \$250 registration, 4 days per diem at \$60 per day, 3 nights lodging at \$200 per night.

**D. SUPPLIES—Total \$2,000 (\$500 each year, years 1-4)**

Funds are requested for supplies, including paper, ink, pens, etc. will be needed throughout the life of the project. They will be needed to allow staff to complete the objectives and activities of the project. Costs are based on previous annual expenditures on project supplies and materials. In addition, funds are requested to buy supplies—notebooks, paper, etc., for use during course instruction.

**E. OTHER—Total \$9,700 (YR1-\$7,900; \$600 each year, YR2-5)**

Funds are requested in Year One for startup needs: computers, software, and printer. These purchases will be used for project-specific tasks. Funds are also requested to purchase the same instructional technology that the 501 teachers will receive, for ease of project implementation. Each year, additional funds are requested for a data plan for the cloud peripheral and basic printing and copying expenses. Costs are based on previous expenditures for startup and continuing project expenses.

**F. TUITION: Total \$39,895 (YR1-\$9,353; YR2-\$9,762; YR3-\$10,177; YR4-\$10,603)**

Tuition for graduate students is included in the amount required by the University of Kansas.

**G. INDIRECT COSTS—Total \$21,977 (YR1-\$5,527; YR2-\$5,358; YR3-\$5,482; YR4-\$5,610)**

Per the negotiated rate between the University and KCKPS, indirect costs are calculated at 5% of total direct costs.

## EVALUATION SUBCONTRACT

### **A. PERSONNEL—Total \$276,107 (YR1-\$66,270; YR2-\$68,498; YR3-\$69,932; YR4-\$71,407)**

All salaries are set consistent with university policies.

#### **A1. Professional Staff**

Becky Eason, Evaluation Subcontract PI (.30 FTE, which represents 12 hours a week). Dr.

Eason will provide overall leadership for the evaluation process. Using the many evaluative resources of the Institute, she will create key formative evaluation instruments, to be administered throughout the life of the project. Eason will also provide specialization in qualitative research. In addition to delivery of direct evaluation services, Eason will ensure that the evaluation goals, as set forth in the narrative, are met in a timely manner, with integrity, and within budgeted amounts. She will also provide data analysis for use in annual reporting.

Jenny Memmott, Evaluator (.40 FTE, which represents 16 hours a week). The evaluator will

lead the Institute team in the creation and implementation of the quantitative evaluation instruments, which will be used to measure student achievement throughout the life of the grant. He/she will ensure the reliability and validity of these instruments, and provide data analysis for use in both formative assessment and annual reporting. The salary for the Evaluator is consistent with the rate of pay for other Institute employees with similar responsibilities.

Bridget Patti, Administrative Support (.10 FTE, which represents 4 hours a week). Members of

CPPR's administrative staff will provide a variety administrative support services, to include payroll, purchasing, travel arrangement, tuition sponsorship, contract negotiation, and bill paying. The salary for administrative support is consistent with the rate of pay for Institute employees with these responsibilities.

#### **A2. Student Personnel**

TBD, Research Assistance (.50 FTE, which represents 20 hours a week). Funds are requested at the standard rate for Graduate Research Assistance for the Evaluation subcontract for each year of the project. The Graduate Research Assistant will assist with instrument delivery and collection, with onsite observations, and with data entry and analysis.

### **B. FRINGE BENEFITS—Total \$73,336 (YR1-\$17,369; YR2-\$18,149; YR3-\$18,651; YR4-\$19,167)**

Benefits for the University of Kansas are calculated at 35% for full-time faculty and staff, and 7% for students.

### **C. TRAVEL—Total \$26,468 (\$6,617 each year, years 1-4)**

In-state travel funds have been set aside for 24 round trips at the University's rate of \$.56 per mile to travel to the target district for meetings, and to conduct on-site evaluation activities. Out-of-state travel funds have been set aside for travel to annual Project Coordinator/Evaluator

meetings, as specified in the Request for Proposals. In addition, funds have been set aside for the Principal Investigator and Evaluator to attend one professional meeting a year to disseminate research on the project. Three trips are budgeted each year with the following estimates per trip: mileage at \$.56 per mile, 100 miles; \$350 airfare, \$2500 registration, 4 days per diem at \$60 per day, 3 nights lodging at \$200 per night.

**D. SUPPLIES—Total \$2,000 (\$500 each year, years 1-4)**

Funds are requested for supplies, including paper, ink, pens, etc. will be needed throughout the life of the project. They will be needed to allow staff to complete the objectives and activities of the project. Costs are based on previous annual expenditures on project supplies and materials.

**E. OTHER— Total \$17,452 (YR1-\$8,338; \$3,038 per year for YR2-4)**

Funds are requested for the life of the grant for basic printing and copying needs, communications, publications and rent. Additional funds are requested in Year 1 for startup needs: laptops for field work. Funds are also requested to purchase the same instructional technology that the 501 teachers will receive, for ease of project implementation. Costs are based on previous expenditures for startup and continuing project expenses.

**F. TUITION: Total \$39,895 (YR1-\$9,353; YR2-\$9,762; YR3-\$10,177; YR4-\$10,603)**

Tuition for graduate students is included in the amount required by the University of Kansas.

**G. INDIRECT COSTS— Total \$21,658 (YR1-\$5,347; YR2-\$5,328; YR3-\$5,431; YR4-\$5,552)**

Per the negotiated rate between the University and 501, indirect costs are calculated at 5% of total direct costs.

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

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

Name of Institution/Organization

Topeka Public Schools -- USD 501

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

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

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	25,988.00	26,788.00	27,582.00	28,410.00		108,768.00
2. Fringe Benefits	2,990.00	3,079.00	3,172.00	3,267.00		12,508.00
3. Travel	1,574.00	1,574.00	1,574.00	1,574.00		6,296.00
4. Equipment	0.00					0.00
5. Supplies	30,000.00	30,000.00	30,000.00	30,000.00		120,000.00
6. Contractual	228,362.00	224,410.00	229,174.00	234,398.00		916,344.00
7. Construction	0.00					0.00
8. Other	141,300.00	141,300.00	141,300.00	141,300.00		565,200.00
9. Total Direct Costs (lines 1-8)	430,214.00	427,151.00	432,802.00	438,949.00		1,729,116.00
10. Indirect Costs*	21,511.00	21,357.00	21,640.00	21,947.00		86,455.00
11. Training Stipends	0.00					0.00
12. Total Costs (lines 9-11)	451,725.00	448,508.00	454,442.00	460,896.00		1,815,571.00

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

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

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

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

Period Covered by the Indirect Cost Rate Agreement: From:  To:  (mm/dd/yyyy)

Approving Federal agency:  ED  Other (please specify):

The Indirect Cost Rate is  %.

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

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

Name of Institution/Organization Topeka Public Schools -- USD 501	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
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**SECTION B - BUDGET SUMMARY  
NON-FEDERAL FUNDS**

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

**SECTION C - BUDGET NARRATIVE (see instructions)**

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

**1. Project Director:**

Prefix: Dr.	First Name: Diane	Middle Name:	Last Name: Cox	Suffix:
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Address:

Street1:	624 SW 24th
Street2:	
City:	Topeka
County:	
State:	KS: Kansas
Zip Code:	66611
Country:	USA: UNITED STATES

Phone Number (give area code) 785-295-3036	Fax Number (give area code)
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Email Address:  
dcox1@topeka.k12.ks.us

**2. Novice Applicant:**

Are you a novice applicant as defined in the regulations in 34 CFR 75.225 (and included in the definitions page in the attached instructions)?  
 Yes  No  Not applicable to this program

**3. Human Subjects Research:**

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

Yes  No

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

Yes Provide Exemption(s) #:

No Provide Assurance #, if available:

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

Nonexempt Research Narrative.pdf	Add Attachment	Delete Attachment	View Attachment
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## Nonexempt Research Narrative—The Arts Infusion Project

(1) **Human Subjects Involvement and Characteristics:** The independent evaluators for the Arts Infusion Project propose to do structured and semi-structured interviews and group interviews with teachers and K-12 students from both the control and experimental sites. Students will be randomly selected to participate in these interviews. All students who are capable of self-expression will be included in the group from whom the random sample will be selected.

(2) **Sources of Materials:** The data to be collected will be in the form of interview notes and possibly transcripts. No names or other personally identifying information will be included on the notes or transcripts. Minimal demographic information (sex, race, grade) will be collected. Data will be used exclusively for research purposes and will not be shared, except in its aggregate form, beyond the evaluating team.

(3) **Recruitment and Informed Consent:** Participants will be selected via random sampling from participating classes in the control and experimental sites. As described in the Narrative and the Competitive Priority response, signed informed consent will be obtained from parents as part of the start-of-school-year paperwork each year. Only students from whom we gain parental consent will be included in the group from whom we randomly select participants. At the time of interview, students will be given the opportunity to assent or decline to participate in the research. These methods of recruitment and obtaining informed consent are consistent with the requirements of the Human Subjects Committee to whom the independent evaluator must report.

(4) **Potential Risks:** There are no perceived risks associated with the proposed interviews. The questions to be posed will cause the students no undue stress. Researchers will, however, make it clear in each interview that students may discontinue the interview at any time and with no consequences whatsoever.

(5) **Protection Against Risk:** Because there are no perceived risks, we do not anticipate needing any protection against risk.

(6) **Importance of the Knowledge to be Gained:** The proposed interviews are an integral part of the formative and summative evaluation that the independent evaluator will conduct. By talking directly with students from the control and experimental groups, researchers will be able to determine the depth and breadth of knowledge and experience gained as a result of the Skillful Thinking infused learning, particularly in comparison to the control groups who do not receive the treatment. The knowledge to be gained as a result of these interviews will directly affect future years of the project, allowing for mid-course adjustments and refinements. The information, in aggregate form, can also be shared as part of the annual reporting required by the US Department of Education.

(7) **Collaborating Site(s):** For convenience's sake, and in order to interact with the students in their most comfortable, least intrusive environment, all interviews will occur at the school site, preferably in the students' own classroom. Therefore, the research will occur in various schools in the Topeka, KS Public Schools.