

URBAN ARTS PARTNERSHIP: FRESH ED

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FRESH ED

PRIORITIES ADDRESSED

Absolute Priority:

The proposed *Fresh Ed* project addresses the Absolute Priority by enhancing, expanding, documenting, evaluating, and disseminating an innovative, cohesive model that is based on research and will demonstrate its effectiveness in (1) integrating standards-based arts education into the core middle school curriculum, (2) strengthening standards-based arts instruction in the middle school grades, and (3) improving the academic performance of students in middle school grades, including skills in creating, performing, and responding to the arts. We are serving middle schools in this project, and our project is linked to Common Core and National Music standards.

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

Fresh Ed addresses Competitive Priority 1 by working with a Tier 1 school, Junior High School 166K in Brooklyn, NY. The program seeks to 1) improve student achievement, and 2) provide services to students in the lowest-achieving schools.

Competitive Priority 2 – Technology:

Fresh Ed is designed to improve student achievement and teacher effectiveness through the use of high-quality digital tools and materials. We will train teachers to use technology to improve instruction, as well as develop and implement, our own original digital tools.

FRESH ED NARRATIVE

Introduction

Urban Arts Partnership, in partnership with New York City Department of Education District 19 and a consortium of 3 middle schools, is seeking funding for a four-year integrative arts initiative. Building on our successful music-integrated Fresh Prep program, we propose *Fresh Ed*: a standards-aligned, arts-integrated program designed to improve middle-school students' music, English Language Arts, and Social Studies proficiency through the use of hip-hop and youth culture.

Urban Arts Partnership

Urban Arts Partnership's (UAP) mission is to close the achievement gap through arts-integrated education programs deployed as targeted academic interventions. Founded in 1992, UAP has established itself as New York's largest and fastest growing arts education organization; this year alone we directly serve over 100 schools, 12,000 students, and 450 teachers.

UAP delivers a suite of arts-integrated programs designed to accelerate student achievement. Our programs are framed within a youth development model that supports social/emotional learning, increases levels of student engagement and prepares young people for college and career. Infusing the arts into the academic curriculum, core subject matter is taught in ways that engage and inspire students, helping them to develop the critical thinking skills, confidence and fortitude needed for success in the 21st Century. From using hip-hop to help students prepare for the Regents exam, to leveraging the art of storytelling as an ESL tool, to reinforcing in-school Social Studies lessons with after-school filmmaking classes, UAP's

programs unite the arts and academics to give students an opportunity to succeed and definitively break the cycle of poverty.

***Fresh Ed*: The Program Concept**

Fresh Ed is a standards-based program designed to increase music and academic proficiency through encouragement of students' creative inquiry and artistic expression, using hip-hop music and youth culture as its organizing concept. Through a series of professional development workshops and extensive in-school support, participating teachers will learn skills and strategies to facilitate student artistic creation centered on their ELA and Social Studies curriculum. Teachers and students will also learn to use digital tools to create and document their projects.

Urban Arts Partnership will partner with Community School District 19, one of the poorest communities in New York City. Our target schools are three Title 1 middle schools, J.H.S. 364 - The Gateway, M.S. 218 - James P Sinott, and one **Tier 1** school, J.H.S. 166 - George Gershwin. *Fresh Ed* will augment the teacher practice of 54 middle school teachers, impacting 3,024 students over the course of the grant period.

1. Need for project

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

Carla Meertens, Assistant Principal of JHS 218, says that her “students are in need of academic supports to increase their ability to read fluently and analyze what they've read. They need an engaging curriculum with multiple entry points with the goal of meeting the rigor of the CCLS. The one pressing need is common for the whole school community - kids are not reading at grade level. We have kindergarten readers all the way up to 12th grade.”

Fresh Ed addresses the students' needs through a culturally responsive, research-based program that will boost academic development through rigorous music- and technology-integrated instruction.

There is no question that many of the students in our partner schools are at risk for educational failure. There is a great need for effective, engaging and relevant academic curricula for low-income youth in urban public schools, who are disproportionately youth of color. This is evidenced by the well-documented "achievement gap," marked by lower academic performance, lower graduation rates, and higher dropout rates of minority students. For example, nationally only 52% of Black males and 58% of Latino males graduate high school (Greene & Winters, 2010), and in New York City (NYC), only 44% of this demographic graduated in six years of secondary education (NYC Department of Education report, 2008).

UAP regularly works closely with many District 19 schools, and has seen firsthand the effects of a community beset by poverty and violence. In East New York, 40% of the population did not finish high school, 40% live below the poverty level, and in the neighborhood's 75th Precinct, the murder rate increased by 94% from 2008 to 2010 (*NYPD, Compstat, 75th Precinct*). These factors compound into barriers against advancement for youth.

District 19's students are at high risk of educational failure. The following tables provide school data, including New York State testing results, as documented in our treatment schools' 2012-13 School Progress Reports.

School	Black / Latino	Free / Reduced Lunch	8th gr. ELA Proficiency (scores of 3 or 4 on NYS exams)	Comparison to statewide average ELA proficiency (average 31%)
I.S. 218K - James P Sinnott Magnet School	77%	89%	2.8%	28.2% below average
I.S. 364K - Gateway	96.4%	79%	24%	7% below average
J.H.S. 166K – George Gershwin	98%	100%	2.6%	28.4% below average

Our treatment schools' poverty rates and racial demographics suggest that statistically, students are likely to be at risk of educational failure; this prediction is unfortunately confirmed by shockingly low rates of ELA proficiency, as seen above. These data speak to the profound need for effective literacy and other academic supports. The Principal of MS 364, Dale Kelly, states that what his students truly need is an immersive academic program, with a focus on non-fiction reading comprehension.

Fresh Ed is a comprehensive effort to improve teaching and learning through culturally responsive pedagogy (teacher practice) and song-writing (student engagement). It gives teachers and students new ways to interact with content-related vocabulary and concepts, to increase knowledge and deepen understanding. *Fresh Ed* seeks to fundamentally change teacher practice, thus improving student engagement and academic performance.

We have chosen to focus our efforts on two academic areas: ELA and Social Studies. The need for ELA supports is clear from students' test scores, and of course, literacy is essential for success in any academic subject; through *Fresh Ed*, students learn a different way of close reading, writing, learning content, and studying. We also believe that Social Studies is in need of

support: In 2012-2013, about 36% of New York City high school students who took the Global History Regents exam failed, making it the most-failed of the Regents exams. Since one cannot graduate without passing Regents exams, this is clearly a barrier to high school graduation. We believe that by providing students with a different way to engage with course materials in Social Studies, they will be better prepared to thrive in their history classes further on in their academic career. Although it is beyond the scope of this project to follow students' progress through to high school Regents exams, it is our hope that the gains we expect to find in middle school Social Studies proficiency will carry through to their high school years as well.

(b) Gaps or weaknesses in services, infrastructure, or opportunities ... [that] will be addressed

Lack of Arts Instruction

A recent report from the office of New York City Comptroller Scott Stringer, *State of the Arts: A Plan to Boost Arts Education in New York City Schools*, cites evidence of the importance of arts education in improving academic achievement, but says that “Despite these widely-acknowledged benefits, as well as clearly established mandates in New York State Education Law requiring that students in grades 7-12 receive core arts instruction taught by certified teachers, the provision of arts education in New York City’s public schools has become both inequitable and underfunded.”

Many of the City’s public schools are in clear violation of New York State law, which sets minimum requirements for direct instruction in the arts for each grade level. Although at least 10 percent of middle school instructional time is required to be dedicated to the arts, this is not occurring in many schools; 22 percent of all NYC middle schools lack even one full-time, certified arts teacher.

According to the New York City Department of Education’s Annual Arts in Schools Reports, over the past seven years arts funding has declined 47 percent; while schools have had access to “supplemental arts funding” intended for arts education, many schools must divert these funds to non-arts related areas. Under-resourced schools, such as the ones in our proposed *Fresh Ed* consortium, have in more than one case been forced by funding constraints to use their few certified arts teachers as instructors of common branch subjects.

By providing arts integrated instruction and professional development to high-needs schools, *Fresh Ed* will address a gap in services that, according to the Comptroller’s report, disproportionately impacts schools in lower-income neighborhoods such as those in District 19.

Need for Innovative Instructional Approaches

As detailed in Section 1a, the students in our target schools are at extremely high risk for educational failure. Although the reasons for this failure are multifactorial, the facts speak for themselves – with as few as 2.6% of students reaching ELA proficiency, it seems self-evident that current systems are failing our students, and that new models are necessary. We therefore identify a need for innovative instructional approaches in middle school.

Students who do not master ELA coursework in middle school, as indicated by low performance on state standardized tests and low grades, are at risk for long-term educational failure for two reasons. First, performance on state exams and grades are two factors that teachers and administrators consider when deciding whether to promote a student to the next grade, in this case high school. Moreover, low performance on eighth grade exams is associated with lower performance on Regents exams in high school. For instance, UAP’s internal analysis of 2012-2013 Global History pass rates in New York City showed that 90% of students who scored proficiently on the eighth grade ELA exam passed their Global History Regents exam,

while only 57% of students who scored below proficient went on to pass the exam. Since students must pass Regents exams before graduating high school, low eighth grade scores are ultimately a predictor of whether a student graduates from high school. We therefore posit that academic intervention in middle school could set students on a path to improved outcomes in high school and beyond.

New York City schools are filled with caring and hard-working teachers, but if the vast majority of a school's students are not proficient in ELA, there is clearly a disconnect between a teacher's intent and his or her impact. By providing training in a **culturally responsive** methodology, *Fresh Ed* will be introducing educators to an innovative instructional approach that, if previous successes are any indication, will help turn around an environment of academic failure.

Technology and 21st Century Skills

In an increasingly technological world, 21st Century competencies are not only necessary to be successful, but can also enhance classroom instruction. Educators, particularly those in urban schools, agree that not only does technology improve learning, but that students enjoy learning more as well (Maryland State Department of Education, 2007).

However, educators in schools such as those in District 19 are much less likely than those from wealthier districts to feel adequately trained in technology (NEA Policy Brief, 2008).

Fresh Ed's culturally responsive music and technology integration addresses this gap for both students and teachers, providing training and experience in using digital tools for a variety of purposes.

(2) Significance

(a) The likely utility of the products ... including ... in a variety of other settings.

The products generated by *Fresh Ed* are purposefully created to be useful in a variety of settings. Although the proposed project focuses on ELA and Social Studies, the learning principles and the instructional approaches driving *Fresh Ed* are applicable to **any curricular content**. Research and pilot studies have demonstrated that the instructional approaches of *Fresh Ed* are equally effective when applied to **urban youth, students with a history of academic failure, students with IEPs and English language learners**. Although in this iteration *Fresh Ed* is implemented during the school day in academic classes, it can also be applied during structured **after school** hours, during **summer remediation**, and also by **community based organizations** supporting students outside of the school setting.

Pilot studies of *Fresh Ed* have been successfully conducted with **high school students and teachers**, in which the data show that the *Fresh Ed* approach raises levels of engagement and Regents exam scores with this age group; in 2013, 66% of program participants, all of whom had failed the Regents exam at least once before, increased their scores by an average of 15 points. Based on experience and results, we are confident that *Fresh Ed* can also be successfully adapted for **elementary-aged** students, particularly those in the intermediate grades.

Curriculum Guide

The activities, strategies and lesson plans developed in *Fresh Ed* will be documented and collected in a digital curriculum guide, made available to classroom teachers. Designed for ease-of-use by classroom teachers, the *Fresh Ed* Curriculum Guide will be compatible with both computers and mobile devices. It contains downloadable lesson plans, templates, and a catalog of multimedia resources to help classroom teachers and students create, edit and share songs with academic content through the *Fresh Ed* App (described below). *Fresh Ed* Curriculum Guide resources align with Consortium of National Arts Education Associations' National Arts

Standards, and with Common Core Standards.

***Fresh Ed* App**

As part of UAP's long-term strategy to address the digital divide, we will develop and beta-test a *Fresh Ed* mobile application, harnessing digital technology to help teachers and students create and record their own original content-based songs. As envisioned, the *Fresh Ed* app allows students and teachers to easily record and share songs, and links easily to the *Fresh Ed* Curriculum Guide.

Website and *Fresh Ed* Repertoire Library

At the end of the first project year, the *Fresh Ed* website will provide access to digital versions of program materials. This resource will also feature a forum for teachers to share their successes and challenges with curricular instruction, fostering a community of *Fresh Ed* participants and serving as a dissemination tool across fields of arts educators, content instructors and other stakeholders in the area of underserved youth education and reading development.

Fresh Ed revolves around the writing and recording of student-generated songs addressing Common Core standards, and featuring explications of core academic content, concepts, skills and understandings. A classroom's completed *Fresh Ed* catalog includes both "Classic Tracks" -- standards-aligned songs created by UAP professional musicians -- and "Fresh Tracks," songs created by students during in-class work. Both types of works will be uploaded into a *Fresh Ed* repertoire library, and will be available to students and educators as academic support materials. These academic content-based songs can both serve as sample works and as aids to content learning.

e-Learning Courses

Part of UAP's long-term strategic plan is to create online e-learning courses for its successful programs. Courses will include training videos, recorded and live webinars, online support for course participants, demonstration videos from *Fresh Ed* classrooms, access to the *Fresh Ed* Curricular Repertoire, the ability to upload participants' own original repertoire, and collaborative interaction with other participants. Although full development of an e-learning course is not covered in the scope of this proposal, UAP will secure additional funding to build the course from products created in this project.

(3) Quality of the project design

***Fresh Ed* Implementation Overview**

Fresh Ed is designed as a progressive professional development model in which cohorts of middle school ELA, Social Studies, and Arts teachers are trained for two years, with some ultimately becoming *Fresh Ed* Mentor Teachers. Participating teachers learn music- and technology-based strategies designed to improve arts proficiency, and academic performance in ELA and Social Studies. The school-based arts specialists will not only be trained in *Fresh Ed* methodologies, but also collaborate with and support the work of the classroom educators.

The UAP teaching artists who support classroom educators in *Fresh Ed* are called Masters of Curriculum, or MCs.

Our primary activities for participating teachers are as described below:

Teacher Training Activity Descriptions

Activity	Description
Professional Development Workshops	UAP Managers and MCs lead full-day workshops for participating teachers and administrators. Workshops provide training in content-based songwriting, including music and technology strategies, and are taught through discussion, hands-on activities, and reflective practice.
Classroom-Embedded PD	UAP MCs collaborate with teachers in the classroom to implement <i>Fresh Ed</i> lessons, skills, and strategies learned in the professional development workshops.
On- Site PD	MCs conduct 45-minute on-site PD/planning meetings with participating teachers, focusing on successful implementation of <i>Fresh Ed</i> and documentation of best practices.
Peer-to-Peer Professional Support	School-based Arts Specialists conduct 45-minute on-site tutorials for participating ELA and Social Studies teachers, focusing on music theory and implementation of <i>Fresh Ed</i> .

Each project year, a new cohort of 12-15 teachers will be added to the *Fresh Ed* program at the “Beginner Level”; returning teachers will progress through “Intermediate” and “Mentor Training” Levels.

Teacher Training Activities by Level (each Level is one academic year)

	PD Workshops	Classroom-Embedded PD	On-Site PD and Culminating Events
Beginner Level	4 full-day workshops, including 1 workshop co-facilitated by Arts Specialist	30 in-class MC visits per class	30 sessions per teacher (90 mins); 1 culminating event
Intermediate Level	4 full-day workshops, including 1 workshop co-facilitated by Arts Specialist	20 in-class MC visits per class	20 sessions per teacher (90 mins); 1 culminating event
Mentor Training Level	2 full-day workshops, including 1 workshop co-facilitated by Arts Specialist	8 in-class MC visits per class	Assist UAP staff in providing on-site PD to peer teachers

Supplemental Activity Descriptions

Activity	Frequency	Description
Culminating Event	1 per year	Students present works created in <i>Fresh Ed</i> at a school-wide event
After-School Program	2x per week	Students working with MCs and Arts Specialists expand digital media skills needed to produce original content-based “Fresh Tracks” songs & music videos.
Parent & Family Workshops	3 per year (per school)	Hands-on workshops connect parents and family with students’ in-class <i>Fresh Ed</i> work.

Participation by Year

	Teachers	Students
Year 1	15	336
Year 2	27	672
Year 3	42	1008
Year 4	39	1008

(a) The design ... reflects up-to-date knowledge from research and effective practices.

In the nation’s annual report card, the U.S. Department of Education reported the gap in reading scores between African Americans and their white counterparts was 25 points. For Hispanics, the gap was 22 points (U.S. DOE, 2011).

Created in response to the size and urgency of this academic gap, *Fresh Ed* is a standards-based curriculum that acknowledges and exploits young peoples' fanatical love of pop music rhythms, and retrofits its cultural signifiers (style) to reframe the way content is presented. In other words, *Fresh Ed* uses hip-hop music to make content accessible to students who find it otherwise foreign or irrelevant. Its culturally responsive design is specifically informed by “A Framework for Culturally Responsive Teaching” (Raymond J. Wlodkowski and Margery B. Ginsberg). Specific practices for improving student outcomes are taken from *Creating the Opportunity to Learn: Moving from Research to Practice to Close the Achievement Gap*, an anthology edited by A. Wade Boykin and Pedro Noguera.

Fresh Ed also builds on past successful work by UAP, in particular the *Fresh Prep* program. Begun in 2009, *Fresh Prep* helps previously-failing students pass their Regents exams using a similar culturally responsive, arts-integrated model. In 2012, 71 percent of *Fresh Prep* participants, all of whom had failed the Regents exam at least once before, passed the test after

taking the program. Of 40 classroom teachers who received professional development through *Fresh Prep*, 100 percent reported fewer classroom incidents and increased student engagement.

Culturally Responsive Pedagogy

In order to improve students' academic performance, *Fresh Ed* addresses the key problem of lack of student engagement and motivation. According to John Ogbu's Cultural-Ecological Theory of School Performance, students of color who are not currently engaged nevertheless have the capacity to learn; they simply lack a reason to self-motivate (Minority Status, Oppositional Culture, & Schooling, Ogbu 1995). Leading experts in the field have observed that the overwhelming majority of teachers are from the dominant culture and are trained to teach in ways that are congruent with the dominant culture's preferred learning style (Banks 1999, Vandiver 2001, Delpit 1995).

Fresh Ed posits that students' lack of motivation for participation and success in their own learning is in large part because they are not being engaged by the current style of presentation. The style through which academic content is delivered to students is often the deciding factor in their choice of how, when and why to engage in their own learning process (Wlodkowski, R. J., and M. B. Ginsberg. *Diversity and Motivation: Culturally Responsive Teaching*. San Francisco: Jossey-Bass.). "Teaching that ignores student norms of behavior and communication provokes student resistance, while teaching that is responsive prompts student involvement" (Olneck 1995). *Fresh Ed* hijacks students' passion for popular culture and turns it to our true advantage; transforming a love of music into a new way to teach and learn, with built-in platforms to share and distribute resources to others.

By acknowledging the cultural context and pop culture predilections of its target demographic through its program design, *Fresh Ed* harnesses the power of Culturally

Responsive Pedagogy: “the validation and affirmation of the home culture and home language for the purposes of building and bridging the student to success in the culture of academia and mainstream society” (Hollie, Culturally and Linguistically Responsive Teaching and Learning: Classroom Practices for Student Success).

Music as Instructional Support for Academics

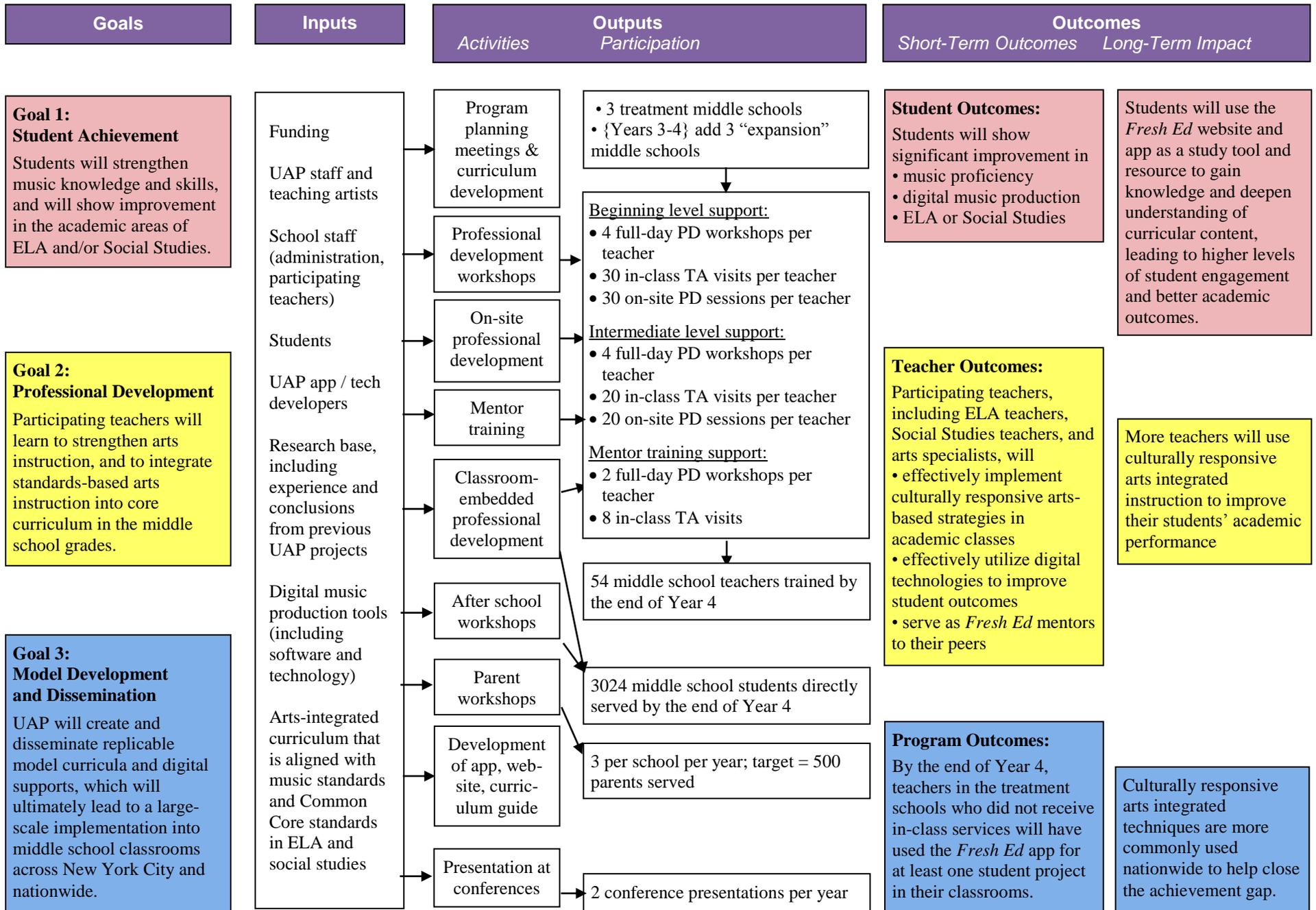
In their article, “The Effectiveness of Mnemonic Instruction for Students with Learning and Behavior Problems: An Update and Research Synthesis,” (2001) Scruggs and Mastropieri state that memory deficit is a salient characteristic of students with learning and behavioral problems: “Students’ difficulties remembering academic content often translates into school failure on academic tests, and consequent loss of access to the general school curriculum. (p. 163). This study finds mnemonic techniques to be effective in addressing these problems and improving student outcomes.

Through its focus on academic content-based songwriting, *Fresh Ed* harnesses inherent mnemonic power of music; when facts and information to be memorized are put into a melody, rhyme, and/or rhythm the content is easier for the mind to retrieve. By incorporating content-related vocabulary and concepts, students can retain essential information that will enable them to more effectively comprehend increasingly challenging material.

Although *Fresh Ed* is a powerful tool for improving memorization of curricular content, it goes much deeper than this. The mnemonic effectiveness of music, when combined with increased engagement through culturally responsive pedagogy, will result in a greater interest in and attention span for exploring content in ways that deepen conceptual understanding.

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

Fresh Ed is supported by **strong theory**, as demonstrated in the following logic model.



Student Achievement Goals	Objectives
<p>Goal 1:</p> <p>Students will improve music knowledge and skills, and will show improvement in the academic areas of ELA and/or Social Studies.</p>	<p>Objective 1a: <i>By the end of each project year, 75% of participating students will show significant improvement in music proficiency.</i></p> <p>Objective 1b: <i>By the end of each project year, 75% of participating students will show significant improvement in mastery of academic course material (ELA or Social Studies).</i></p> <p>Objective 1c: <i>By the end of each project year, 75% of participating students will show significant improvement in knowledge of digital music production techniques.</i></p>
Professional Development Goals	Objectives
<p>Goal 2:</p> <p>Participating teachers will learn to strengthen arts instruction, and to integrate standards-based arts instruction into core curriculum in the middle school grades.</p>	<p>Objective 2a: <i>By the end of each project year, 75% of participating teachers will demonstrate a high degree of competence in effectively implementing culturally responsive arts-based strategies to improve student achievement in academic areas.</i></p> <p>Objective 2b: <i>By the end of each project year, 75% of participating teachers will demonstrate a high degree of competence in effectively utilizing digital technologies to improve student achievement in academic areas.</i></p>

	<p>Objective 2c: <i>By the end of each project years 3 and 4, at least 75% of participating teachers at the Mentor Level will demonstrate the ability to serve as mentors to their peers by sharing techniques and skills acquired through a variety of professional development activities.</i></p>
<p>Model Development and Dissemination Goals</p>	<p>Objectives</p>
<p>Goal 3:</p> <p>UAP will create and disseminate replicable model curricula and digital supports, which will ultimately lead to a large-scale implementation into middle school classrooms across New York City and nationwide.</p>	<p>Objective 3a: <i>By the end of Year 4, 70% of teachers in the original three treatment schools who did not receive in-class services will have used the Fresh Ed app for at least one student project in their classrooms.</i></p>

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

Fresh Ed is a comprehensive effort to improve teaching and learning through culturally responsive pedagogy (teacher practice) and song-writing (student engagement). District 19 promotes the use of the Balanced Literacy model in its middle schools; *Fresh Ed* activities align

with this approach. *Fresh Ed* participants will integrate music and technology into ELA and Social Studies classes in order to achieve the following objectives:

- Students and teachers will gain **musical skills and understandings** and apply them.
- Students will gain academic content **knowledge and understanding** in **ELA** and **Social Studies**.
- Students and teachers will gain **technological skills**, and apply them.
- The work will be **shared and disseminated** to students and teachers with similar challenges to academic success.

Alignment with Danielson Framework

In 2013, the New York City Department of Education launched a city-wide system of teacher evaluation and development, centered around the principles of the Danielson Framework for Teaching, and designed to improve teaching and learning throughout the Department. *Fresh Ed*'s central thesis, that engaging students at-risk of failure requires a stylistic shift in teacher practice, is supported by the Danielson Framework, and its activities and philosophies are aligned with Danielson's principles.

Fresh Ed provides support and guidance in interpreting and implementing key areas of the Danielson Framework. As an arts integration program, *Fresh Ed*'s methodology directly addresses several components in both Domain 2: The Classroom Environment, and Domain 3: Instruction. These components include 2A – Creating and Environment of Respect and Rapport, 2B – Establishing a Culture of Learning, 2E – Organizing Physical Space, Component 3A – Communicating With Students, Component 3B – Using Questioning and Discussion Techniques, Component 3C – Engaging Students in Learning, and Component 3E – Demonstrating Flexibility and Responsiveness.

Embedded Assessment: Research in Action Dialogue (RAD)

UAP's original Research in Action Dialogue (RAD) is an embedded assessment tool employed three times throughout the year that examines student artwork to inform and drive differentiated instruction for "struggling," "achieving" and "excelling" students. The RAD tool is currently being presented at education conferences, is recognized as a best practice by the New York State Council on the Arts, and lauded by UAP's teacher partners as a positive, student-centered tool to invigorate instruction at benchmark points throughout the school year. The use of RAD and ongoing support from the *Fresh Ed* team will ensure the successful implementation and high achievement results for both instructor and student *Fresh Ed* participants.

Alignment with Music and Common Core Standards

Working with their MCs, students and teachers will collaboratively address significant portions of the Consortium of National Arts Education Associations' Grade 5-8 Music Standards, and the Common Core Standards for Grades 6-8 ELA and Literacy in History/Social Studies.

It should be noted that the actual process of creating songs addresses many standards, which are noted below; however, **each song explores content-related concepts and vocabulary** -- in other words, song lyrics are written about specific academic content -- and can therefore be used to address **an enormous range of Common Core standards**, depending on the teaching and learning needs in the classroom.

Fresh Ed students and teachers will participate in four main activities: "Remixing," Editing and Sampling, Writing, and Sharing.

1. **“Remixing”** requires students to listen and respond to a *Fresh Ed* "Classic Track"--by *Fresh Ed* musicians. Students must analyze the lyrics and highlight the content-related vocabulary, define those words, and use them to create an entirely new song with a different arrangement and sound. Students sample, edit, refine and transform standards-aligned content-related vocabulary into new arrangements.

CCSS.ELA-Literacy.RH.6-8.1, 6-8.2, and 6-8.3; CCSS.ELA-Literacy.RI.8.1 and RI.8.2; CCSS.ELA-Literacy.RI.8.3, RI.8.4, RI.8.5, and RI.8.7

Grade 5-8 Music Standards 6, 7, 8

2. **Editing & Sampling** requires students to compose and arrange songs using primary and secondary sources. In composing their songs, students will gain knowledge and practical experience in elements of music such as rhythm, tonality, and form.

Grade 5-8 Music Standards 3, 4, 6

3. **Writing** requires students to craft original lyrics that present content and content-related vocabulary in a way that is accurate, and also accountable to their aesthetic standards. Each song is an explication of content-related vocabulary and concepts.

CCSS.ELA-Literacy.WHST.6-8.1 (a-e), 6-8.2 (a-f); CCSS.ELA-Literacy.RI.8.2;

Grade 5-8 Music Standard 1, 4, 8

4. **Sharing** is built into the *Fresh Ed* model, with frequent culminations and opportunities to upload content to the web. *Fresh Ed* provides training and technology for students to record their songs and share them online.

CCSS.ELA-Literacy.WHST.6-8.6; CCSS.ELA-Literacy.RI.8.3; CCSS.ELA-Literacy.RI.8.4 RI.8.5, and RI.8.7

Grade 5-8 Music Standards 1, 3, 6, 7, 8

d) The of project purposes, activities, or benefits into the ongoing work of the applicant beyond the end of the grant.

Expanded UAP Partnerships

UAP is deeply committed to developing models to help turn around failing schools, and has a long history of supporting and promoting such programs. *Fresh Ed* will have the full backing of the UAP staff and Board of Directors. Beyond the end of the grant, UAP staff will continue to build *Fresh Ed* partnerships with high-needs schools in New York City public schools; the development department at UAP will work to secure additional outside resources from public, non-profit, and private entities to continue expansion and scaling of *Fresh Ed*. UAP has conducted numerous successful fundraising campaigns, and has longstanding relationships with funding entities such as the Robin Hood Foundation, the Pinkerton Foundation, the Tiger Foundation, and the Adobe Foundation. UAP will leverage its resources to ensure the continued success of *Fresh Ed*.

UAP's Geographical Expansion

UAP is expanding its reach beyond New York City. We have already established a presence in California, where we disseminate our core subject Arts Integration and EASE programs in the Los Angeles Unified School District through year-long professional development and direct student services. EASE trainings have been conducted in numerous locations, including countries as far-flung as Malaysia and Nigeria. As we develop successful

programs in New York City, the next phase of growth is to adapt them for implementation in other locations, and to aggressively pursue partnerships to allow this work to occur; we will do so for *Fresh Ed*.

e-Learning Courses

Another aspect of UAP's strategic plan for expansion includes reaching educators through development of e-learning courses for its most successful programs. UAP has always maintained an effective and up-to-date online presence on its web site; as technological tools become more sophisticated and people become more comfortable with online learning, we strive to utilize these resources to reach educators wherever they are, regardless of geographic location. We are currently developing e-learning courses for other UAP programs such as Everyday Arts for Special Education (EASE), will do so for *Fresh Ed* near the end of the funding period. Courses will consist of short scaffolded learning modules that include text, training videos, video examples of the activities from the classroom, webinars, and a highly customizable database of lesson plans. They will link to the *Fresh Ed* app and repertoire library. Online coaching with teaching artists will be possible, through private video posts, live planning, and facilitated feedback sessions.

UAP strongly believes that e-learning courses are a crucial component of reaching educators on a national and global scale.

***Fresh Ed* App**

Over the course of the funded period, UAP will develop a *Fresh Ed* app that will interface with existing digital technologies. The *Fresh Ed* app will facilitate content-based music creation, and will be designed for ease-of-use by musicians, content-area teachers, and students alike. The app will be a central component of UAP's dissemination effort, potentially enabling us

to reach and interact with students directly through their mobile devices.

(4) Quality of project personnel (10 points). - 2.5 single spaced pages

(a) ... groups that have traditionally been underrepresented ...

Urban Arts Partnership reaffirms its policy of equal opportunity and does not discriminate on the basis of race, color, creed, religion, national origin, sex, sexual orientation, age, marital status, disability, or status as a disabled veteran or Vietnam era veteran in its programs and activities in accordance with organization policy and applicable federal and state statutes and regulations. UAP's organizational demographics are as follows: 33% black; 20% Hispanic; 34% white; 10% Asian; 3% other. **For this project, the key personnel are already in place and are 71% black and 29% white.**

(b) The qualifications of ... key project personnel.

Jamel Mims (Project Director) - Jamel is currently Field Supervisor of *Fresh Prep*, managing the program's implementation in fifteen schools, as well as a team of fifteen MCs and three Site Coordinators. Additionally, he leads *Fresh Prep* professional development workshops and curriculum development, and previously worked as a *Fresh Prep* MC. Jamel's work with *Fresh Prep* has been featured in the New York Times and on the CBS Early Show. With a passion for language, he also works as a Mandarin teacher and gives workshops to Chinese teachers on using hip hop pedagogy in classroom. As a Fulbright Fellow, Jamel developed a participant-observant study and multimedia ethnography on China's underground hip-hop movement, exhibited in New York and Beijing.

Rebecca Casciano (Evaluator) - Dr. Casciano has over a decade of experience working in, researching, and supporting nonprofit organizations. As Managing Director at Glass Frog, her

projects range from helping early stage organizations develop program models and measurement systems to implementing large-scale, multi-year impact evaluations. Dr. Casciano studied sociology and demography at Princeton University where she was a Harold W. Dodds Fellow and Woodrow Wilson Fellow before earning her Ph.D. in 2009. She has published articles in several social science and medical journals and taught undergraduate and graduate courses on research methods and social policy. Prior to starting Glass Frog, Dr. Casciano worked as an Associate Research Scholar at Princeton University, leading the data collection and analysis efforts for an evaluation of the impact a suburban affordable housing project had on its residents' health and economic well-being and on the welfare of the surrounding community. The results are published in the co-authored book, *Climbing Mount Laurel: Affordable Housing and Social Mobility in an American Suburb* (Princeton University Press, 2013).

James Miles (Curriculum Developer and Training Manager) - James is currently the Instructional Coach for *Fresh Prep*. In his role as the 'Fresh Professor,' he develops original arts-integrated lesson plan modules for *Fresh Prep* Global History, U.S. History, Math and English. He also develops and facilitates original professional development workshops for classroom teachers and provides weekly coaching and instructional support to *Fresh Prep* MCs. James is an adjunct professor in New York University's Educational Theatre department where he teaches undergraduate and graduate courses on how to integrate fine arts into general education and special education classrooms.

Jidenna Mobission (Music Producer) - Jidenna is a hip hop educator and as *Fresh Prep's* Music Director, has been responsible for writing and producing academic musical content for *Fresh Prep* since 2009. He was also an MC and U.S. History teacher, using his expertise in music and youth culture to support students in accessing difficult academic content.

Michael Wiggins (UAP Director of Education) - As Director of Education for Urban Arts Partnership, Michael has developed and facilitated numerous professional development programs serving educators in Title I schools, including *Fresh Prep*. Past arts education experience include positions at the New York Shakespeare Festival/Public Theater and the New Victory Theater. Michael has worked as an adjunct professor for NYU's Educational Theatre Program and for The Graduate Program in Educational Theatre at The City College of New York, and is the author of *The Teaching Artist Sutras*, which is currently an assigned reading in graduate level courses at both NYU and City College. He is the founder of Teaching Artist Group, and currently serves as a member of the NYC Arts in Education Roundtable's Teaching Artist Affairs Committee. Michael received his MFA from New York University Tisch School of the Arts Graduate Acting Program.

Joyce Stallings-Harte, Superintendent, District 19 - UAP has a longstanding partnership with District 19 through 21st Century Community Learning Center grants and maintains a strong relationship with Ms. Stallings-Harte. She is committed to acting as a liaison between the District and its schools to ensure the program is effectively maximized on the ground and properly supported from the district level.

Team of *Fresh Ed* Masters of Curriculum (MCs) - All *Fresh Ed* MCs have been MCs in UAP's *Fresh Prep* program for at least two years, implementing in-school arts integrated co-teaching models similar to the proposed project. They each have a four-year degree from an accredited university in Fine Arts and/or Education and maintain solid working knowledge and understanding of U.S. History, Global History, ELA and math. They are all also active artists and musicians, trained in culturally responsive pedagogy.

Philip Courtney (Chief Executive Officer) – Philip has been the CEO of Urban Arts

Partnership since 2003. Since that time the organization has grown into New York City's largest arts education organization. In 2011 Philip spearheaded UAP's national expansion to the Los Angeles Unified School District where the organization is serving 10 schools, 40 teachers and 1,300 students. More recently, Philip oversaw UAP's acquisition of NYC based Manhattan New Music Project assuming the management of their i3 (Investing In Innovation) grant from the US Department of Education. Philip is a contributing writer to the NYCDOE Blueprint for the Arts, served on the panel at New York State Council on The Arts and more recently is part of a consortium of arts organizations engaging di Blasio's administration on its vision for arts education.

(5) Quality of the management plan (20 points)

(a) Management plan ... including responsibilities, timelines, and milestones

Fresh Ed's management team at UAP has a proven history of successful program implementation, having worked together on *Fresh Prep* and other initiatives since 2009. The management team consists of the following personnel.

Key Personnel: Project Managers

Name	Title and Time Commitment	Project Responsibilities
Jamel Mims	Project Director; 1 FTE	Manages day-to-day activities of program and staff; develops model curricula in partnership with the teaching teams; facilitates staff training; liaises with partner schools for ongoing effective communication, scheduling, PD, and RAD meetings; shares responsibility for professional development and training and will be responsible for

		ongoing communication and meeting attendance with all partner schools; supervises completion of <i>Fresh Ed app</i> ; is a principle lead in all conference and dissemination strategies.
Rebecca Casciano	Principal Investigator; 2400 hours (700 per year)	Provides all evaluation services for the project, prepares all required evaluation reports, and aids in dissemination efforts
James Miles	Curriculum Developer & Training Manager; Years 1-2: 1 FTE Years 3-4: 0.7 FTE	Leads the curriculum team as key advisor in curriculum development; provides training to teachers at partner schools to ensure the successful facilitation of the <i>Fresh Ed</i> curriculum by ELA/Social Studies and Arts Specialists inside partner school classrooms; principal lead in all conference and dissemination strategies
Jidenna Mobisson	Music Producer Y1: 400 hrs; Y2: 350 hrs; Y3: 140 hrs; Y4: 60 hrs	Leads production of “Classic Tracks;” instructional music coach; consults on instructional design of <i>Fresh Ed app</i>

Key Support Personnel

Name	Title and Time Commitment	Responsibilities
Michael Wiggins	UAP Director of Education -	Oversees PD, direct programming, and curriculum development; oversees development of the <i>Fresh Ed app</i> ,

	Project Supervisor; .2 FTE	curriculum guide, website, and repertoire; oversees the timely collection of all assessment and evaluation documents; acts as liaison between the program department and the Evaluator; is a principle lead in all conference and dissemination strategies
Masters of Curriculum (MCs) - 3 in Years 1&2; - 5 in Years 3&4	3 – 5 days per week for 32 weeks.	Provide differentiated instruction to nurture the academic growth and success of students; develop weekly lesson plans that augment <i>Fresh Ed</i> curriculum; contribute to the <i>Fresh Ed</i> curriculum design and implementation; coordinate all instructional planning and activities with teachers and staff; partner with classroom teachers to design and adapt instructional strategies; assist in the design and facilitation of <i>Fresh Ed</i> professional development workshops on culturally responsive pedagogy and successful facilitation of <i>Fresh Ed</i> lesson plans; conduct formative assessments of student learning and progress toward artistic and academic objectives; completion and collection of all assessment materials, including the facilitation of end-of-year RAD meetings
Philip Courtney	UAP Chief Executive Officer; 0.5 FTE	Ensures that project goals are met on time and within budget; spearheads dissemination and step-up efforts, marketing, and development/fundraising for continued & expanded <i>Fresh Ed</i> activities

Joyce Stallings- Harte	Superintendent, District 19; 6 hrs per year	Liaise with Project Director and school administrators through monthly phone calls with Michael Wiggins; meetings with school partners twice a year
	School Administrators	Coordinate with Project Director and MCs to manage on-the ground project logistics

In addition to the music production of “Classic Tracks,” Jidenna Mobisson will also serve as an MC responsible for training and supporting classroom teachers on the musical components of *Fresh Ed*. Investment in music production will peak in the first year and taper off over years 2-4 as master Classic Tracks are produced, refined, and established as model works. In years three and four, Jamel Mims and Jidenna Mobisson will be responsible for writing and recording two additional “Classic Tracks” for the *Fresh Ed* catalog to incorporate program feedback.

Curriculum Development

The *Fresh Ed* Curriculum Guide and repertoire will be created, facilitated and disseminated by a curriculum team made up of James Miles (Curriculum Developer and Training Manager), Jamel Mims (Project Director), Jidenna Mobisson (Music Producer and Lead MC), a classroom teacher, and a school based certified arts teacher; pro-bono consultation will be provided by Dr. Alex Ruthman, Professor of Music Education at New York University; oversight is provided by UAP Director of Education, Michael Wiggins, who will ultimately vet the curriculum and professional development series with the NYC DOE Division of Teaching & Learning, the Office of Arts & Special Projects, and the Division of Contracts & Purchasing for expanded use in NYC DOE public schools beyond year four of this proposed project. Investment in curriculum development will peak in the first two years of the project and will taper off

slightly in Years 3-4 as model curricula is created and established. The supervision and ongoing coordination of the curriculum team will be the responsibility of James Miles with oversight from Jamel Mims and Michael Wiggins.

Dissemination

Michael Wiggins and James Miles will be responsible for the dissemination of *Fresh Ed* curriculum resources through professional development, culminating events and the facilitation of conference presentations. Investment in the website will peak in the first year to develop, create and beta-test the site, and taper in Years 2-4 as the website is finalized and maintained. App development will peak in the second year and will continue to develop over Years 3-4 as it is beta-tested by treatment teachers. It will be disseminated to non-treatment teachers in each treatment school by Year 4.

Partner School Responsibilities

There is a set of requirements to which each participating school has agreed in order to ensure successful implementation: **1.** Assign a Project Coordinator to oversee *Fresh Ed* at the school level; **2.** Select 4 classroom teachers (2 ELA and 2 Social Studies) and one certified arts teacher to take part; **3.** Pay 30 hours of per session or allocate the same amount of prep time to each teacher taking part in *Fresh Ed* for the team to plan integrated units of study; **4.** Schedule monthly meetings with stakeholders in order to assess project progress and conduct RAD meetings; **5.** Allow the Evaluator access to key student performance data in order to be able to report on program results.

Fresh Ed Timeline

Year 1	3 schools, 15 teachers (12 classroom & 3 music/technology)
Jul 2014	<ul style="list-style-type: none"> • Curriculum Team begins writing and recording <i>Fresh Ed</i> Model Curricula and <i>Fresh Ed</i> “Classic Tracks” • Engage app and website developer and begin app and website design
Aug 2014	<ul style="list-style-type: none"> • Initial planning meetings with all principals, key personnel, teachers & MCs in 3 treatment schools • 2-day MC training
Sep 2014	<ul style="list-style-type: none"> • Monthly meetings begin (UAP staff and Evaluator; ongoing) • First full-day PD workshop with all classroom teaching partners • Classroom-Embedded PD and On-Site Small Group PD begins at 3 treatment schools (continues until May/June) • Pre-participant surveys (student and teacher) completed and collected
Oct 2014	<ul style="list-style-type: none"> • After school program begins in 3 treatment schools (continues until May)
Nov 2014	<ul style="list-style-type: none"> • Observations by evaluation team begin (continue until June) • Parent workshops begin (every 2-3 months) • 1st RAD meeting
Jan 2015	<ul style="list-style-type: none"> • Arts specialists meet with <i>Fresh Prep</i> MCs to plan bridged musical units • Students present their Remixes and Classic Tracks • Second full-day PD workshop with all classroom teaching partners
Feb 2015	<ul style="list-style-type: none"> • Begin <i>Fresh Ed</i> website beta testing • 1-day MC training

Mar 2015	<ul style="list-style-type: none"> • Conduct third full-day PD workshop with all classroom teaching partners • 2nd RAD meeting
Apr 2015	<ul style="list-style-type: none"> • Submit interim report
May 2015	<ul style="list-style-type: none"> • Students present remixes and “Fresh Tracks” in schools • Students present their works at the <i>Urban Arts Festival</i> • Students upload their works to the <i>Fresh Ed</i> website
Jun 2015	<ul style="list-style-type: none"> • Post-participant surveys (student and teacher) completed & collected • Compile student data • Planning meeting for next school year with all stakeholders • Fourth full-day PD workshop with all classroom teaching partners
Jul 2015	<ul style="list-style-type: none"> • Student and Teacher Focus Groups • Submit annual report
TBD	<ul style="list-style-type: none"> • Conference presentations
Year 2	<p>3 Schools, 15 returning teachers, 12 new teachers</p> <p><i>Similar to Year 1, with following additions:</i></p>
Sep 2015	<ul style="list-style-type: none"> • <i>Fresh Ed</i> Curriculum Guide is published online • Interim report from Evaluator (every September for Years 2-4)
Jan 2016	<ul style="list-style-type: none"> • Website refinement and maintenance • App development ramp up • Curriculum Guide updates (ongoing as needed)
Jun 2016	<ul style="list-style-type: none"> • Curriculum Team completes <i>Fresh Ed</i> Model Curricula

TBD	• Conference presentations
Year 3	6 Schools (add 3 expansion schools), 27 returning teachers, 15 new teachers <i>Similar to previous years, with following additions:</i>
Jul 2016	• Meet with stakeholders in 3 expansion schools
Sep 2016	• Mentor training model begins for 12 teachers • App beta-testing
TBD	• Conference presentations
Year 4	6 Schools, 27 returning teachers, 12 new teachers <i>Similar to previous years, with following additions:</i>
Jul 2016	• Culminating <i>Fresh Ed</i> Presentation Panel on all products and findings • Communications campaign and dissemination expansion launch of all <i>Fresh Ed</i> products and services
Sep 2016	• App dissemination to non-treatment teachers in treatment schools
TBD	• Conference presentations

***Fresh Ed* Milestones**

- July 2014** • Curriculum Team begins writing and recording *Fresh Ed* Model Curricula and *Fresh Ed* "Classic Tracks"
- Engage app and website developer and begin app and website design.
- September 2014** • Direct services begin with 15 teachers.
- February 2015** • Launch *Fresh Ed* website and begin beta testing.
- September 2015** • *Fresh Ed* Curriculum Guide is published online

- 12 new teachers join the program

September 2016 • *Fresh Ed* App beta testing begins in treatment schools

- 2016 *Fresh Ed* expands to three more schools
- 15 new teachers join the program
- Level Three teachers begin mentor training

July 2017 • Culminating *Fresh Ed* presentation panel on all products and findings

September 2017 • *Fresh Ed* App dissemination to *non-treatment* teachers in treatment schools

- 12 new teachers join the program
- District-wide professional development for District 19 teachers

March 2018 • Begin dissemination of *Fresh Ed* products in District 19 and within UAP's network of 100 schools

(b) Time commitments of ... key project personnel are appropriate and adequate ...

As Project Director, 100 percent of Jamel Mims's time will be devoted to management of *Fresh Ed* throughout all four years of the program, as this role requires a consistent input of time and effort. The Principal Investigator's time is likewise consistent at 700 hours per year; through past AEMDD and similar projects, we have found this to be a reasonable estimate of effective time commitment for the PI. The Curriculum Developer and Training Manager will contribute 100 percent FTE during the first two years of the program, when curriculum development will take a more central role; this will be reduced to 70 percent in Years 3 and 4, once the curricula have been largely established. A similar rationale exists for *Fresh Ed's* Music Producer; the bulk of this work happens toward the beginning of the program with the creation of the "Classic Tracks," and therefore the designation of 400 hours in Year 1, 350 hours in Year 2, and 200

hours in Year 3 is appropriate. These designations are arrived at through UAP's experience with a similar program model in *Fresh Prep*.

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

Fresh Ed will ensure feedback and continuous improvement in the operation of the project in the following ways:

Weekly Reflections

MCs prepare and submit weekly reflections to the *Fresh Ed* program manger. Developed around a framework for assessment put forth by Harvard's Project Zero in their report *The Qualities of Quality*, *Fresh Ed* reflection sheets require the MC to make notes on Activities, Environment, Pedagogy and Relationships.

The *Fresh Ed* program manager reviews weekly reflections and makes adjustment to the program implementation based on that review.

Weekly Team Meetings

Fresh Ed MCs meet weekly for 1-hour to make a progress report to the entire *Fresh Ed* staff. *Fresh Ed* Weekly Team meeting agendas are prepared by the *Fresh Ed* Project Director and the Director of Education based on a review of weekly reflection sheets submitted by MCs.

Weekly Co-Teaching Planning Meetings

The *Fresh Ed* school partnership agreement requires classroom teachers to dedicate at least one hour per week to collaborative planning with the *Fresh Ed* MC assigned to their class. The agenda is set through dialogue and a review of weekly challenges and successes. The classroom teachers and MCs work together to devise daily lesson plan modifications to address

specific student needs, as they arise. Teachers give and receive feedback on the collaboration and address any critical partnership issues.

Monthly School Meeting

UAP Director of Education meets once per month with the assistant principal and the *Fresh Ed* Project Director to review progress toward partnership goals and objectives, problem-solve, and make adjustments to the delivery of the *Fresh Ed* curriculum.

Monthly Evaluator Meeting

UAP Director of Education meets once per month with the Principal Investigator and the *Fresh Ed* Project Director to review progress toward partnership goals and objectives, problem-solve, and make adjustments to the delivery of the *Fresh Ed* curriculum.

Semester Check-in with Superintendent

District Superintendent and UAP CEO meet once per semester with the Director of Education to review the budget and progress toward partnership goals and objectives, problem-solve, and make adjustments to the delivery of the *Fresh Ed* curriculum.

(6) Quality of the project evaluation (20 points).

(a) Objective performance measures that are clearly related to the intended outcomes of the project and will produce quantitative and qualitative data

The Principal Investigator (P.I.) for the evaluation is Dr. Rebecca Casciano. Dr. Casciano is the Founder and Managing Director of Glass Frog Solutions (www.glassfrog.us), a nonprofit evaluation firm that has extensive experience providing evaluation services to early stage programs. Dr. Casciano and her team have designed an evaluation plan that is grounded in *Fresh Ed*'s logic model and carefully tailored to the performance management and evaluation

needs of the program during its developmental phase. This plan includes an analysis of both implementation and outcomes.

I. Implementation analysis

Motivation: The activities outlined in the *Fresh Ed* logic model are considered prerequisites to the desired student, teacher, and program outcomes. The evaluation team will analyze participation in these activities for the lifetime of the grant. The goal of this analysis is primarily descriptive, seeking to identify on an ongoing basis whether program activities are being implemented across sites, whether there are factors undermining delivery, and how staff can address those factors. As the program develops, the evaluation will continue to monitor activities, but will also shift to focus on the relationship between activities and outcomes and the extent to which certain activities are predictive of outcomes.

Data and methods. The evaluation team will draw on four sources of data to answer questions about the extent to which *Fresh Ed* is meeting its activity goals: systematic observations, classroom activity trackers, in-depth interviews and surveys with teachers, and website/app utilization statistics. The evaluation team will conduct systematic observations of classroom activities and workshops over the course of the academic year. These observations will be guided by a rubric, designed by the evaluation and program teams, that is grounded in standards for classroom teaching in general, but will also draw on standards identified by *Fresh Ed* and Urban Arts Partnership staff, as well as standards from the New York City Blueprint for Teaching and Learning in the Arts and expert recommendations for implementing arts integration programming in the context of the Common Core State Standards.

Second, the evaluation team will design activity trackers for teachers and Teaching Artists to track a handful of program activities, including student attendance and participation, as

well as parents' and teachers' participation in workshops. These trackers will aim to be straightforward and time efficient for teachers and Teaching Artists, yet aligned closely enough to the program output goals that they yield valuable information on whether classrooms are on track to meet target goals. All teachers and teaching artists will be asked to maintain these trackers and the evaluation team will oversee implementation, analysis, and reporting.

Third, teachers will also be asked to complete brief surveys twice per year and participate in in-depth interviews at the end of each academic year. The surveys and interviews will ask questions about program satisfaction, concerns with program implementation and activities, and barriers to program success. The questions and corresponding analysis will be geared toward helping the program identify potential areas of concern that may not currently be tracked with other data collection instruments.

Finally, once the website and software application are complete, the evaluation team will also track students' and teachers' use of the programs.

The evaluation team will collect all data related to the implementation analysis, providing feedback to the program team *on a quarterly basis* in order to evaluate overall progress to goals, identify variations across classrooms in whether students are meeting goals, and provide recommendations for how program staff might adjust programming in order to meet goals. The evaluation team will provide baseline feedback in the fall and then subsequent feedback in January, March, and July. The final annual report (provided in July) will provide more comprehensive recommendations for how the program can be adjusted to produce the desired outputs in the approaching academic year.

II. Outcomes analysis

Motivation: *Fresh Ed* aims to impact outcomes among students, teachers, and schools. These outcomes are shown in the logic model. For students, they include proficiency in English Language Arts, math, and Social Studies (English Language Arts and math proficiency aligns with the AEMDD GPRA performance measure), as well as proficiency with music and digital music production. For teachers, the outcomes include effective implementation of culturally responsive arts-based strategies, effective utilization of digital technologies to improve student outcomes, and mentorship of their peers. At the program level, the goal is that teachers in the treatment schools who did not receive in class services will use the *Fresh Ed* app for at least one student project in their classrooms by Year 4 of the program roll out.

The goal of this analysis is to describe whether students are meeting the outcome goals and whether there is significant variation across classrooms in whether students are meeting goals. Ultimately, this analysis will provide evidence to adjudicate the promise of the *Fresh Ed* program as an academic and artistic intervention. The proposed strategy for evaluating each set of outcomes is described below.

Student outcomes

Fresh Ed program activities are designed to impact two categories of student outcomes: academic performance and proficiency in music and digital music production.

Academic outcomes. *Fresh Ed* aims to impact student academic outcomes, as measured by grades in their *Fresh Ed* classes and performance on the state standardized ELA and math exams. The evaluation will employ a quasi-experimental design within a counterfactual framework to estimate the program's impact on students' likelihood of scoring proficiently on state exams and their grades. This particular method, known as a residual gain model, uses regression models to estimate how students would perform on state standardized tests and what

their grades would be *in the absence of Fresh Ed*. This is the so-called “counterfactual” scenario. These estimates can then be compared to how *Fresh Ed* students *actually* fare after participating in the program.

Specifically, the analysis will draw on historical (likely from the past two to three years), de-identified, student-level data that are made available by the New York City Department of Education upon request (following a human subjects review). The historical data are then used to build regression models estimating (1) the likelihood that each middle school student in the public school district will score at or above a proficient level on the end-of-year state standardized ELA and math exams, and (2) the student’s Social Studies and/or ELA grade. These models use students’ prior test scores and grades, their demographic characteristics, and the characteristics of their schools as predictors. The models provide each student’s probability of scoring proficiently, such that when these probabilities are averaged across a specific group, like a classroom or a school, they provide an estimate of the average *predicted* proficiency rate for that group. These predicted rates can then be compared to a group’s actual proficiency rate. Similar methods can also be used to predict student grades, and then the predicted grades can be compared to actual grades.

This methodology enables a simple comparison of how *Fresh Ed* students perform relative to how they “should” have performed in the absence of *Fresh Ed*. However, the predicted and actual proficiency rates (and grades) can also be estimated for relevant comparison groups, which enables a type of “difference in difference” test. The evaluators will compare predicted versus actual performance among *Fresh Ed* students to students in two other comparison groups: (1) students attending the same schools who are not involved in the *Fresh Ed* program and (2) students attending similar schools not working with *Fresh Ed* (the New York

City Department of Education publishes a list of “Peer Horizon schools” for each school in the district for this very reason). The evaluation team will perform this analysis at the end of each academic year, when the district makes the student-level data available.

Section 6(c) describes how the evaluation team will adhere to the standards specified by the What Works Clearinghouse to determine whether the program shows evidence of promise.

Mastery of music and digital music production. Another central goal of the *Fresh Ed* program is to help students gain musical and digital music production skills as they create their own original music. The evaluation team will work with a program team to design a rubric that measures students’ mastery of both musical principles and the technology and software needed to produce digital music. For each year of the program, the evaluation team will use the rubric to evaluate students’ music and music production skills in the early stages of the program (roughly mid-Fall) and at the end of the program (late spring). The evaluation team will use a within-groups test of statistical significance to compare students’ mean scores at the beginning of the year to their scores at the end of the year to determine whether students demonstrated improvement in these skills over the course of their time in the program. The analysis will focus on overall scores as well as scores on each of the rubric’s individual components, like lyrical quality and technological mastery, and, in this sense, will provide more detail about the areas in which students are experiencing (or not experiencing) improvements.

All analysis of arts mastery will be performed at the end of the academic year; the end-of-year report will include detailed findings on which areas of music production students are experiencing gains and which areas are still in need of improvement.

Teacher outcomes

The program theory suggests that teachers who participate in the *Fresh Ed* program will, in the short run, buy into the value of arts integration in the classroom, be willing to use the program and curriculum in their classrooms, become knowledgeable about arts-integration methods, and enjoy using the methods in their classrooms. In early stages of the program, teachers will receive hands-on assistance from Teaching Artists; by design, this assistance will wane as the teachers move through the program and become more capable of using the curriculum and technology on their own. The program also aims to encourage teachers to become mentors to their peers, helping other teachers in their schools learn and eventually use the curriculum and software in their classrooms.

The evaluation team will draw on classroom observations, survey and interview data, in addition to students' art work, to evaluate teachers' progress on these outcomes. To begin, since the evaluation team is conducting systematic observations of all program activities, they will also during this time observe teachers' comfort with the curriculum and technology. The evaluation team will use an observation protocol that measures utilization of culturally responsive arts-based strategies within the classroom.

Moreover, as part of the mid-year and end-of-year teacher survey, teachers will be asked a series of questions about their comfort with using the *Fresh Ed* curriculum in their classroom. In the first few years of the program's life, the analysis of these outcomes will be primarily descriptive and will be largely aimed at identifying teachers' comfort with the program, and then, through in-depth interviews, attempt to better understand the programmatic factors that might be responsible for these variations. All teachers will be surveyed at mid-year and end-of-year for the full duration of the program.

The evaluation team will also engage teachers in in-depth interviews in order to gain a more nuanced understanding of the ways in which the program is impacting their teaching practices. As described in the description of implementation analysis, the interview data will also be used to better understand the challenges associated with using the curriculum and whether there are programmatic factors that are impeding outcomes.

Teachers will be asked during the survey and interviews about the extent to which they feel they can help students make digital music on their own. Since the goal of the program is to support teachers as they transition from needing a lot of assistance to needing no assistance, it is expected that teachers will require two years of support before they feel comfortable using the technology on their own. The evaluation team will draw on the original music produced by students in order to examine whether the quality of students' music stays consistent over this period, even as Teaching Artists become more "hands off." In other words, the analysis will examine whether music created by students in "year 1" classrooms, in which Teaching Artists are a strong presence, is comparable to music created in "year 2, 3 and 4" classrooms, in which Teaching Artists play a much smaller role. This will contribute evidence to the theory that the program is helping teachers become more equipped to use the technology on their own.

Finally, to gauge whether *Fresh Ed* teachers are mentoring their peers, the evaluation team will include questions in the survey questionnaire and in-depth interview guide that ask about teachers' participation in professional development workshops, how often they discuss the program and curriculum with their peers, and what the barriers are to sharing their knowledge.

Reports will be provided at mid-year and end-of-year. The mid-year report will provide a snapshot of how teachers are faring so that the program team can make adjustments if necessary. The end-of-year report will offer a complete analysis of teacher outcomes and how they vary

across sites, and provide recommendations for how the program may be altered to yield the desired outcomes in future years.

Program outcomes

Fresh Ed ultimately aims to shift the way that schools approach learning by giving students, teachers, and principals access to resources to improve mindsets, learning, and performance. This “shift” is embodied to some extent in the outcome goals described above. However, the program also has an overall programmatic goal of helping all teachers in *Fresh Ed* schools learn and use the program and its technology in their classrooms; specifically, the goal is for teachers who did not receive *Fresh Ed* services to use the *Fresh Ed* app for at least one student project in their classrooms. This outcome is considered an intermediate goal and will therefore be measured via a survey of all teachers in *Fresh Ed* schools at the end of the grant period (i.e., Year 4).

(b) Performance feedback and periodic assessment of progress

As the *Fresh Ed* program is in a very developmental stage, the evaluation team will provide ongoing feedback and assessment of progress toward intended outcomes. Dr. Casciano and her team will be in continual contact with the program team via e-mail and phone in order to offer insights about observations in the field and recent findings. The evaluation and program teams will also meet on a monthly basis to discuss findings and share information. Additionally, the evaluation team will provide formal reports to the program team according to the following timetable:

- The evaluation team will provide a report each year on the program’s performance on the outcomes specified above. These reports will be provided as quickly as possible after a period of data collection, such that the results can be used to inform decision-making for

the following year.

- The evaluation team will provide a report each *quarter* on the results of the implementation analysis: specifically, whether *Fresh Ed* teachers and students are on track to meet annual goals. These results will be synthesized and presented in a way that they can be used promptly by the program team as they make decisions about where to direct resources. The methods used to collect data for this analysis are described above and include systematic observations, in-depth interviews, surveys, classroom trackers, and software/app utilization statistics.

These reports will not only summarize results, but to the extent possible will also provide recommendations for how the evaluation results can be used to inform programmatic decisions.

(c) Evidence of promise

Fresh Ed is supported by Evidence of Promise as illustrated by the significant results of its predecessor, *Fresh Prep*. In a 2013 correlational study, *Fresh Prep* students taking the Global History course met all three of their goals: 65.1% scored .25 SD or higher, 51.9% scored .5 SD or higher, and 30.2% scored 1 SD or higher. Students scored 24 points higher on average than predicted. These gains were not seen among students at Peer Horizon schools. *Fresh Ed* is building upon these measurable successes and leveraging proven best practices in the development of the project.

The evaluation will produce evidence of promise regarding *Fresh Ed's* impact on ELA, math and Social Studies proficiency, as measured by student proficiency on state standardized tests and grades in *Fresh Ed* classes. (ELA and math proficiency align with the AEMDD GPRA performance measures.) Given their performance on the middle school state exams, each student

is assigned a “proficiency” level on a scale from 1 to 4, where scores of 3 or 4 indicate the student scored proficiently on the exam. Using this information, the evaluation team will compute *Fresh Ed* students’ proficiency on the ELA and math exams as a rate: the number of students scoring a 3 or 4 on the exam divided by the total number of students in the *Fresh Ed* classes. For grades, the evaluation team will use a continuous measure that ranges from 0 to 100 and will average over all students in *Fresh Ed* classes to compute average grades.

The following actions will ensure that the evaluation produces evidence of promise. In estimating the program’s impact on student academic outcomes, the evaluation will use quasi-experimental methods that establish equivalence between the treatment and comparison groups at baseline. As such, the methods adhere to the What Works Clearinghouse evidence standards with reservations.

The design will ensure baseline equivalence in the following way:

As described above (in section 6a), the evaluation will draw on a method often referred to as a residual gain model to estimate the proportion of students who “should” score proficiently on the ELA and math state standardized tests, based on their previous performance on state exams, their individual characteristics, and the characteristics of the schools they attend.

Districtwide, student-level data will be used to generate the predicted outcomes. These estimates are then compared to the proportion of students who actually score proficiently on the exams.

(Similarly, in the analysis of students’ grades in their *Fresh Ed* classes, the models will estimate predicted grades, based on prior performance and these other characteristics, and then compare the predicted grades to actual grades.)

In this analysis, the treatment and “comparison” groups are actually the same group of students and, as such, are equivalent by definition.

However, to provide an extra layer of context and accountability for the findings, the evaluation will also compare the “predicted versus actual” proficiency rates and grades of *Fresh Ed* students to those of two other groups: (1) students attending the same schools but not working with *Fresh Ed* and (2) students attending similar schools within the district. (The district makes this process relatively straightforward since, for each public school, it has already identified a roster of roughly forty peer schools that are comparable based on the characteristics of incoming students.) This enables a comparison of growth among *Fresh Ed* students relative to students in these other groups.

For the comparison of *Fresh Ed* students to students in other peer middle schools, the evaluation plan will add additional steps to ensure baseline equivalence. Specifically, the *Fresh Ed* students will be matched using a propensity score matching procedure to students at the peer schools who are equivalent on all measured characteristics. Equivalence will be determined by ensuring that the differences between groups on baseline characteristics like prior test scores, IEP status, grades (etc.) are not greater than .25 SD and that any measures with differences between .05 and .25 SD will be adjusted for in the models, as specified by the What Works Clearinghouse handbook (version 3).

In all cases, the evaluation team will estimate standardized effect sizes, looking for evidence of both statistical and substantive significance, using the What Works Clearinghouse standards for calculating and reporting effect sizes to determine whether there is evidence of promise.

FRESH ED

APPENDIX

i.) Bibliography

ii.) Letters of Support

1. Joyce Stallings-Harte, Superintendent, New York City Community School District 19
2. Dale Kelly, Principal, MS 364
3. Carla Meertens, Assistant Principal, JHS 218
4. Maria Ortega, Principal, JHS 166

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**Department of
Education**

CARMEN FARIÑA, Chancellor

JOYCE STALLINGS-HARTE, COMMUNITY SUPERINTENDENT, 1A

Community School District 19

557 Pennsylvania Avenue, Room 205, Brooklyn, NY 11207 Phone (718) 240-2700 Fax (718)714-2616

April 22, 2014

U.S Department of Education
Arts Education Model Development and Dissemination Program
400 Maryland Avenue, SW
Washington, DC 20202-4260

Dear Sir or Madam,

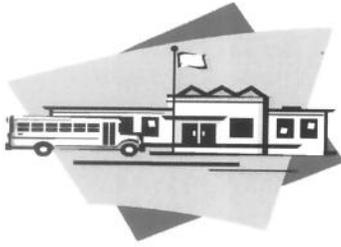
Please accept this letter of support for Urban Arts Partnership's Fresh Ed arts-based literacy development project for ELL students and proposal to the United States Department of Education for the Arts in Education Model Development and Dissemination program grant opportunity.

Fresh Ed will serve students in District 19, including JHS 166, 364 and MS218, which have been selected as case study sites. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and ELA performance of participating students. If approved for funding by the US DOE, Community School District 19 will support Urban Arts Partnership and Mathematica's Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The District will aid in ensuring sufficient data collection from schools measuring student performance in areas that include NYSESLAT and ELA assessment for both "treatment" and "control" schools involved in the project. Understanding that the grant period is up to four years, my office will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our Title I schools.

Sincerely,

Joyce Stallings-Harte
Community Superintendent
District 19



Gateway Intermediate School 364

Freeport Academy Geneva Academy (Annex)
1426 Freeport Loop 1461 Geneva Loop
Brooklyn, New York 11239

Tel: (718) 642-3007 Tel: (718) 942- 2035
Fax: (718) 642-8516 Fax: (718) 647-5503

Mr. Dale Kelly, Principal

Ms. Nicole Fraser-Edmund, Assistant Principal
Ms. Monica McKain-Brown, Assistant Principal
Ms. Dollene Adams, Parent Coordinator (347) 563-4282

April 20, 2014

U.S Department of Education
Arts Education Model Development and Dissemination Program
400 Maryland Avenue, SW
Washington, DC 20202-4260

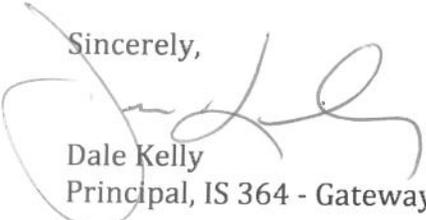
Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership's *Fresh Ed* arts-based literacy development project for students in District 19 and proposal to the United States Department of Education for the Arts in Education Model Development and Dissemination program grant opportunity.

The *Fresh Ed* project will serve middle school students in District 19, including IS 364 which has been selected as a case study site. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and ELA performance of participating students. If approved for funding by the US DOE, IS 364 will support Urban Arts Partnership and Mathematica's Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The school will aid in ensuring sufficient data collection measuring student performance in areas that include ELA assessment. Understanding that the grant period is up to four years, IS 364 will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our school.

Sincerely,



Dale Kelly
Principal, IS 364 - Gateway

James P. Sinnott Magnet School For Health and Health Careers



370 Fountain Avenue, Brooklyn, New York 11208
Phone (718) 647-9050 Fax (718) 827-5839
Lisa Ann Hermann, Principal, IA

Marjorie Friday, Assistant Principal

Carla Meertens, Assistant Principal

April 23, 2014

U.S. Department of Education
Arts Education Model Development and Dissemination Program
400 Maryland Avenue, SW
Washington, DC 20202-4260

Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership's *Fresh Ed* arts-based literacy development project for students in District 19 and proposal to the United States Department of Education for the Arts in Education Model Development and Dissemination program grant opportunity.

The *Fresh Ed* project will serve middle school students in District 19, including JHS 218 which has been selected as a case study site. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and ELA performance of participating students. If approved for funding by the US DOE, JHS 218 will support Urban Arts Partnership and Mathematica's Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The school will aid in ensuring sufficient data collection measuring student performance in areas that include ELA assessment. Understanding that the grant period is up to four years, JHS 218 will support this initiative throughout the duration.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our school.

Sincerely,

Carla Meertens
Assistant Principal

Approved: 
Lisa Ann Hermann, Principal, IA

New York City Department of Education
George Gershwin JHS 166
Children's First Network (CFN 613)

800 VAN SICLEN AVENUE BROOKLYN, NY 11207 Tel: (718) 649-0765 Fax: (718) 927-2172

Maria Ortega
Principal

Victor Esannason
Assistant Principal

Marie Joseph
Assistant Principal

April 20, 2014

U.S Department of Education
Arts Education Model Development and Dissemination Program
400 Maryland Avenue, SW
Washington, DC 20202-4260

Dear Sir or Madam,

Please accept this letter of support for Urban Arts Partnership's *Fresh Ed* arts-based literacy development project for students in District 19 and proposal to the United States Department of Education for the Arts in Education Model Development and Dissemination program grant opportunity.

The *Fresh Ed* project will serve middle school students in District 19, including JHS 166 which has been selected as a case study site. The project will result in model curricula, professional development, and clearly defined results measuring the improved artistic development and ELA performance of participating students. If approved for funding by the US DOE, JHS 166 will support Urban Arts Partnership and Mathematica's Independent Evaluation team in the collection of essential data for students, in keeping with the Government Performance and Results Act (GRPA) of 1993. The school will aid in ensuring sufficient data collection measuring student performance in areas that include ELA assessment.

Urban Arts Partnership, the lead applicant and fiscal agent for this proposal, has my full support. I hope our students and their teachers have the opportunity to benefit from this program as it supports artistic and academic achievement in our school.

Sincerely,



Ms. Maria Ortega
Principal, JHS 166 – George Gershwin