



U.S. Department of Education
Grant Performance Report (ED 524B)
Executive Summary

OMB No. 1890-0004
Exp. 10-31-2007

PR/ Number # (11 characters)_U351C050016_____

(See Instructions)

The third and final year of the Federal Grant Professional Development for Arts Educators continued to be a successful collaboration between Collier County Public Schools and the Philharmonic Center for the Arts. The focus of the project was the implementation of the *Music Connect* program which is a research-based music and art curriculum in all nine of the Title I elementary schools and the three Title I middle schools. The *Music Connect* program integrates music and visual art with the core subject areas of science, social studies, reading, language arts and mathematics. Comprehensive teacher training was provided during the third year during the 24 workshops totaling 70 hours of instruction. Over the three years of this grant, a total of 215 hours of instruction was provided to the classroom teacher. The workshops provided the teachers with instructional materials and strategies to be incorporated into the classroom. As a part of the grant, enrichment activities were provided for the students which were held not only at the Philharmonic Center for the Arts but also at the individual schools. This final report will begin with an overview of the past year followed by the successes and challenges over the past three years.

In the final year of the Federal Grant Professional Development for Arts Educators, the focus of the *Music Connect* program was the Language of Music. The teachers were introduced to the musical concepts of rhythm, theme and variation, melody, harmony, texture, form and color at the first workshop. These concepts were reinforced in subsequent workshops and core-curricular connections were made to these concepts throughout the year. In addition, reinforcement of the previous year's focus on the families of the orchestra was done as well as continued reinforcement of the first year of the grant which focused on choral singing and the integration of music into the core-academic subjects. This year, the teachers were provided with teaching prompts, powerpoint presentations as well as the following books and materials at the first workshop of the year: Peter and the Wolf by Sergei Prokofiev, Can You Hear It by William Lach (Metropolitan Museum of Art), Beep, Beep, Vroom, Vroom by Stuart J. Murphy, I See the Rhythm by Toyomi Igus, Off to the Sweet Shores of Africa by Uzo Unobagha and Simple Gifts by Chris Raschka. The teachers also received CDs to accompany these books. For example, they received Great Performances Prokofiev – Peter and the Wolf and the Carnival of Animals; Great Performances: Aaron Copland – Appalachian Spring and Fanfare for the Common Man; and Mossorgsky – Pictures at an Exhibition. To assist the teachers with the incorporation of music into classroom activities, a variety of rhythm instruments was provided per grade level at the participating schools. As the school year progressed, these rhythm instruments were used in the classrooms as well as in the workshops in a variety of ways. Teachers learned to use them to add sound effects to books they were reading. The instruments were used to keep a beat and help with fluency in reading. One of the first grade teachers received a note from a parent stating she and her child were thrilled with the incorporation of music into the learning of math concepts. The Language of Music workshop had 31 participants attend from the Title I schools. Each year the number of participants at the workshops has grown.

A multicultural approach was used again this year in providing workshops for the teachers. The workshops focused on the music, art and culture of Africa and Japan. For the African workshop, the teachers were introduced to Nigerian drumming, storytelling and dance. This training was reinforced by John Archambault, author, who wrote The Baobab Tree. Mr. Archambault showed the teachers how drumming and poetry and rhythm were interconnected, and the teachers participated in simple drumming rhythms and tying these into classroom activities. One activity involved using drumming as an organizational tool to get the class ready to learn each day. In another activity, the teachers created rhythms to a book they regularly use in the classroom. The word "ostinato" was a frequent vocabulary word both in using the musical instruments and in singing. As a result of these workshops, one teacher used the book Abiyoyo in kindergarten with drums, rainsticks, shekeres and bells to create a variety of sound effects. She stated, "This enhances the children's attention. The use of unfamiliar and familiar instruments enhances their retention of the story and key vocabulary words."

In studying the culture of Japan, the story of Momotaro, the Peach Boy was used. This story is one of Japan's most revered folktales. The teachers were introduced to Japanese music and art. Rhythm instruments were played to enhance the story, simple costumes were worn to perform the story and rhythmic chanting was used. Teachers were given the CD Rabbit Ears Treasury of Far East Folktales in which Sigourney Weaver reads Peachboy and has original music by Ryuichi Sakamoto. Some music teachers have attended the workshops and have used the materials to create student performances at their schools. In the second year of the grant, teachers from various schools used information from the Jungle Drums workshop to create student performances in several of the schools. This year, one teacher has incorporated the information about Japan and the music as a part of her fourth grade curriculum.

It was stated in the original grant application that workshops would be provided that incorporated instruction for ESOL (English for Speakers of Other Languages). Two workshops were held for ESOL teachers in the second year of the grant. In the third year of the grant, two ESOL workshops were held for elementary and secondary teachers to reinforce the information from the previous year. Again in the third year, the ESOL workshops provided techniques and hands-on experiences that teachers could take back to the classroom both at the elementary and secondary level.

Interdisciplinary workshops were also held that demonstrated the incorporation of math and science concepts with music. Jack Hartmann is a nationally recognized children's singer, songwriter, author, keynote presenter and workshop leader. He has taught a variety of workshops through the three-year grant period. This year his workshop focused on math and science skills for upper primary students. The teachers were given his CDs Multiply by Music, Movin'2 Math, Cool Beats that Teach, and Movin with Jack. At the end of the workshop, some of the teachers commented that they would use the "Butterfly Song" in first grade to reinforce the information students learn about the life cycle. A kindergarten teacher remarked that she has used Jack Hartman's math songs to teach counting. We "count to one-hundred everyday". Author John Archambault introduced the teachers to his book Turtle Song, and one teacher stated, "We read the book and sang the song during shared reading. We discussed the habitat of sea turtles during science. Our vocabulary word was 'camouflage' and the book had a great example of the baby turtles camouflaging themselves in the sargassum weed. Students had to draw an animal that was camouflaged and tell why animals camouflage themselves." This teacher described the incorporation of music into reading, science, art and vocabulary. The grant facilitators have discovered over the past three years that the classroom teachers are very innovative in the ways they use the materials they have received from the workshops. The grant facilitators have given suggestions and teaching prompts at each workshop, but the classroom teachers have taken our information and made it relevant to their classrooms and their students. There are many examples of the ways that the materials have been used to reinforce learning in language arts, reading, writing, multiplication, counting, poetry, science, social studies and art.

Over the past three years, the teachers learned about the many ways that music can be brought into the classroom. The information and materials were reinforced in many different ways with different presenters over the time of the grant. Teachers were exposed to music and music appreciation not only through the workshops but also through the enrichments that the students participated in.

An enrichment goal was included in the initial grant application which stated, "Increase enrichment programs for the students, which reinforce the music education and the integration of music with other subjects. Over the past three years, this has been achieved through the presentations by musicians at the individual schools and by attendance by the students and teachers at concerts and performances at the Philharmonic Center for the Arts. *Compose Yourself* is an introductory presentation into the families of the orchestra as well as to the individual instruments. Study guides and teaching prompts are provided to the teachers so continued reinforcement of the information can occur in the classrooms. During the *Compose Yourself* presentation, students are invited to join the musicians in composing a piece of music by selecting the rhythm, melody and harmony. The students and teachers also learn about how instruments make sound which ties into science. When the teachers were surveyed, 90 percent of the

teachers responding felt that the enrichment programs at the Philharmonic Center for the Arts reinforced learning in other subject areas.

The information received through *Compose Yourself* is reinforced when the musicians from the Philharmonic Center for the Arts visit the schools. The musicians from the Philharmonic Center for the Arts visit the schools and do performances based on the families of the orchestra. The musicians talk about the history of the instrument, how the instrument creates sounds and discuss the composers and the history of the music they perform. They provide further instruction to the teachers and the students about the instruments, the history of the instruments and the history of the music they perform. Some of the groupings represented by the musicians to the schools were the cello and trumpet, a woodwind trio, trombones and clarinet and finally the percussionists.

The middle school students had the opportunity to see *Battledrum* at the Philharmonic Center for the Arts. *Battledrum* is a musical about Civil War drummer boys. Students learned how the drum was a vital means of field communication and drummer boys often found themselves on the front lines of combat. The middle school students also attended *Stolen Moments* performed by Jazz Reach which introduced the students and teachers to jazz music's rich history and to the names, faces and music of some of its masters. This performance highlights the interplay between the jazz movement and the evolution of American culture throughout the 20th century. A jazz-workshop was done for the teachers to further reinforce the information the students received about jazz.

Although middle school teachers were not the strongest attendees at the workshops, these were several middle schools teachers who regularly attended the workshops. They have incorporated the music to tie into social studies units and language arts units. They have introduced the students to different genres of music. For example, one teacher tied the art of the Impressionist to the music of Ravel and Debussy to the reading program in the school. In another middle school, teachers in the intensive reading class learned about alternative percussion instruments and the rhythms and fluency needed in reading. The students used critical thinking skills as they compared and contrasted the components of a musical production and the components of literature. In one middle school, the ESE teacher has regularly sent the grant facilitator pictures of her students using the rhythm instruments and learning through song and rhythms. In last year's report, information was included about how music is used to help her student learn about manners and good hygiene. Her students continue to be excited about Music Fridays.

Successes and Sustainability:

One of the successes over the three years is at Golden Terrace Elementary. Last year fifth grade students across Florida and in Collier County experienced a slight drop in their FCAT test scores. The fifth grade students at this school experienced a slight improvement in their FCAT test scores. The principal attributes this success partly to the fact that they have an arts-infused curriculum at their school. The students at Golden Terrace are motivated to come to school because of some of the artistic programs that we are able to offer them. The teachers at this school are among the most regular participants in the Music Connect workshops. Thirty-three of their teachers attended workshops in the 2007-08 school year with one teacher attending 51 hours of training and another 34 hours of training. One teacher from this school attended 112 hours over the three years. Because of this school's support of the arts, other community groups have provided theatrical and musical opportunities to this school. Recently two musicians performed a concert called "Dueling Pianos" for the students at this school. This was an unexpected outcome of the grant. The community groups not involved with the Professional Development for Arts Educators grant are providing continued opportunities for the students and teachers.

At another school, one elementary teacher conducted an action research project on a music and science integration unit. The unit lasted about 4 weeks and several instruments were analyzed scientifically during the first week. The students studied how sound is created by the instruments and how the pitch can be changed. The students then created replicas of the instruments using common materials. Math entered the project as students calculated the exact length to cut bamboo to make a pentatonic pan flute. At the beginning of the research, the 151 students were surveyed using a Likert-type scale to collect their reactions to twelve questions concerning aspects of math, science, hands-on work and relationships between classes. At the end of the unit, the students were surveyed

again. There was a definite increase in the students' understanding of the relationships of math to science, music to science, math to music. The teacher considered the project a success as the students' perceptions of the connections between music, science and math grew dramatically.

In addition, teachers have applied for local grants to continue to acquire materials in order to continue to incorporate music into their classes.

Attendance has continued to grow at the workshops, and many teachers were sad that this grant is ending. They have asked for further workshops. For sustainability, two workshops are in the planning stages for the classroom teachers geared to continue supporting their integration of music and art into the curriculum. The focus of the coming year's workshops is the Faces of Composers and Artists. One workshop is being planned that ties visual art, music and social studies. Another workshop is in the planning stage in which teachers will also learn how to use visual art as writing prompts and to use art and music as tool for higher-order thinking skills. Music appreciation for the teachers has been a component of the workshops. A conductor's prelude will be offered in the spring to the grant teachers followed by a concert. In addition, dates will be set for one of the grant facilitators to deliver in-services on art and music at one of the elementary schools.

The effects of the grant have spread beyond the Title I schools. Some of the original teachers who participated in the workshops have moved to non-Title I schools. They have introduced their new colleagues to what they have learned and have encouraged other teachers to incorporate more music into their teaching. The students notice the difference. One first-grade child who attends a non-Title I school recently commented that his teacher does not use music like his kindergarten teacher did. He misses it. In the teacher survey, one teacher stated, "Music brings on excitement in my students. I use it as a tool to engage the learner".

In addition, one of the grant presenters is working with one of the Title I schools to institute the study of mariachi in grade 2. The study of Mexican music and culture was a part of the second year of the grant. In addition, another elementary school continues to use the information from the Mexican workshop to produce school music performances.

In December, some of the students in the Immokalee Title I elementary schools will be seeing the Synergy Brass Quintet as a part of a continued enrichment program. Also, the Hubbard Street Dance Company is returning to Naples in February. Through the Philharmonic Center for the Arts, they will go to some of the schools to work with the students to teach dance techniques. Singer/songwriter Johnny Rodgers is coming to Naples in January and will discuss the craft of song writing, how you turn a creative idea into a song, playing the piano and singing a few songs for the kids as well as answering all questions about his own journey, making this a great interactive presentation. This will be offered to two schools and is being sponsored by a community group that was not involved in the grant. The enrichment programs will continue for the students.

Challenges:

As stated in previous reports, in the first year of the grant, the facilitators were faced with the problem of low attendance at the workshops. This challenge was remedied partially by moving the workshops to Saturdays rather than after school. Also, a letter was sent to the principals and the teachers explaining the benefits and responsibilities of the grant. Finally, by providing high-quality workshops through which the teachers received all the information and materials needed to incorporate the ideas in their classrooms helps the attendance grow. The word spread about the workshops.

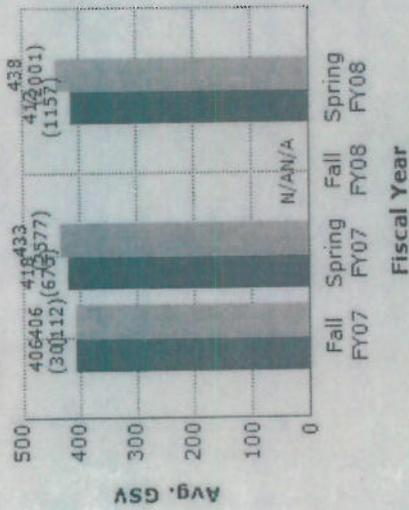
Another challenge over the three years was the distance between the participating schools. The schools in Immokalee are an hour away from the schools in Naples. One solution was to provide workshops in Immokalee as well as in Naples. This was done a number of times over the three years of the grant. The other solution was holding the workshops on Saturday.

The grant facilitators consistently reviewed the comments on the evaluation sheets as well as on the teacher surveys to ensure that the barriers to participation could be reduced.

In conclusion, the grant facilitators feel that the *Music Connect* program is making an impact on how teachers incorporate music in the classroom. As one teacher said, "I use music in my room on a daily basis. Thanks for the opportunity of gaining all of that wonderful knowledge. It was fantastic!" Another teacher stated, "We will truly miss the program, but the lessons will live on for us." This grant provided many wonderful opportunities to the students, the teachers and to the grant facilitators.

AGS Avg. Growth Scale Value (GSV)

Music Connect-Elementary_FY08
District





**U.S. Department of Education
Grant Performance Report (ED 524B)
Project Status Chart**

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Exp. 10-31-2007

PR/Award # (11 characters): U351C050016

SECTION A - Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)

1. Project Objective Check if this is a status update for the previous budget period.
Enrichment Goal: This program will provide increased enrichment for students reinforcing music education and the integration of music with other subjects. This was accomplished through musical presentations offered at individual school. The goal was also accomplished through attendance by students and teachers at concerts and performances at the Philharmonic Center for the Arts. The standard for achieving this goal was met with a minimum of four visits for the Musicians to the Schools Program and a minimum of two visits by students to the Philharmonic Center for the Arts.

Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio	Raw Number	Ratio
Presentations by Musicians to the Schools Program at the individual schools. All ten elementary schools participated. (In the ratio the numerator is the number of students actually participating per performance while the denominator describes the total number of students that could potentially have been served per performance if the schools had all 4 visits by the musicians.)		15567	17304	89.9%	17944/21064
					85.2%

Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio	Raw Number	Ratio
Participation by elementary and middle school students and teachers at concerts and performances at the Philharmonic Center for the Arts (In the ratio, the numerator is the number of students tickets from performances attended compared to the number of students at that grade level.)		11357	13983	81.2%	9660 /10207
					94.6

Explanation of Progress (Include Qualitative Data and Data Collection Information)

The Musicians to the Schools enrichment program went to all ten Title I elementary schools. In year two, a new Title I elementary was opened and participated in the grant. Permission was requested to add this school and was granted. The theme of the *Music Connect* program this year was Language of Music and continuation of the Families of the Orchestra. The musicians were broken up into small groups representing parts of the orchestra. The groups consisted of a woodwind trio, clarinet and percussion, trombone, clarinet and cello, and cello and trumpet. The goal set for this portion of the grant was that each elementary school would be visited four times. The Musicians to the Schools reinforces the *Compose Yourself* performance at the Philharmonic Center for the Arts for the students as well as for the teachers. Both of these events also reinforced the information the teachers received through the workshops.

The middle schools were invited to attend two performances at the Philharmonic Center for the Arts. This would represent 2670 students that were eligible to attend. The choices were: *Super Scientific Circus*, *Battledrum*, *Stolen Moments* by Jazz Reach. *Battledrum* tells the story of drummer boys and the use of the drum as a vital means of field communication during the American Civil War. *Stolen Moment* by Jazz Reach introduced the students and the teachers to jazz music's rich history and to the names, faces and music of some of its many masters. In addition a special concert by the Naples Philharmonic Orchestra for middle school music students was

performed at no charge to the students or the teachers. At the middle school level, musicians did one large group performance that represented all the families of the orchestra.

2a. The numbers used to compute that statistics for the students receiving the enrichment of the Musicians to the Schools were based on the total number of students that actually saw the each performance versus the number of student eligible to participate at each performance. The larger numbers were caused by the inclusion of more grade levels into the "Music Connect" program.

2b. The numbers used to compute the statistics for the students attending the performances at the Philharmonic were based on the number of student tickets that were actually used (9660). This was compared to the number of students eligible to attend according to our district monthly enrollment numbers (10207). As the grant facilitators begin to look toward sustainability once the grant has ended, 1091 or 11.3% of the student tickets were covered by district funds as opposed to federal funds.

In the coming year, additional enrichment opportunities will be offered to the Title I elementary schools. This spring The Philharmonic Center for the Arts is offering the theatrical performances "The Great Alphabet Adventure" and "The Three Little Pigs". These performances are appropriate for students in grades K through 2. As the budgets allow, additional enrichments will be offered to continue what was offered through the grant.



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SECTION A - Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)

2. Project Objective Check if this is a status update for the previous budget period.

The performance measure established under GPRA measures the percentage of participating teachers who received professional development that is sustained and intensive. In the original grant application, the goal for professional development was to train music, art and core-academic teachers to work in collaboration among subject areas leading to improved student knowledge of the arts and to support learning in mathematics, science, social studies and language arts. To reach this goal, staff development was provided on implementing the *Music Connect* program as well as staff development on the integration of music into the core-academic areas. Our standards of measurement were attendance of music, art and core-academic teachers at workshops, demonstration of integration of curriculum in a minimum of five lessons per year, and teacher response survey

2.a. Performance Measure	Measure Type	Quantitative Data				
		Target		Actual Performance Data		
		Raw Number	Ratio	Raw Number	Ratio	
The percentage of participating teachers who received professional development that is sustained and intensive. The numerator represents the number of teachers attending workshops as compared to the number of teachers eligible to attend.	GRPA	47	90	58	90	64.4%

2.b. Performance Measure	Measure Type	Quantitative Data				
		Target		Actual Performance Data		
		Raw Number	Ratio	Raw Number	Ratio	
Demonstration of integration of <i>Music Connect</i> materials in a minimum of five lessons per year.	GPRA	33	41	48	63	76.2%

Explanation of Progress (Include Qualitative Data and Data Collection Information)

70 hours of training were offered from October 1, 2007 through September 30, 2008. Education in the language of music as well as how music reinforces learning in the core-curricular areas was done. In addition, multicultural workshops were held throughout the year. For example, Oritrisi presented a workshop on African music, poetry, storytelling and dance. Workshops were also done on the connections between music and various other cultures. Connections were made with music to science, math and reading. Presenters taught the participants how to put stories to music to help reinforce reading skills and how music can help upper elementary and middle school students learn information in science. Composers from different time periods were not left out. Workshops covered the music and times of Beethoven, Dvorak, Tchaikovsky, Ravel, Debussy and more. During Jazz Month, in-services were held on the history of jazz and the components of a jazz piece. The teachers enjoyed how the workshops were organized and that the materials were prepared so that they could be taken right back into the classroom. As partial evidence of the effectiveness of the training, one elementary teacher read the book Peter and the Wolf to her students and talked about the instruments used in the music. The next morning she played the music to Peter and the Wolf and the students started to tell her what instruments were played in the various pieces. Her initial reaction was that the students studied

the instruments in music. After talking to the music teacher, she realized that it was her instruction that allowed the students to learn and recognize the sound of the instruments.

2a. In keeping a record of attendance for the various workshops, 136 teachers attended at least one workshop. 6 teachers attended over 40 hours of training, 9 teachers attended over 30 hours of training, 13 teachers attended between 20 to 29 hours of training, 31 teachers attended between 10 to 19 hours of training, 24 teachers with 5 to 9 hours of training and 54 with 2 to 4 hours. The GPRA standard is looking for intensive and sustained training. The teachers who truly accomplished this would be the 58 teachers who completed over 10 hours of training through attendance at the workshops hosted by the grant facilitators. What is not measured is the fact that the representative teachers from each school brought the information and trainings back to the teachers. There was representation by more than one teacher at the majority of the workshops. On the teacher survey, one teacher stated "I had a classroom teacher come into my room today that wanted to learn the song to do in her room". Another teacher stated on the survey, "One person from our team goes to the workshop and shares with the rest of the team". One of the elementary teachers left the Title I school she worked at and moved to a non-Title I school. She had attended 63.5 hours of workshops during the first two years. She brought the techniques and information she learned from the workshops to her new school and has influenced teachers there. However, the biggest testament to what the grant has accomplished was a letter from a parent praising this teacher on her use of music to teach math concepts to her child.

When looking over the statistics for the past three years, 27 teachers attended workshops all three years. 4 of those teachers attended over 90 hours of workshops with one teacher logging in 112 workshop hours. In looking over the numbers for the past three years, the following information regarding hours of training applies:

- 21 teachers attended between 20 to 30 hours of training
- 8 teachers attended between 31 to 40 hours of training
- 5 teachers attended between 41 to 50 hours of training
- 8 teachers attended between 51 to 60 hours of training
- 7 teachers attended between 61 to 70 hours of training
- 7 teachers attended over 70 hours of training.

2b. The second performance measure was based on the teacher survey and classroom observations. The teacher survey was revised again this year and included more questions regarding the workshops and the application of materials in the classroom. 63 teachers responded to the survey as compared to last year when only 33 teachers responded to the survey. Of the respondents, 93.7 percent agreed and strongly agreed that they use the workshops materials, books and CDs in the classroom. 80.95 percent agreed (52.38 percent) or strongly agreed (28.57 percent) that students have done better on classroom tests because of the incorporation of music. One teacher stated, "I hear them humming songs all day long. On tests, I can hear them humming songs that apply to the subject matter that required memorization. Their scores have improved." Another teacher said, "They dance and sing and have made tremendous gain in their multiplication skills. It has made a very boring task very fun!"

48 teachers responded that they had incorporated the *Music Connect* materials in five or more activities. 16 teachers (25.4 percent) responded they use the materials consistently on a weekly basis throughout the year. 65.08 percent of the teachers strongly agreed that the workshop materials were easy to use and they supported the integration of music into other subject areas. Another 25.4 percent agreed to this statement also. 96.8% agreed and strongly agreed that the integration of music supports learning in the core-academic areas.

In the teacher survey, 50.79 percent strongly agreed that their knowledge and comfort level with incorporating music into their curricula has increased through the workshops and enrichments. Another 42.86 percent agreed with that statement. This totals 93.65 percent. In last year's report, only 41.46 percent strongly agreed with the above statement with 36.59 agreeing. This totals 78.05 percent. Over time, the teachers have become more comfortable using music in their classrooms and using the workshop materials.



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SECTION A - Performance Objectives Information and Related Performance Measures Data (See Instructions. Use as many pages as necessary.)

3. Project Objective Check if this is a status update for the previous budget period.
Intensify and expand the research based *Music Connect* curriculum to nine Title I elementary schools and modify the curriculum for three Title I middle and one Title I High School. The project outcome is to increase the integration of music into other subject areas. The results of this integration would eventually be seen in improved listening comprehension scores using the GRA+DE Test.

3.a. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio	Raw Number	Ratio
Comparison of the Title I students listening comprehension scores comparable to the district scores. See Table 1, 2 and 3 below. Table 4 is added to show growth from last year.	Project		/		/

3.b. Performance Measure	Measure Type	Quantitative Data			
		Target		Actual Performance Data	
		Raw Number	Ratio	Raw Number	Ratio
Improved listening comprehension scores using the GRA+DE test. For our base number we are using the percentage of students that scored at or above grade level in 2005 before the grant began.	Project		/		/

Explanation of Progress (Include Qualitative Data and Data Collection Information)
The Collier County Schools District maintains a Data Warehouse in which various test scores are recorded. The grant evaluator, Dr. Vivian Shayne, generated the following charts to show the Title I elementary scores for grade one on the GRA+DE test (AGS). Data was included from 2005, 2006, 2007 and 2008 and showed how the scores compare to the district scores for the same grade on the same examination. As the listening comprehension scores are not included in the Total AGS test score, a separate chart has been included to show them. These scores will provide the baseline scores for future comparison. First grade was selected as the level to look at this year as all the first grades in the Title I schools were involved in the "Music Connect" program beginning October 1, 2005. The GRA+DE examination is required by the district in grades 1 through 12. Based on the layout of this data, the boxes for the Quantitative Data have been left blank.

For the final report for the period of 6-1-06 to 9-30-08, the GRA+DE test scores for first, second, and third graders are included to show gains by the second and third graders and to create a baseline for the first grade students this year.

3a. Table 5 and 6 represents the scores for the students in grade 2. Table 7 shows this year's scores for grade 3. This table will show any growth that has occurred after three years in the *Music Connect* program when comparing the results from the various years. In doing any comparisons, it is important to keep in consideration the high mobility of the student populations. Some of the families are migrant families and may not return to this district the following school year. There are profound differences by school and many variables can impact student performance on GRA+DE scores.

Table 1: AGS Listening Comprehension Scores for 2008, Grade 1

Stanine	1	2	3	4	5	6	7	8	9
National %	4%	7%	12%	17%	20%	17%	12%	7%	4%
Local % Title I (961)	12.8%	9.9%	33.5%	21.5%	17.6%	0.4%	1.0%	0.3%	2.9%
Local % District (2747)	9.2%	7.5%	28.8%	23.75	23.8%	0.6%	0.6%	0.4%	5.5%

*Number in parenthesis is the total number of students tested. The percentages represent the percentage of students achieving at this level

Table 2: AGS Listening Comprehension Scores for 2007, Grade 1

Stanine	1	2	3	4	5	6	7	8	9
National %	4%	7%	12%	17%	20%	17%	12%	7%	4%
Local % Title I (1235)	3%	8%	19%	21%	29%	0	0	19%	0
Local % District (3296)	2%	5%	14%	21%	32%	0	0	26%	0

*Number in parenthesis is the total number of students tested. The percentages represent the percentage of students achieving at this level

Table 3: AGS Listening Comprehension Scores for 2006, Grade 1

Stanine	1	2	3	4	5	6	7	8	9
National %	4%	7%	12%	17%	20%	17%	12%	7%	4%
Local % Title I (1235)	4%	5%	19%	21%	30%	0%	0%	0%	20%
Local % District (3383)	3%	4%	13%	19%	33%	0%	0%	0%	28%

*Number in parenthesis is the total number of students tested. The percentages represent the percentage of students achieving at this level

Table 4: AGS Listening Comprehension Scores for 2005, Grade 1

Stanine	1	2	3	4	5	6	7	8	9
National %	4%	7%	12%	17%	20%	17%	12%	7%	4%

Local % Title I (1102)	2%	6%	18%	22%	30%	0%	21%	0%
Local % District (2994)	2%	4%	13%	19%	33%	0%	29%	0%

*Number in parenthesis is the total number of students tested. The percentages represent the percentage of students achieving at this level

Table 5: AGS Listening Comprehension Scores for 2008, Grade 2

Stanine	1	2	3	4	5	6	7	8	9
National %	4%	7%	12%	17%	20%	17%	12%	7%	4%
Local % Title I (961)	12.8%	9.9%	33.5%	21.5%	17.6%	0.4%	1.0%	0.3%	2.9%
Local % District (2747)	9.2%	7.5%	28.8%	23.7%	23.8%	0.6%	0.6%	0.4%	5.5%

*Number in parenthesis is the total number of students tested. The percentages represent the percentage of students achieving at this level

Table 6: AGS Listening Comprehension Scores for 2007, Grade 2

Stanine	1	2	3	4	5	6	7	8	9
National %	4%	7%	12%	17%	20%	17%	12%	7%	4%
Local % Title I (1235)	4%	6%	24%	20%	0	28%	0	18%	0
Local % District (3383)	2%	4%	16%	20%	0	29%	0	28%	0

*Number in parenthesis is the total number of students tested. The percentages represent the percentage of students achieving at this level

Table 7: AGS Listening Comprehension Scores for 2008, Grade 3

Stanine	1	2	3	4	5	6	7	8	9
National %	4%	7%	12%	17%	20%	17%	12%	7%	4%
Local % Title I (950)	4.7%	6.4%	24.4%	19.4%	21.5%	0.1%	17.1%	0.3%	6.1%
Local % District (3040)	3.1%	5.1%	17.9%	17.2%	23.8%	0.2%	21.9%	0.2%	10.6%

*Number in parenthesis is the total number of students tested. The percentages represent the percentage of students achieving at this level

3b.

Table 8: AGS Grade Equivalent Summary of all the subtests, Grade 1

	% at or above grade level	% below grade level	1 st quartile (1-25 %ile)	2 nd Quartile (26-50 %ile)	3 rd Quartile (51-75 %ile)	4 th Quartile (76-99 %ile)
Title I – 2007-2008 (1096)	42.2%	57.8%	41.5%	31.0%	19.0%	8.5%
Title I – 2007-2008 (3190)	54.0%	46.0%	23.4%	24.9%	22.3%	19.4%
Title I – 2006-07 (1150)	53.8%	46.2%	26.6%	22.0%	25.3%	26.1%
District – 2006-07 (3296)	63.2%	36.8%	20.4%	18.3%	23%	38.3%
Title I – 2005-06	48.2%	51.8%	30.7%	23.6%	23.6%	22.2%
District 2005-06	58.3%	41.7%	24.2%	19.9%	20.8%	35%
Title I 2004-05	48.9%	51.1%	31%	22.7%	24.2%	22.1%
District 2004-05	60.4%	39.6%	23.5%	18.8%	22.5%	35.2%

The subtests for the AGS Grade Equivalent Summary include word reading, word meaning, sentence comprehension, and passage comprehension.

Table 9: AGS Grade Equivalent Summary, Grade 2

	% at or above grade level	% below grade level	1 st quartile (1-25 %ile)	2 nd Quartile (26-50 %ile)	3 rd Quartile (51-75 %ile)	4 th Quartile (76-99 %ile)
Title I – 2007-2008 (1067)	27.4%	72.6%	49.2%	31.0%	15.6%	4.2%
Title I – 2007-2008 (3212)	45.7%	54.3%	34.2	28.3%	23.4%	14.0%
Title I – 2006-07 (1150)	36.4%	63.6	32.2%	26.2%	19.1%	13.7%
District – 2006-07 (3072)	53.8%	46.2%	23.5%	23.2%	23.4%	29.9%

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Table 10: AGS Grade Equivalent Summary, Grade 3

	% at or above grade level	% below grade level	1 st quartile (1-25 %ile)	2 nd Quartile (26-50 %ile)	3 rd Quartile (51-75 %ile)	4 th Quartile (76-99 %ile)
Title I – 2007-2008 (958)	35.0%	65.0%	34.3%	37.5%	20.0%	8.1%
Title I – 2007-2008 (3065)	56.5%	43.5	22.2%	28.6%	29.2%	20.0%

In addition to the above data, Dr. Vivian Shayne provided the following information. First in terms of a cross sectional analysis of first, second and third graders, more Music Connect First, and Third graders this year obtained grade level or above scores on the GRADE test than did First, Second or Third graders last year. This year 55% Music Connect First graders compared to 54% of the First graders last year obtained a score that was grade level or higher. This year 73% other District First graders compared to 67% of the other District First graders last year, obtained a score that was grade level or higher. The performance of Music Connect First graders improved slightly – not as much as the performance of other District First graders.

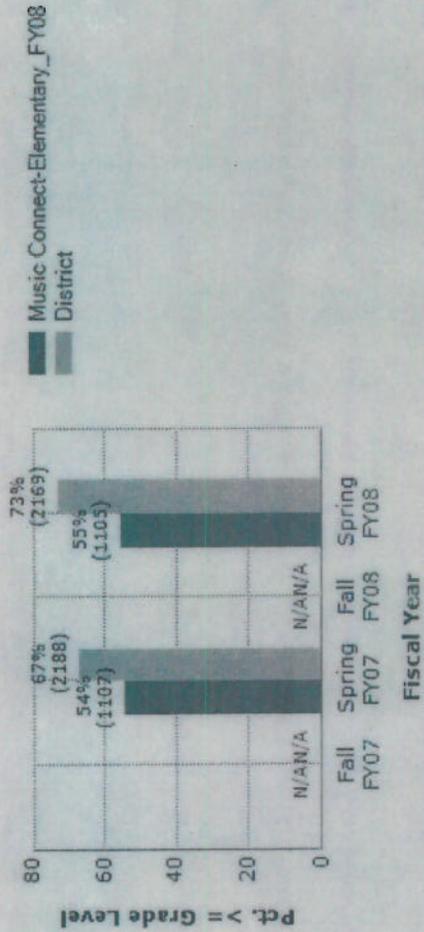
This year 45% Music Connect second graders compared to 36% of the Music Connect Second graders last year, obtained a score that was grade level or higher. This year 69% other District Second graders compared to 60% of the other District First second last year, obtained a score that was grade level or higher. Essentially, the performance of second graders whether Music Connect or other District Second graders was substantially improved for both Music Connect and other District second graders.

This year 31% of the Music Connect Third graders compared to 34% of the Music Connect Third graders last year, obtained a score that was grade level or higher. In contrast, 56% of the other Third grade students in the District compared to 63% of the other Third grade students in the District last year obtained a score that was grade level or higher. Thus the Music Connect performance declined slightly for third graders though the other District third graders improved.

In terms of a longitudinal perspective, Music Connect second graders in the district improved less than counterparts (372 for Music Connect in FY 2008 compared to 394 for other District third graders) and made slightly less gain this year than last year (372 for 2008 compared to 374 for 2007). Music Connect third graders in the district improved less than counterparts (412 for Music Connect in FY 2008 compared to 438 for other District third graders) and made slightly less gain this year than last year (412 for 2008 compared to 413 for 2007).

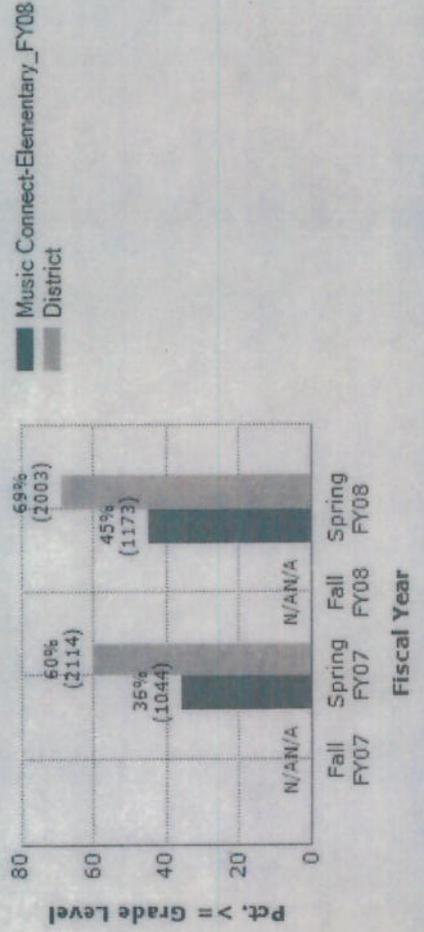
First Grade

AGS % at or Above Grade Level

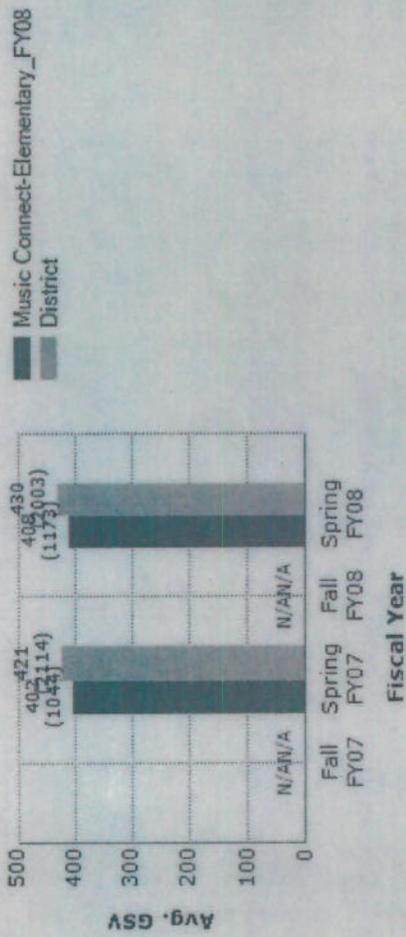


Second Grade

AGS % at or Above Grade Level

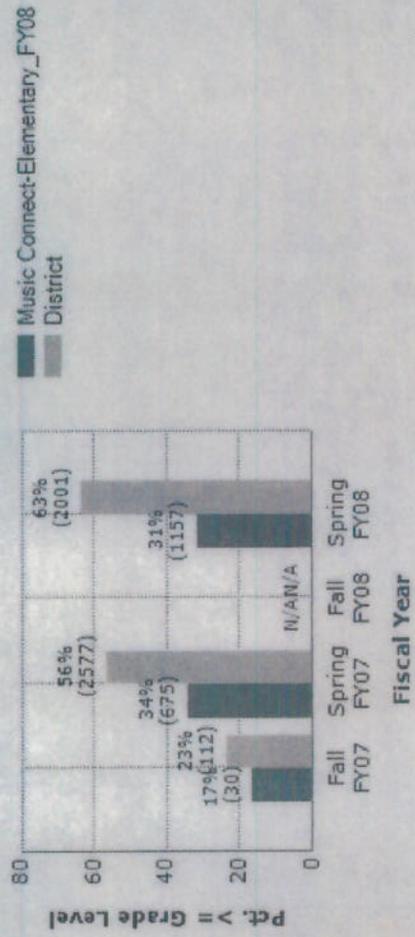


AGS Avg. Growth Scale Value (GSV)

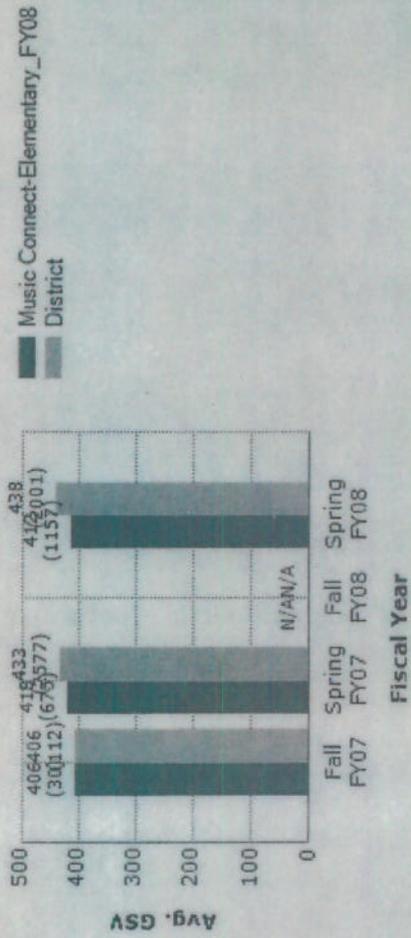


Third Grade

AGS % at or Above Grade Level



AGS Avg. Growth Scale Value (GSV)





U.S. Department of Education
Grant Performance Report (ED 524B)
Project Status Chart

OMB No. 1890-0004
Exp. 10-31-2007

PR/Award # (11 characters): **U351C050016**

SECTION B - Budget Information (See Instructions. Use as many pages as necessary.)

SECTION C - Additional Information (See Instructions. Use as many pages as necessary.)

Overall, the grant facilitators feel that the grant has been a successful experience. The goal stated in the original grant application "To train music, arts, and core-academic teachers to work in collaboration among subject areas improving student knowledge of the arts and to support learning in mathematics, science, social studies and language arts" was successfully met with the hours of training provided over the three years. The classroom teachers who regularly participated in the grant workshops are more comfortable in using music in the classroom according to the teacher survey. It is believed that three years is truly needed in order to change the perceptions of teachers who believed at the beginning of the grant that they could not do music. The integration of music into the other subjects is being used in the classrooms. These teachers are looking forward to the further workshops that will be held this year.

Another goal stated in the original grant application was "Increase enrichment programs for the students, which reinforce the music education and the integration of music with other subjects". This was successfully met through the musicians to the schools program and the enrichment activities at the Philharmonic Center for the Arts. Grants are being explored to strengthen the role of the musicians to the schools' program and to incorporate a stronger teacher education aspect. As described in the Executive Summary, one of the unexpected results of this grant was the development of stronger connections with other community groups in our area. Some of these groups are now providing enrichment programs to some of the schools that participated in this grant.

The major barrier was finding a time to hold workshops that allowed the most participation. Saturdays turned out to be the best fit for most of the participants. The one Title I high school in the district chose not to participate in this grant because this school was undergoing restructuring. Another barrier was the low participation of the middle school teachers. To overcome some of the participation barriers, the grant facilitators did presentations at the schools to explain the purpose of the grant and to encourage participation. It is believed that the goals of this grant are a better fit with the elementary classroom teachers because of the wide variety of subject areas they teach.

The grant facilitators have made many friends with the participating teachers. Having the ability to work with the teachers for three years has been a wonderful opportunity for them as well as us. We have all learned along the way. As advice to other educators, the grant facilitators would recommend the following:

- Use high-quality presenters for the workshops.
- Provide teaching prompts and the necessary materials for the incorporation of the information. The easier it is for the teachers to incorporate, the more likely the materials will be used.
- Provide continued support and reinforcement of the information.
- Avoid information overload. One principal stated that she liked how the workshops were spread over the year.

Thank you for this opportunity to work with the teachers.