

U.S. Department of Education

Washington, D.C. 20202-5335



APPLICATION FOR GRANTS UNDER THE

PROFESSIONAL DEVELOPMENT FOR ART EDUCATORS GRANT PROGRAM

CFDA # 84.351C

PR/Award # U351C080008

Grants.gov Tracking#: GRANT00423405

Closing Date: FEB 29, 2008

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

Application for Federal Assistance SF-424

Version 02

| | | |
|---|---|---|
| * 1. Type of Submission: <input type="radio"/> Preapplication <input checked="" type="radio"/> Application <input type="radio"/> Changed/Corrected Application | * 2. Type of Application: <input checked="" type="radio"/> New <input type="radio"/> Continuation <input type="radio"/> Revision | * If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify) <input type="text"/> |
|---|---|---|

| | |
|--|--|
| * 3. Date Received: <input type="text" value="02/27/2008"/> | 4. Applicant Identifier: <input type="text"/> |
|--|--|

| | |
|--|---|
| 5a. Federal Entity Identifier: <input type="text"/> | * 5b. Federal Award Identifier: <input type="text"/> |
|--|---|

State Use Only:

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

8. APPLICANT INFORMATION:

* a. Legal Name:

| | |
|---|---|
| * b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="561704150"/> | * c. Organizational DUNS: <input type="text" value="003789968"/> |
|---|---|

d. Address:

* Street1:
Street2:
* City:
County:
* State:
Province:
* Country:
* Zip / Postal Code:

e. Organizational Unit:

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

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

Prefix: * First Name:
Middle Name:
* Last Name:
Suffix:

Title:

Organizational Affiliation:

* Telephone Number: Fax Number:

* Email:

Application for Federal Assistance SF-424

Version 02

9. Type of Applicant 1: Select Applicant Type:

Other (specify)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

Charter School (LEA)

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

U.S. Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-011008-001

* Title:

Professional Development for Arts Educators (PDAE) Program CFDA 84.351C

13. Competition Identification Number:

84-351C2008-3

Title:

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

Wilson, North Carolina

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

Professional Development Program in Arts Integration (PDPAI)

Attach supporting documents as specified in agency instructions.

Application for Federal Assistance SF-424

Version 02

16. Congressional Districts Of:

* a. Applicant

* b. Program/Project

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

17. Proposed Project:

* a. Start Date:

* b. End Date:

18. Estimated Funding (\$):

| | |
|---------------------|---|
| * a. Federal | <input type="text" value="257,280.00"/> |
| * b. Applicant | <input type="text" value="0.00"/> |
| * c. State | <input type="text" value="0.00"/> |
| * d. Local | <input type="text" value="0.00"/> |
| * e. Other | <input type="text" value="0.00"/> |
| * f. Program Income | <input type="text" value="0.00"/> |
| * g. TOTAL | <input type="text" value="257,280.00"/> |

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

- a. This application was made available to the State under the Executive Order 12372 Process for review on
- b. Program is subject to E.O. 12372 but has not been selected by the State for review.
- c. Program is not covered by E.O. 12372.

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

- Yes
- No

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

**** I AGREE**

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

Authorized Representative:

Prefix: * First Name:
Middle Name:
* Last Name:
Suffix:

* Title:

* Telephone Number: Fax Number:

* Email:

* Signature of Authorized Representative: * Date Signed:

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Standard Form 424 (Revised 10/2005)
Prescribed by OMB Circular A-102

Application for Federal Assistance SF-424

Version 02

*** Applicant Federal Debt Delinquency Explanation**

The following field should contain an explanation if the Applicant organization is delinquent on any Federal Debt. Maximum number of characters that can be entered is 4,000. Try and avoid extra spaces and carriage returns to maximize the availability of space.

Attachments

AdditionalCongressionalDistricts

File Name

Mime Type

AdditionalProjectTitle

File Name

Mime Type



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

OMB Control Number: 1890-0004

Expiration Date: 06/30/2005

Name of Institution/Organization:
Sallie B. Howard School for the ...

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

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

| Budget Categories | Project Year 1(a) | Project Year 2 (b) | Project Year 3 (c) | Project Year 4 (d) | Project Year 5 (e) | Total (f) |
|--------------------------------------|-------------------|-----------------------|-----------------------|-----------------------|-----------------------|------------|
| 1. Personnel | \$ 28,000 | \$ 28,000 | \$ 28,000 | \$ 0 | \$ 0 | \$ 84,000 |
| 2. Fringe Benefits | \$ 6,160 | \$ 6,160 | \$ 6,160 | \$ 0 | \$ 0 | \$ 18,480 |
| 3. Travel | \$ 18,610 | \$ 18,610 | \$ 18,610 | \$ 0 | \$ 0 | \$ 55,830 |
| 4. Equipment | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 5. Supplies | \$ 44,500 | \$ 26,500 | \$ 34,500 | \$ 0 | \$ 0 | \$ 105,500 |
| 6. Contractual | \$ 150,208 | \$ 171,606 | \$ 187,688 | \$ 0 | \$ 0 | \$ 509,502 |
| 7. Construction | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 8. Other | \$ 1,500 | \$ 1,500 | \$ 1,500 | \$ 0 | \$ 0 | \$ 4,500 |
| 9. Total Direct Costs (lines 1-8) | \$ 248,978 | \$ 252,376 | \$ 276,458 | \$ 0 | \$ 0 | \$ 777,812 |
| 10. Indirect Costs* | \$ 8,302 | \$ 6,862 | \$ 7,502 | \$ 0 | \$ 0 | \$ 22,666 |
| 11. Training Stipends | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 12. Total Costs (lines 9-11) | \$ 257,280 | \$ 259,238 | \$ 283,960 | \$ 0 | \$ 0 | \$ 800,478 |

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

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

- (1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? Yes No
- (2) If yes, please provide the following information:
 Period Covered by the Indirect Cost Rate Agreement: From: ___/___/___ To: ___/___/___ (mm/dd/yyyy)
 Approving Federal agency: ED Other (please specify): _____
- (3) For Restricted Rate Programs (check one) -- Are you using a restricted indirect cost rate that:
 Is included in your approved Indirect Cost Rate Agreement? or, Complies with 34 CFR 76.564(c)(2)?



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

OMB Control Number: 1890-0004

Expiration Date: 06/30/2005

Name of Institution/Organization:
 Sallie B. Howard School for the ...

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

SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS

| Budget Categories | Project Year 1(a) | Project Year 2 (b) | Project Year 3 (c) | Project Year 4 (d) | Project Year 5 (e) | Total (f) |
|--------------------------------------|-------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------|
| 1. Personnel | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 2. Fringe Benefits | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 3. Travel | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 4. Equipment | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 5. Supplies | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 6. Contractual | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 7. Construction | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 8. Other | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 9. Total Direct Costs (lines 1-8) | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 10. Indirect Costs | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 11. Training Stipends | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |
| 12. Total Costs (lines 9-11) | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 | \$ 0 |

ASSURANCES - NON-CONSTRUCTION PROGRAMS

OMB Approval No. 4040-0007
Expiration Date 04/30/2008

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

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

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

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

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

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Prescribed by OMB Circular A-102

Tracking Number: GRANT00423405

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

| | |
|--|--------------------------------|
| * SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL JoAnne Woodard | * TITLE Executive Director |
| * APPLICANT ORGANIZATION Sallie B. Howard School for the Arts & Education | * DATE SUBMITTED 02-27-2008 |

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

| | |
|-------------------|--|
| | Date: 02-27-2008 |
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Public Burden Disclosure Statement

According to the Paperwork Reduction Act, as amended, no persons are required to respond to a collection of information unless it displays a valid OMB Control Number. The valid OMB control number for this information collection is OMB No. 0348-0046. Public reporting burden for this collection of information is estimated to average 10 minutes per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0046), Washington, DC 20503.

NOTICE TO ALL APPLICANTS

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require

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

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

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

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

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

- (1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.
- (2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.
- (3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

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

Estimated Burden Statement for GEPA Requirements

According to the Paperwork Reduction Act of 1995, no persons are required to respond to a collection of information unless such collection displays a valid OMB control number. The valid OMB control number for this information collection is 1890-0007. The time required to complete this information collection is estimated to average 1.5 hours per response, including the time to review instructions, search existing data resources, gather the data needed, and complete and review the information collection. **If you have any comments concerning the accuracy of the time estimate(s) or suggestions for improving this form, please write to:** Director, Grants Policy and Oversight Staff, U.S. Department of Education, 400 Maryland Avenue, SW (Room 3652, GSA Regional Office Building No. 3), Washington, DC 20202-4248.

Attachment Information

File Name

7311-GEPA_statement.doc

Mime Type

application/msword

SECTION 427 GEPA STATEMENT

SBH is an equal-opportunity employer and actively encourages applications for employment from members of groups that have been traditionally underrepresented based on race, ethnicity, or other factors. SBH's active encouragement of diverse applicants is evidenced in the broad diversity of its faculty, administration, and instructional staff of 86 who are largely members of under-served and under-represented groups: 56% African American; 25% foreign nationals from 9 countries including Mexico, Ecuador, Philippines, South Africa, Canada, Jamaica, India, Pakistan, and UK; and 19% Caucasian. **SBH** will comply with Section 427 of the General Education Provisions Act. This statute highlights 6 types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, or age. ALL SBH teachers will be served and have equitable access to participation. Based on the circumstances within the our school, SBH will address each of the barriers that could impede the active participation of teachers.

- **Gender:** We will serve both men and women teachers.
- **National Origin / Race / Color:** We will serve all teachers, a significant percent of whom are in the minority based on national origin, race, or color.
- **Disability:** All facilities and strategies to be utilized in the project are fully accessible to individuals with disabilities. All program materials will be available in accommodating formats.
- **Age:** All teachers will be served regardless of their age.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

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

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

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

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

Statement for Loan Guarantees and Loan Insurance

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

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

| |
|-----------------------------------|
| * APPLICANT'S ORGANIZATION |
|-----------------------------------|

| |
|--|
| Sallie B. Howard School for the Arts & Education |
|--|

| |
|--|
| * PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE |
|--|

| |
|--|
| Prefix: Dr. * First Name: JoAnne Middle Name: |
| * Last Name: Woodard Suffix: * Title: Executive Director |

| |
|---|
| * SIGNATURE: JoAnne Woodard * DATE: 02/27/2008 |
|---|

SUPPLEMENTAL INFORMATION REQUIRED FOR DEPARTMENT OF EDUCATION GRANTS

1. Project Director

*** Name:**

Ms.

Lisa

Swinson

*** Address:**

1004 Herring Avenue

Wilson

NC: North Carolina

27893

USA: UNITED STATES

*** Phone Number:**

252-293-4150

Fax Number:

252-293-4151

Email:

lswinson@sallieb.net

2. Applicant Experience:

Yes No Not applicable to this program

3. Human Subjects Research

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

Yes No

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

Yes Provide Exemption(s) #: pending

No Provide Assurance #, if available:

Please attach an explanation Narrative:

FileName

135-SBH_PDAE_Research_Narrative_FINAL.doc

MimeType

application/msword

Exempt Research Narrative

SBH will ensure proper review and approval of research involving human subjects. It is anticipated that assessment activities to measure teacher learning will be deemed exempt under Criteria #1a and #1b for IRB approval of research. A detailed description of the exempted educational assessment activities follows:

The program theory underlying PDPAI holds that teachers will interact with a comprehensive arts integration professional development program and come away with the knowledge, skills, and attitudes that inspire and support them in changing their teaching practice. Over the course of three years, such change will encourage the adoption of arts integration as a school-wide instructional framework, and build the capacity to sustain the arts integration program. It is the goal of the evaluation to look at the implementation of this change process and its impact on teachers, students, administrators, staff members, and parents.

The evaluation encompasses a rigorous mixed-methods approach employing both broad-based and targeted data collection that supports triangulation of data. A comprehensive program logic model will inform all facets of data interpretation and evaluation. In addition, the logic model will make it possible to effectively refine and redirect program activities during the course of the evaluation based on results of data analysis and periodic formative evaluations. This continuing data collecting–interpretation–evaluation loop will strengthen the program as it helps realize its goals.

The evaluation incorporates a variety of quantitative and qualitative evaluation instruments to support a longitudinal analysis with comparisons of first-year to third-year data to identify and describe the change process described above, the impact of the arts integration professional development program, and the significance of the impact.

Yearly interim formative reports will communicate summaries of statistically analyzed data as well as information on how PDPAI is operating, challenges of implementation, and recommendations for modifications and improvement. The final third-year summative evaluation will relate the entire scope of the program and evaluation methodology, how it has changed the school's constituencies, how it has impacted students, how the program might be replicated in other schools, and strategies and practices correlated with findings that would enhance and promote its sustainability.

Evaluation instruments (impact surveys, pre-, post- and retrospective self-assessment surveys, focus group protocols and questions, interview questions, structured observations, and document review criteria) will be developed in consultation with SCEA consultants and SBH arts leadership team members. Instruments for evaluating classroom mentoring and summer intensives will be designed in the fall of 2008. Instruments will collect quantitative and qualitative data to analyze the performance measures for both process and outcome objectives listed in section 2.A above.

These instruments will be modified as needed during the remaining two years of the program. In terms of data analysis, for quantitative data: frequency distribution, mean and standard deviation will be computed for survey and observation scale items. For qualitative data: answers to survey narrative questions, focus groups and interviews will be coded by topic, pattern and repetitious themes. Program documents will be analyzed according to criteria related to the goals and objectives of the program. The number of teachers participating in each professional development experience will be tabulated by analyzing the data in the program's participation records.

Project Narrative

Abstract Narrative

Attachment 1:

Title: Pages: Uploaded File: **5708-SBH_DOE_Abstract_FINAL.doc**

| | | |
|----------------|---|---|
| Contact | <u>Applicant:</u> SBH | <u>Major Partner:</u> SCEA – UTC |
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The Sallie B. Howard School for the Arts and Education (SBH), a public charter school serving grades K-8 in Wilson, NC, requests \$800,478 to support the Professional Development Program in Arts Integration (PDAI). In partnership with mentors from the Southeast Center for Education in the Arts (SCEA) at The University of Tennessee at Chattanooga, SBH will implement the PDAI over three years, enabling all faculty members to develop expertise in integrating selected art forms with core curriculum content to create rich and substantive instruction that promotes student achievement. **The PDAI will serve 85 elementary & middle grades teachers annually;** all 85 will participate in an annual summer workshop, and each year a cohort of 20 (60 total during the funding period) will receive year-round professional development and coaching. SBH will implement a comprehensive arts integration model that can be successfully sustained at SBH and replicated at other schools.

The PDAI sets forth three main objectives: SBH teaching and administrative staff will (1) gain understanding of and build instructional practices in arts integration; (2) expand awareness, knowledge, and skills in the arts; and (3) adopt and/or create a site-sustainable system for continued professional development in arts integration. Strategies and activities used to reach these objectives include: a sequential model of in-

struction that clearly identifies competencies at levels I, II, and III; an annual week-long summer intensive that includes demonstrations of arts-integrated lessons; instruction in concept-based curriculum design and backward planning; in-depth tutorials in the processes and concepts of each art form; quarterly on-site and electronic mentoring, which includes planning sessions, structured discussion and reflection, and classroom demonstration sessions, co-teaching, and observation; peer group planning, observation, and support; and active involvement of a school-based Arts Leadership Team to guide the development of the program through the three-year funding period and beyond.

The proposed program is a crucial component of the school improvement efforts of SBH. Located in a rural, low-wealthⁱ county in eastern North Carolina, ***SBH serves a population of 725 students, 99% minority, 88% whom are low-income*** (based on eligibility for free or reduced lunch, an accepted indicator of their families' low-income status). SBH is designated by the NC Department of Public Instruction as a "Priority School, Expected Growth" with 50-60% of students performing at grade level." Over the three years of the program, a total of 85 teachers and administrators will receive professional development services. This diverse group is committed to reaching every student through innovative instructional approaches, yet needs additional training and support to investigate and implement these methods. Adopting arts integration as a school-wide instructional methodology through intensive professional development will enable educators at SBH to build on the school's applauded arts education program and deliver high-quality instruction to educate students in, about, and through the arts.

ⁱAs defined by the North Carolina Department of Public Instruction Low Wealth Supplemental Funding, Fiscal Year 2007-08 Planning Allotment, where Wilson County was shown to be allotted an additional \$2,650,937. See <http://www.ncpublicschools.org/docs/fbs/allotments/planning/state/lowwealthsummary.xls>.

Project Narrative

Project Narrative

Attachment 1:

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1. SIGNIFICANCE (20 points)**A. *The project will build capacity to address the needs of the target population.***

Sallie B. Howard School for the Arts and Education (SBH) in Wilson, North Carolina is a public charter school of choice for 725 African-American and Hispanic students in grades K-8 in a low income, largely rural community. The school serves a high-poverty population: 88% of students receive free or reduced meals and 99% are underserved and underachieving minorities (see attached documentation). Since its inception in 1997, SBH has distinguished itself as a first class school in the performing, visual, and media arts. Several graduates have been accepted into prestigious schools (Alabama School of Fine Arts, NC School of the Arts, Duke Ellington High School for Performing Arts). During this same period, however, students' academic performance on state competency exams has been unstable. Two underlying factors contributing to the disparity between the arts and academic achievement are high teacher turnover and high numbers of inexperienced teachers. The majority of faculty are initially or provisionally licensed teachers with three years or less of teaching experience.

The combination of inexperienced teachers, high teacher turnover, and the challenge of educating low income, ethnic minority students demands a high degree of ongoing professional development in best practices for teaching and learning. In 2005-06 an independent needs analysis of SBH stakeholders was conducted by East Carolina University educational consultants. Regarding faculty and achievement, they concluded that the arts education component was one of distinction, while the academic component was weak. They recommended that SBH use its rich arts resources to integrate the arts across the academic curriculum and bring greater energy and efficacy to teaching and learning.

In response to this identified need for professional development among teachers, SBH embarked on a partnership with The University of Tennessee at Chattanooga's Southeast Center for Education in the Arts (SCEA). That partnership developed the **Professional Development Program in Arts Integration** (PDPAI) initiative. PDPAI builds upon the work of Mississippi's *Whole Schools* initiative, North Carolina's *A+ Schools*, South Carolina's *Arts in the Basic Curriculum*, and the Annenberg/Getty *Transforming Education Through the Arts Challenge*, which have all successfully demonstrated through sustainable programs the transformative impact the arts have on students, especially those at risk. PDPAI focuses on teacher pedagogy and improving teacher practice by deepening arts knowledge and skills, strengthening standards-based arts instruction, developing strategies for arts integration, and fostering productive collegial collaboration for the purpose of increasing student learning.

B. The potential replicability of the proposed project or strategies.

The Professional Development Program in Arts Integration at SBH will refine and document the effectiveness of a program that can be replicated at other charter, public, and private schools. With documentation and analysis of instructional strategies, materials, curriculum, and assessments that are developed (including steps taken, persons involved, requisite staffing and fiscal support, possible implementation problems, and recommendations for implementation) other schools will have a model for developing their own comprehensive arts integration programs. The program has been carefully structured to develop an incremental, whole-school instructional framework that embraces arts integration as the primary methodology for devising site-based curriculum aligned with state and national education standards and guiding instructional and assessment practices across grades and subject areas.

The three-part structure – **(1) knowledge and skill development in arts integration, (2) knowledge and skill development in arts education, and (3) knowledge and skill development in peer-to-peer collaboration and mentoring** – provides a scaffolding for school improvement that is foundational and supportive, and at the same time flexible to address the unique qualities and needs of the school culture in which it is implemented.

The final report will be published in print and on CD-ROM, and disseminated to arts and education organizations such as the Arts Education Partnership, Kennedy Center Alliance for Arts Education Network, Magnet Schools of America, and National Association of Charter School Authorizers. SBH will become a model site for arts integration that other teachers can visit. In year three, exemplary faculty members will share their work in arts integration at state and regional education conferences. SCEA consultants will present workshops about the professional development program at regional and national conferences.

2. QUALITY OF THE PROJECT DESIGN (20 points)

A. *The goals, objectives, and outcomes are clearly specified and measurable.*

The goal of the Professional Development Program in Arts Integration is to establish a comprehensive arts integration instructional model that can be successfully sustained by the SBH teaching and administrative staff. Appropriate to the needs of K-8 students, the instructional model is sequential, hierarchical, and criterion-based. It is based on coherent theory, reliable research, and effective practice; promotes the importance of arts education in the general education of all students; aims to strengthen academic performance in both arts disciplines and other content areas; employs long-term professional development from highly-qualified providers; develops col-

laboration and leadership skills among arts specialists and classroom teachers; builds capacity at SBH; and documents effective practice for the field.

Objective 1. Teachers will gain understanding of and build instructional practices in arts integration.

Performance Measure 1.a. SBH teachers and staff will participate (100% in yearly, week-long summer intensive training sessions, 33% [Cohort One] in year-long training activities during the first year, 66% [Cohorts One and Two] in year-long training activities during the second year, and 100% [Cohorts One, Two and Three] in year-long training activities during the third year) in competency-based instruction in arts integration provided by SCEA mentors.

Supporting Activities: SCEA mentors will engage teachers in a highly personal and collaborative model that allows teachers to focus on issues relevant to them and their students. Through on-site sequential instruction (quarterly), mentors will offer guidance in a conceptual framework for arts integration, reflective practice and collaborative planning, and instructional design and arts-integrated curriculum development; demonstrate arts-integrated instruction in classrooms with children; demonstrate how technology (e.g., laptops, digital projectors, Smartboards) can be used as a planning resource and instructional tool; and guide lesson analysis that provide exemplars from which teachers will model their own lesson planning and instruction.

Teachers will also engage in weeklong summer intensive training sessions exploring concept-based arts integration principles and practices incorporating integrated lesson models, tutorials introducing and examining specific arts strategies, and applied curriculum development. In addition, teachers will participate in professional conferences and site visits to successful arts integration programs.

Performance Measure 1.b. SBH participants will increase their knowledge and skills in arts integration at each level (I, II, III) of the competency-based instructional model.

Supporting Activities: The competency-based design encourages participants' growth at each level of the instructional model through the professional development experiences described above.

Performance Measure 1.c. SBH cohort members will design and deliver one standards-based, arts-integrated lesson per quarter.

Supporting Activities: Cohort members will partner with a SCEA mentor in the guided design of arts-integrated lessons and units that exemplify the introduced conceptual framework, illustrate understanding of specific arts strategies, and thoughtfully apply the introduced instructional design model, employing technology (e.g., laptops, digital projectors, Smartboards) as a planning resource and instructional tool.

Performance Measure 1.d. SBH participants will document their arts integration work in instructional design and collaborative lesson planning.

Supporting Activities: Participants will reflect on the impact of training in arts integration on their growth and the potential growth of their students through prompted journal responses.

Objective 2. Teachers will expand awareness, skills, and knowledge in the arts.

Performance Measure 2.a. SBH teachers and staff will participate (100% of SBH teachers and staff each year (100% in yearly, week-long summer intensive training sessions, 33% [Cohort One] in year-long training activities during the first year, 66% [Cohorts One and Two] in year-long training activities during the second year, and 100% [Cohorts One, Two and Three] in year-long training activities during the third year) in competency-based instruction in arts education provided by SCEA mentors.

Supporting Activities: Each SBH faculty member will identify an arts preference (dance, music, theatre, visual art) and focus his/her participation in that art form. Through a three-year focus on only one art form engaging in quarterly site-based guided practice sessions, teachers will participate in standards-based, process-focused instructional design and analysis of sequential and developmentally appropriate arts instruction; observation and analysis of model instruction by SCEA mentors; demonstrate how technology (e.g., laptops, digital projectors, Smartboards) can be used as a planning resource and instructional tool; and written reflections and collaborative planning with SCEA mentors and peers about issues specific to the art form being studied. (A significant lesson learned from past models is the temptation to offer too much too soon. In this three-year model, participants focus on achieving a depth of understanding in one art form, rather than a surface experience in all four.) SCEA mentors will guide the application of the conceptual framework as it informs artistic choices in the chosen art form (process, media, and product). Activities include engaging in art tutorials producing multiple products and performances, instructional design and art-specific curriculum development and reflective practice and collaborative planning. On-site demonstration of art instruction in classrooms with children and guided lesson analysis will provide exemplars from which teachers will model their own instruction and lesson planning. Teachers will also engage in week-long summer intensive training sessions in which a significant component is art-specific instruction through a tutorial model.

Performance Measure 2.b. SBH participants will increase their knowledge and skills in arts elements and art-specific principles, processes, and procedures.

Supporting Activities: Knowledge and skills will be developed through the activities described above. At nine-week intervals, participants will demonstrate their understanding of arts integration to SCEA mentors, school administrators, and outside evaluators.

Performance Measure 2.c. SBH cohort members will design and deliver standards-based, art-specific instruction in the form of integrated lessons that demonstrate specific, sequential instruction in the art form.

Supporting Activities: SBH cohort members will partner with a SCEA mentor in the guided design of an arts-integrated lesson or unit that exemplifies the introduced conceptual framework, illustrates understanding of specific arts strategies, and thoughtfully applies the introduced instructional design model.

Objective 3. SBH will become a site-sustained system for continued professional development in arts integration.

Performance Measure 3.a. SBH will establish an Arts Leadership Team comprised of administrators, arts specialists, lead teachers, and parents to guide the vision and execute the management and logistics of the program.

Supporting Activities: SBH Arts Leadership Team will meet bi-monthly to share and address needs of SBH teachers, staff and students, reflecting their ownership as stakeholders in the management and execution of PDPAI activities, critical to the program's long-term success, and sustaining it long after the initial funding period.

Performance Measure 3.b. SBH Arts Leadership Team, in collaboration with SCEA mentors will develop appropriate evaluative instruments to assess teacher skills and knowledge in the development and delivery of arts-integrated instruction.

Supporting Activities: SBH Arts Leadership Team members and SCEA mentors will employ created instruments to guide the continuing assessment of teacher skills and

knowledge, employing technology (e.g., laptops, digital projectors, Smartboards) as an evaluation tool, embedding their use in all teacher observations and evaluations and providing specific practical and instructional guidelines for teachers' ongoing development.

Performance Measure 3.c. The establishment of arts-focused cohorts will build collegial relationships to support and mentor one another in their understanding of both arts education and integration.

Supporting Activities: Experiences like collaborative planning, teaching and guided mentorship training with a SCEA mentor will offer participants strategies and practical experiences through which PDPAI can be sustained and expanded. As cohorts progress through the program, training will expand to include mentorship skills enabling teachers to serve as mentors to their colleagues.

B. The project will build capacity beyond federal assistance.

Capacity building is critical to the success and sustainability of the program. The professional development strategies and mentoring will evolve each year building depth of understanding, involvement, collaboration, and empowerment as the faculty progresses through each level of the training, assuming new instructional roles and responsibilities for supporting and developing the arts integration program. To this end, the following strategies will be employed.

Training of On-Site Mentors: The training of on-site mentors will be made explicitly visible through guided reflection, task analysis, and coached collaboration. As participants progress in their understanding, they will be partnered with newcomers to the program while their leadership and expertise are coached by SCEA mentors. The coaching model addresses the specific needs of each participant, enabling them to de-

velop collegial relationships through which they can create and implement relevant and purposeful instruction to become embedded in the year-to-year curriculum. The three-year design of PDPAI offers participants multiple opportunities to engage in all aspects of the training, gradually taking on more responsibility and building self-efficacy. Ongoing capacity building will accommodate turnover throughout and after the project. The arts leadership team will orient, train, and mentor new teachers in the program.

Peer-Coaching Manual: Throughout the three-year partnership, SCEA mentors will model effective arts integration instructional and coaching techniques. Manuals in each art form will be developed through annotated text, audio and video examples, offering explicit and detailed analysis of examples.

Sample Lesson Plans / Digital Portfolios: Multiple examples of the practice and pedagogy of arts integration will be created and modeled over the three-year program. These models will be documented through text, audio and video representations adding to the store of references available to newcomers to the program.

C. The project is part of a comprehensive effort to improve teaching and learning.

The PDPAI instructional model is grounded in a conceptual framework placing arts elements and processes along side the foundational elements of the broader curriculum. Beyond the typical thematic or seasonal connections that often place the arts at the periphery of the curriculum, this approach commands a thorough understanding of both arts and non-art content as well as expertise in curriculum integration. Guided by state and national standards, instructional objectives are met in both content areas and measured through assessments that engage students toward higher-order thinking and problem solving. The site-specific approach of PDPAI offers instructional staff the opportunity to observe effective instruction modeled with their own students, and multiple

opportunities to refine their own teaching practice through one-on-one coaching. This recursive model crosses all content areas and guides teachers to reflect on and refine their instructional practices.

The intellectual rigor inherent in studying the arts offers students and teachers diverse and multi-modal experiences through which non-art content can be approached. The PDPAI offers ongoing, strategic professional development in instructional methods and best practices needed to effectively reach and teach our socially and academically challenging students. At SBH, the large percentage of inexperienced / initially licensed faculty will benefit from the comprehensive instructional model as they collaborate with more experienced peers and engage in this standards-based curriculum model.

Research has shown that effective professional development must be ongoing, experiential and engaging, contain focused and relevant content and become job-embedded to effectively impact teacher change (Guskey, 2000). It is with these criteria that the program was designed to occur over a three-year period, at the school site, and in the classrooms of the teacher-participants. The curriculum has been created to provide a comprehensive view of arts education and integration through which teachers are guided in the restructuring of their practice of teaching with and through the arts. Pilot efforts, which have included professional development workshops and teacher interviews and surveys, have guided the development of this approach to arts integration that complements the efforts of SBH toward school improvement.

3. QUALITY OF PROJECT SERVICES (20 points)

A. Equal access for eligible project participants from underrepresented groups.

The composition of cohort groups receiving intensive mentoring will reflect the diversity of the faculty engaging in whole-group aspects of professional development: 56%

African-American, 25% foreign nationals (Hispanic, Asian, European, Jamaican, Canadian, African), and 20% Caucasian. All SBH students, 99% who are members of under-represented racial groups, will participate in the mentoring process as members of classes where SCEA mentors will lead demonstration lessons and co-teach with participating teachers, and have access to project programming. Students receiving Special Education services will also participate in arts-integrated lessons as they would in any other classroom experience as outlined in their IEPs. Special Ed and ESL teachers will be members of the cohorts and expected to create and implement arts-integrated learning experiences as appropriate in any self-contained or pull-out classes they teach.

B. The training is of sufficient quality, intensity, and duration to improve practice.

Over the three-year period, participants will engage in multiple classroom-specific lesson models and opportunities in which to practice and refine their own teaching practices. PDPAI centers on improved teaching practice with the following expectations that teachers: become creators rather than conveyors of curriculum and instruction, think divergently as they develop knowledge and skills in the arts, engage in learning alongside their students, develop a practical understanding of the arts standards while using them to guide their planning and instruction, become more effective collaborators with colleagues, artists, parents, and community members, and reflect on the impact of the arts on their pedagogy across the curriculum.

Based on national research and the structure of PDPAI, a greater awareness of implicit and explicit connections among the arts and other subjects is expected, leading to increased student academic performance, strengthened student knowledge and skills in the arts, and a recognition of parallels between the artistic processes of creating, performing, and responding, and the reading and writing processes. The structural ele-

ments of the program are based on lessons SCEA learned while devising and implementing site-based professional development programming from 1987-present and from ongoing research evaluating various models of professional development.

A significant part of this work includes instructional design focusing on a standards-based approach to arts education as well as within the broader curriculum. The *North Carolina Standard Course of Study* and the *National Standards for Arts Education* will frame the instructional design work and inform the teaching practice of participants. The one-on-one mentorships occurring between SCEA mentors and SBH personnel will enable participants to apply newly acquired pedagogical understandings throughout their practice and benefit from direct and specific feedback to inform it. Establishing a comprehensive arts integration program requires developing substantive and sequential arts curriculum; integrating instruction in, about, and through the arts across the curriculum; and nurturing a learning community interested in collaboration and reflective growth. The following principles guide PDAI.

Developing Knowledge and Skill in Arts Integration: Ensuring arts integration is meaningful requires that teachers build their knowledge, skill, and confidence with arts and integration principles and practices so that integration of the arts is balanced and integral, not peripheral. Developing concept-based integrated curriculum around connecting concepts leads students beyond facts into deeper understanding.

Developing Knowledge and Skill in Arts Education: Learning in, about, and through the arts actively engages teachers and students, developing a more holistic understanding of the arts that includes knowledge and skills not only in creating art, but also in the aesthetic, critical, cultural and historical domains of arts inquiry. Addressing the diverse needs of students results when students engage in a variety of artistic proc-

esses and explore multiple learning modalities. Using inquiry-based instructional strategies engages students in reflecting upon and assessing their own and other's work, and making connections to life beyond the classroom. Student-driven inquiry asks the teacher to shift roles from leader to collaborator and mentor.

Developing Knowledge and Skill in Peer Collaboration: As classroom teachers become more knowledgeable about arts education, they turn to arts specialists for guidance; and as specialists become more comfortable sharing the responsibility for arts education, they move further into the core of the teaching community. This collaborative environment carries over to students who learn the importance of teamwork and cooperation. Teaching can be a learning experience for teachers as well as their students if they take time individually and with colleagues to think about their curriculum, examine student work, analyze the teaching that led to varying student outcomes, and envision alternative instructional strategies. Guiding reflective practice is an important aspect of professional development and critical to sustainability.

Strengthening Standards-Based Arts Instruction: The goal of standards-based curriculum development is to provide a scope and sequence of instruction tied to achievable outcomes that are consistent with state and national standards. PDPAI employs the backward design process focusing on assessment first and instructional activities last. Teachers establish the essential understandings of their lessons, decide how students will provide evidence of their learning, and then design the instruction.

Nurturing Skills in Creating, Performing, and Responding to the Arts: SCEA's approach focuses on how to design curriculum and instruction that support the artistic development of students by sequencing instruction for developmentally appropriate practice; scaffolding instruction around increasing knowledge, skills, and experience;

striking a balance between building skills and providing opportunities for creativity; and nurturing students' mastery and autonomy in the arts.

C. *Services will lead to improvements in student achievement of standards.*

Howard Gardner contends that to engage disenfranchised students, schools must expand their core curriculum to attract and embrace students with intelligences other than verbal and mathematical. These include musical, spatial, and kinesthetic intelligences, interpersonal and intrapersonal intelligences. Students with these gifts and talents can find their niche in an arts integrated curriculum and be equally valued for the unique intelligences they possess in the same way students with traditional verbal and math intelligences are valued. SBH's 11 years of experience as a school for the arts has shown that students are engaged and enthusiastic when participating in arts education classes. As a result, the arts component of the curriculum is superior as measured against rigorous arts education standards. The proposed professional development program will provide intensive and ongoing training to the entire faculty and instructional staff in how to teach to rigorous academic standards with and through the arts.

Students should have an informed acquaintance with exemplary works of arts from a variety of cultures and historical periods (*National Standards in the Arts*). To ensure that teachers are well-prepared to guide and support student learning through authentic experiences with the arts, SCEA mentors will model preparatory and follow-up strategies for expeditionary learning trips to such venues as the Afro-American Cultural Center and the North Carolina Dance Theatre in Charlotte, Art Space and the North Carolina Museum of Art in Raleigh, and Wilson Symphony Orchestra.

4. QUALITY OF PROJECT PERSONNEL (10 POINTS)

A. *Encouraging employment applications from underrepresented groups.*

SBH is an equal-opportunity employer and actively encourages applications for employment from members of groups that have been traditionally underrepresented based on race, ethnicity, or other factors. SBH's active encouragement of diverse applicants is evidenced in the broad diversity of its faculty, administration, and instructional staff of 86 who are largely members of under-served and under-represented groups: 56% African American; 25% foreign nationals from 9 countries including Mexico, Ecuador, Philippines, South Africa, Canada, Jamaica, India, Pakistan, and UK; and 19% Caucasian.

B. The qualifications of key project personnel.

Sallie B. Howard School For The Arts And Education: *Lisa Swinson*, project manager, is national board certified with a BS and MA in Elementary Education from East Carolina University, NC.

Southeast Center For Education In The Arts: *Joel Baxley*, director of visual art education, has a BA in visual art and English and a MEd in curriculum and instruction from Freed-Hardeman University, TN. *Susanne Burgess*, director of music education, is pursuing an EdD in Learning and Leadership. She has a BA in music education from California State University, Fullerton and a MM in Orff Schulwerk from the University of Memphis. *Marissa Nesbit*, director of dance education, has a BA in psychobiology from Pitzer College and a MFA in dance and related arts from Texas Woman's University. *Scott Rosenow*, director of theatre education, has a BA in theatre arts from California State University, Northridge, a MFA in creative drama from the University of Texas at Austin, and is currently ABD in drama/theatre education at Ohio State University. *Kim Wheatley*, executive director, has a BFA in educational theatre from the University of Texas at Austin and MA in European drama from Schiller College, Germany.

C. The qualifications of project consultants or subcontractors.

Arts education consultants from the SCEA at The University of Tennessee at Chattanooga have been selected to create and implement the training at SBH because of their extensive experience in both arts education and integration as educators and professional development providers. SCEA has worked with numerous schools and organizations to develop custom, site-specific programs tailored to the needs and resources of distinct communities. Working from a framework of concept-based curriculum design, SCEA's approach to arts integration focuses on developing knowledge and skill in both the art form and non-art content area, with particular attention to the unique skills and knowledge fostered at the nexus of two disciplines.

SCEA consultants (listed above) each bring specific expertise as educators and practitioners of their art form, along with a comprehensive grounding in education, to their work as professional development providers. As representatives of a university department, all consultants hold advanced degrees and have presented their work at national conferences for arts education in their disciplines and are actively involved in teaching, scholarship, and service. *(See attached SCEA letter of support for more info.)*

5. QUALITY OF THE MANAGEMENT PLAN (15 points)***The adequacy of the management plan to achieve the objectives.***

Project management and coordination will be executed through a team approach in which the Director of Curriculum at SBH, Lisa Swinson, will provide general oversight as the Project Manager. Additionally, the Arts Leadership Team at SBH in coordination with SCEA mentors and the Center director, and the RealVisions Evaluation Team will collaborate to ensure project success.

Because PDPAI is a comprehensive approach embracing a whole-school instructional framework, it is critical that its management be positioned within the overall mandates governing the school's entire curriculum. The **Arts Leadership Team** at SBH will meet monthly to ensure that PDPAI is smoothly and purposefully embedded into the overall curriculum. This group, representing all stakeholders in the project, will guide the vision of the work and serve as a bridge between the instructional staff, school administrators, SCEA mentors and RealVisions evaluators to keep the needs of the participants at the forefront of the work. Documentation of these meetings will be distributed to the off-site partners for review and follow-up.

The **Project Manager** will maintain all oversight for the project, including: chair the Arts Leadership Team and document all meetings; recruit teacher participants to the program; collaborate with all project personnel to evaluate and revise scheduled PDPAI training; conduct observations for each participating teacher at least twice each year and on an as-needed basis; participate in all training and planning sessions; collect all documentation emerging from the project (teacher reflections, lesson and unit plans, observations, reports); oversee fiscal and programmatic compliance; communicate regularly with SCEA and RealVisions partners; and report biannually to the charter school board regarding program progress.

SCEA Mentors will provide instruction and guidance to teachers in the practice and pedagogy of arts integration and assist the Project Manager in the implementation of the professional development in the arts, including: developing and delivering instruction specifically designed to integrate with the existing curriculum; monitor teacher attendance, participation and progress toward benchmarks at all levels of the program; provide feedback to teachers based on observations and collaborative planning; provide

individual or group modeling and coaching for teachers in art-specific processes and strategies as well as the pedagogical principles of arts integration; attend at least two Arts Leadership Team meetings annually; review and evaluate written work such as lesson or unit plans; engage monthly in reflective and analytical dialogue with program participants; and participate in program evaluation.

Outside **Evaluators** will design and conduct the evaluation of the program, including: collaborative instrument development with SCEA mentors; qualitative and quantitative data collection and analysis; formative program evaluation through periodic teacher and mentor observations and interviews; longitudinal analysis comparing first-year to third-year data; and yearly interim formative reports. The final third-year summative evaluation will relate the entire scope of the program and evaluation methodology, how it changed the school's constituencies, how it impacted students, how the program might be replicated in other schools, and strategies and practices correlated with findings that enhance the program and promote its sustainability.

The following chart presents an overview of the project timeline through Year 1.

| Preliminary Project Planning | | |
|-------------------------------------|---|----------------------------|
| Timeline | Milestones | Responsible Parties |
| 07/25-27/07 | Introductory Workshop | Baxley, Nesbit |
| 01/ 7-8/08 | Introductory Workshop/Planning | Burgess, Rosenow |
| 03/10-12/08 | Observation & Planning/Arts Specialists | 4 SCEA Mentors |
| | Establish Arts Leadership Team | Project Manager |
| 04-05/08 | Develop Evaluation Instruments | SCEA/RealVisions |
| 07/14-18/08 | Summer Intensive Pilot Workshops | 4 SCEA Mentors |

| | | |
|-----------------|---|----------------------------|
| | Cohort 1 Identified (C-1) | Project Manager |
| | Baseline Data Collection | 2 Evaluators |
| 08/30/08 | Baseline Data Report | 2 Evaluators |
| 09/08 | Revise Instructional Framework | 4 SCEA Mentors |
| YEAR ONE | | |
| Timeline | Milestones | Responsible Parties |
| 09/08 | C-1 Quarterly Goals (FA08) | Project Manager |
| 09-10/08 | C-1 Modeling/Coaching (2 days each) | 4 SCEA Mentors |
| 09 -12/08 | Electronic Mentorship (24 hrs each) | 4 SCEA Mentors |
| 10/08 | C-1 Replicate a modeled strategy | Project Manager |
| 11/08 | C-1 Teacher/Mentor collaboration | Project Manager |
| | C-1 Unstructured Observation | SCEA Mentor |
| 12/08 | C-1 Written Prompts, Quarterly Goals (Sp09) | Project Manager |
| | C-1 Teacher Self-Assessments | Project Manager |
| 09-12/08 | 4 Arts Leadership Team Meetings | Project Manager |
| 01-02/09 | C-1 Modeling/Coaching (2 days each) | 4 SCEA Mentors |
| 01-05/09 | Electronic Mentorship (24 hrs each) | 4 SCEA Mentors |
| 02/09 | C-1 Collaboration/observation/evaluation | Project Manager |
| 03/09 | C-1 Structured Observation | Project Manager |
| 01-05/09 | 4 Arts Leadership Team Meetings | Project Manager |
| 04/09 | C-1 Written Reflections & Self-Assessments | Project Manager |
| | Data Collection (1) – (4 days) | 2 Evaluators |
| 05/09 | Data Reporting – year 1 (formative) | 2 Evaluators |

| | | |
|-------------|--|------------------|
| 06/09 | Revise Evaluation Instruments | SCEA/RealVisions |
| | Revise Instructional Framework | 4 SCEA Mentors |
| 07/20-24/09 | Summer Intensive (II) Workshops | 4 SCEA Mentors |
| | Teachers collaboratively create unit plans | Project Manager |
| | Arts Leadership Team Self-Assessment | Project Manager |
| 07/20-24/09 | Identify Cohort 2 | Project Manager |
| | Data Collection (2) – (4 days) | 2 Evaluators |
| 08/30/09 | Formative Evaluation – Report Year 1 | 2 Evaluators |

During year two of the project similar timelines will be utilized, however an additional cohort, representing roughly 20 more participants, will be added to the ongoing work in classrooms. The work with C-1 will scaffold, growing in depth in each art form, expanding from a lesson-focus to a more sophisticated unit design in arts integration, and the gradual relinquishing of mentorship from SCEA specialists to SBH faculty. In year two, the ongoing work in classrooms will serve roughly 66% of the entire faculty and by year three all teachers (100%) will have entered this component of the program.

In year three, the program will reflect its most rigorous and expansive development as the C-1 participants begin to take on the role of mentor as they partner with SCEA mentors to guide the entry of C-3 into the classroom component of the program. The chart that follows highlights the C-1 guided mentorships as additions to the timeline.

| YEAR THREE ADDITIONS | | |
|-----------------------------|---|----------------------------|
| Timeline | Milestones | Responsible Parties |
| 09-10/10 | C-1 Modeling/Coaching C-3 | SCEA + SBH C-1 |
| 10/10 | C-1 Design & deliver AI lesson/C-3 observes | Project Manager |

| | | |
|----------|---|-----------------|
| 11/10 | C-1 Mentor collaboration w/ C-3 | Project Manager |
| 12/10 | C-1 Unstructured Observation / C-3 | SCEA Mentor |
| 01-02/11 | C-1 Modeling/Coaching C-3 | SCEA + SBH C-1 |
| | C-1 Development of observation protocol | SCEA + SBH C-1 |
| 02/11 | C-1 Mentor collaboration w/ C-3 | Project Manager |
| 03/11 | C-1 Structured Observation / C-3 | SCEA Mentor |

It is expected that exemplary faculty from C-1 will share their work at regional and national education conferences and become instrumental in sustaining the program at SBH and supporting its dissemination regionally and nationally. A summative program evaluation will be completed in August, 2011 to document the program's successes and challenges, and to inform the future replication of the model.

6. QUALITY OF THE PROJECT EVALUATION (15 points)

A. *The methods of evaluation include objective performance measures.*

Participants will meet quarterly, semi-annual, and annual competencies based on established criterion throughout the three years. Internal evaluation methods include:

Observation: Structured and unstructured observations by SCEA mentors and the Project Manager will occur at least twice each year, and determine participants' readiness to proceed through the program. Observation protocols and schedules will be developed using a participant/observer model. By year three, it is expected that SCEA mentors will transition out of the 'participant' role completely.

Written Documentation: Prompted reflections and lesson plans and analysis will be collected and evaluated quarterly. Participant growth will be measured based on

demonstrated knowledge in art form content (understanding of arts processes, elements, structures, and vocabulary), and for the strategic use and application of arts-integrated strategies (inquiry-based instruction, conceptual framework, balance between standards-objectives-assessments and performance task assessment).

Peer Evaluation: Cohorts of 6-10 teachers are formed as participants enter the program to serve as resources and support throughout their participation. These small-group teams will collaborate to plan instruction, develop quarterly goals and create observational protocols through which they will provide one another feedback addressing the particular needs of the cohort.

Teacher Self-Assessment: Participants will complete self-assessments twice each year. This data will be evaluated to inform program operations, identify implementation challenges and support recommendations for program modification and improvement.

Participant Portfolios: Each of the described documents will be compiled into participant portfolios as evidence for participant growth, documentation of programmatic development, and as data for use in the summative program evaluation.

External evaluators will evaluate the performance measures described above in 2.A. by collecting quantitative and qualitative data explained below in “Evaluation Design.”

Project Evaluator

RealVisions’ arts integration evaluation projects include programs funded by the US Department of Education Arts in Education Model Development and Dissemination Grants in Montgomery County Public Schools (MD) and Beaufort County School District (SC), a professional development project funded by a US DOE Professional Development for Arts Educators Grant in the School District of Greenville County (SC), and a variety of other arts education and arts integration professional development programs

for Arts Education in Maryland Schools Alliance, Maryland State Department of Education, University of Maryland, Maryland Teaching Artist Institute, Common Threads, and Crossing Borders. RealVisions' work in evaluating the development, implementation and professional development components of these arts integration model projects and professional development programs has helped schools and school systems refine their work in arts integration, fine tune their professional development offerings, align professional development components with changing teacher practice and instruction, gain success in improving student learning, and transform the culture and climate in participating elementary schools. In addition to the projects mentioned above, RealVisions provided the evaluation of the implementation of state-mandated Fine Arts Strategic Plans in all 24 Maryland counties.

Evaluation Design

The program theory underlying PDPAI holds that teachers will interact with a comprehensive arts integration professional development program and come away with the knowledge, skills, and attitudes that inspire and support them in changing their teaching practice. Over the course of three years, such change will encourage the adoption of arts integration as a school-wide instructional framework, and build the capacity to sustain the arts integration program. It is the goal of the evaluation to look at the implementation of this change process and its impact on teachers, students, administrators, staff members, and parents.

The evaluation encompasses a rigorous mixed-methods approach employing both broad-based and targeted data collection that supports triangulation of data. A comprehensive program logic model will inform all facets of data interpretation and evaluation. In addition, the logic model will make it possible to effectively refine and redirect pro-

gram activities during the course of the evaluation based on results of data analysis and periodic formative evaluations. This continuing data collecting– interpretation–evaluation loop will strengthen the program as it helps realize its goals.

The evaluation incorporates a variety of quantitative and qualitative evaluation instruments to support a longitudinal analysis with comparisons of first-year to third-year data to identify and describe the change process described above, the impact of the arts integration professional development program, and the significance of the impact. Yearly interim formative reports will communicate summaries of statistically analyzed data as well as information on how PDPAI is operating, challenges of implementation, and recommendations for modifications and improvement. The final third-year summative evaluation will relate the entire scope of the program and evaluation methodology, how it has changed the school's constituencies, how it has impacted students, how the program might be replicated in other schools, and strategies and practices correlated with findings that would enhance and promote its sustainability.

Evaluation instruments (impact surveys, pre-, post- and retrospective self-assessment surveys, focus group protocols and questions, interview questions, structured observations, and document review criteria) will be developed in consultation with SCEA consultants and SBH arts leadership team members. Instruments for evaluating classroom mentoring and summer intensives will be designed in the fall of 2008. Instruments will collect quantitative and qualitative data to analyze the performance measures for both process and outcome objectives listed in section 2.A above.

These instruments will be modified as needed during the remaining two years of the program. In terms of data analysis, for quantitative data: frequency distribution, mean and standard deviation will be computed for survey and observation scale items. For

qualitative data: answers to survey narrative questions, focus groups and interviews will be coded by topic, pattern and repetitious themes. Program documents will be analyzed according to criteria related to the goals and objectives of the program. The number of teachers participating in each professional development experience will be tabulated by analyzing the data in the program's participation records.

B. The evaluation will provide guidance about effective strategies for replication.

As the evaluation is comprehensive in design and structure, it will provide an appropriate framework to other schools for replication. With benchmarks for periodic and ongoing formative feedback throughout the project, the evaluation will provide critical information to guide implementation and testing in other settings, encouraging advances to the original model rather than replication alone. Described evaluative instruments will illuminate the most effective strategies for professional development in arts integration; the development of strategic plans, curricular scope and sequences; and collaboration between classroom teachers and arts specialists for the purpose of increasing understanding and achievement in the arts for all involved.

Project Narrative

Other Narrative

Attachment 1:

Title: Pages: Uploaded File: **6236-Mandatory_Documentation_of_Low_Income.pdf**

Attachment 2:

Title: Pages: Uploaded File: **8932-SBH-DOE-Resumes.pdf**

Attachment 3:

Title: Pages: Uploaded File: **9073-SCEA_Support_Letter_(2).pdf**

Attachment 4:

Title: Pages: Uploaded File: **7011-SBH_Instructional_Framework.doc**

Attachment 5:

Title: Pages: Uploaded File: **3954-SBH_Summer_Intensive_08.doc**

PRRward # U351CO80008

https://www.rep.dpi.state.nc.us/2008/app/lea/status_viewer.cgi - Windows Internet Explorer

https://www.rep.dpi.state.nc.us/2008/app/lea/status_viewer.cgi

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Collection(s):

- 2008-DEC-ACCDATA
- 2008-DEC-ACCTEST
- 2008-DEC-MEMBER
- 2008-DEC-EDS
- 2008-DEC-TAS
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EOC: EOG:

File Status:

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Span:

- K-2
- Elem
- Middle
- High
- Ungraded

System:

- SIMS
- NCWise
- Other

Text filter: [clear]

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Control: FileTime: 2007/12/05 10:46
CheckEDS: CheckTime: 2008/02/27 05:25
CheckEDS: Info: LineCount: 606
CheckEDS: Info: LEA98A: UsableRecords: 100% (605 usable of 605 EDS=Y records)
CheckEDS: Info: LEA98A: FeedBackCorrections: 0% ( corrected of 0 unusable EDS=Y records)

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Number of usable records 605
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Sallie B. Howard School for the Arts and Education
Wilson, NC
Professional Development Program in Arts Integration

RESUMES OF KEY PERSONNEL

SALLIE B. HOWARD SCHOOL FOR THE ARTS AND EDUCATION

Lisa Sessoms Swinson, *project manager*

SOUTHEAST CENTER FOR EDUCATION IN THE ARTS

Kim Alan Wheatley, *executive director*

Joel F. Baxley, *director of visual art education*

Susanne Finch Burgess, *director of music education*

Marissa Beth Nesbit, *director of dance education*

Scott Edward Rosenow, *director of theatre education*

REALVISIONS

Dr. Linda Whitesitt, *evaluation director*

Dr. Elda Franklin, *evaluator*

Dr. Bennett Lentzner, *evaluator*

Lisa Sessoms Swinson

118 Grange Drive
Wendell, NC 27591
(919) 366-9393
lisases@bellsouth.net

Energetic, curriculum director teacher who utilizes best practices and is continuously seeking innovative ways to provide optimal learning experiences for all learners.

Professional Experience

- 2006-present** Sallie B Howard School of the Arts and Education, Wilson, NC
K-8 Curriculum Director
- Responsible for training and coaching teachers in NC standards
 - Conducting formative and summative evaluations
 - Planning and delivering staff development
 - Disaggregate weekly testing data
 - Local Education Agent (LEA) Reading First
- 2006- present** North Carolina Department of Instruction, Raleigh, North Carolina
Science Teacher-Leader
- Develop curriculum units aligned to NC Standard Course of Study
 - Collaborate with team members to create lessons
 - Provide staff development to K-2 teachers at NC Science Summer Institute
- 2005- 2006** North Carolina Department of Instruction, Raleigh, North Carolina
State Assistance Team, Team Reviewer
- Analyzing disaggregated test data for school improvement
 - Delivering staff development to school personnel
 - Conducting teacher observations and conferences
 - Applying effective instructional practices through planning, coaching, feedback, monitoring and use of instructional resources
 - Conferencing with school personnel to identify strengths and areas in need of improvement
 - Organized a school-wide book publishing project
- 1997-2005** Wahl-Coates Elementary School, Greenville, North Carolina
First grade teacher
- Taught core curriculum, planned and implemented whole language units
 - Delivered staff developments to staff: technology and science
 - Served as grade level leader and secretary of the School Improvement Team
 - Mentored initially Licensed Teachers and served as clinical teacher for college interns
 - Co-organized after-school tutoring and step team in an effort to close achievement gap
 - "Teacher of the Year" 2004-2005
 - Nationally Board Certified, Early Childhood Generalist
- Summers 1999-2003** Pitt County Schools, Summer Enrichment Reading Program
Reading teacher
- Provided small group instruction to introduce and review essential reading strategies
 - Planned and implemented "Musical Phonics" increased awareness of letter sounds and known words.

Education

- 2003-2005** East Carolina University, Greenville, North Carolina
Masters of Arts in Elementary Education
- 1993-1997** East Carolina University, Greenville, North Carolina
Bachelor of Science, Elementary Education Concentration: Child Studies

Other Experiences

- 1993-present** Piano Accompanist
St. Mary Church of Christ, Bailey, NC
- 2000-2003** Piano Instructor
Self-Employed, Greenville, NC

KIM ALAN WHEETLEY

Executive Director and Lyndhurst Chair of Excellence in Arts Education

Southeast Center for Education in the Arts
The University of Tennessee at Chattanooga
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Chattanooga, TN 37403
423-425-5205
kim-wheatley@utc.edu

EDUCATION

| | | | |
|-----|------------------------------------|--|------|
| MA | European theatre | Schiller College, Berlin, West Germany | 1974 |
| BFA | Drama education | University of Texas at Austin | 1968 |
| | Professional Collaboration Seminar | Annenberg Institute/National School Reform Faculty | 1998 |

ADMINISTRATIVE AND TEACHING EXPERIENCE

| | | |
|--|--|------------------|
| Southeast Center for Education in the Arts, University of Tennessee at Chattanooga | | |
| • Lyndhurst Chair of Excellence in Arts Education & SCEA Director | | 1997-present |
| • Acting Director | | 1996-97 |
| • Director of Southeast Institute for Education in Theatre | | 1988-97 |
| Texas Education Agency, Austin | | |
| • Theatre Specialist, Division of General Education | | 1978-88 |
| Killeen High School, Killeen, Texas | | |
| • Theatre | | 1976-78 |
| University of Texas at Austin | | |
| • Theatre education, directing, acting | | 1975-76 |
| Allan Hancock College, Santa Maria, California | | |
| • Children's theatre | | 1974-75 |
| International School, Bangkok, Thailand | | |
| • Theatre, English, English department head | | 1971-73 |
| Santa Maria High School, Santa Maria, California | | |
| • Theatre, English | | 1968-71 |
| Pacific Conservatory of the Performing Arts, Santa Maria, California | | |
| • Administrator for public relations, assistant company manager | | 1974-75, 1969-70 |

PROFESSIONAL POSITIONS

| | | |
|--|--|---------------|
| National Arts Education Consortium – Annenberg/Getty Transforming Education Through the Arts | | |
| • Co-chair of Steering Committee, Secretary, Committee Chair | | 1997-99 |
| American Alliance for Theatre and Education | | |
| • President-Elect, President, Past-President | | 1989-95 |
| Consortium of National Arts Education Associations | | |
| • Steering Committee for development of National Standards for Arts Education | | 1993-94 |
| National Endowment for the Arts and Department of Education Office of Education Research | | |
| • Steering Committee for Arts Education Research Agenda for the Future Project | | 1992-94 |
| Tennessee Alliance for Arts Education | | |
| • Board Member | | 1990-92, 2005 |
| Texas Educational Theatre Association | | |
| • President | | 1987-89 |
| • Board of Directors | | 1978-89 |
| • Chairman of Secondary School Theatre Section | | 1982-84 |
| Secondary School Theatre Association (wing of American Theatre Association) | | |
| • Chair of National Theatre Education Project | | 1983-86 |
| • Vice-President for Programs and Special Projects | | 1982-86 |

CONSULTING

| | |
|---|---------------|
| Annenberg/Corporation for Public Broadcasting Channel | |
| • Writer for three television series on arts education, web and print resources | 2000-2005 |
| Alabama State Department of Education | |
| • Convocation on Emerging Trends in Arts Education | 2004 |
| Westat, Inc. | |
| • Maryland state student assessment project | 2001-04, 2007 |
| The Children's Museum of Indianapolis | 2001 |
| • Consultant on educational resources and a theatre exhibit | |
| SUNY College at Brockport | 2001 |
| • Evaluator of interdisciplinary arts for children program | |
| Council of Chief State Schools Officers | |
| • Interstate New Teacher Assessment and Support Consortium's Fine Arts Committee for Developing Model Standards for Beginning Teacher Licensing | 1999-2001 |
| Academy of Television Arts & Sciences | |
| • Consultant and writer for Television Framework Document | 1999 |
| California State University Monterey Bay | |
| • National Advisory Committee on the Role of the Arts in Teacher Education | 1996 |
| Arizona Arts Education Research Institute | |
| • Research Proposal Review Panel | 1995 |
| Creative Discovery Museum, Chattanooga | |
| • Consultant for design of theatre facility and theatre education programming | 1992-95 |
| United States Department of Education and the National Endowment for the Arts | |
| • Member of National Arts Education Association Coordinating Council for the National Standards for Education in the Arts Project | 1992-94 |
| • Member of Theatre Standards writing team | 1992-94 |
| National Endowment for the Arts | |
| • Steering committee for "Arts in American Schools: Setting a Research Agenda" | 1992-94 |
| Citizen Ambassador Program of People to People International | |
| • Delegation leader for visit of 44 theatre educators to People's Republic of China | 1993 |
| Owl Centre for Children's Film and Television, Toronto, Canada | |
| • Consultant for development of <i>Starlight Park</i> television series for children | 1993 |
| South Carolina Alliance for Arts Education and State Department of Education | |
| • Leader for theatre education and national standards workshops | 1992-94 |
| North Carolina Theatre Conference | |
| • Workshop leader for Theatre Curriculum and Assessment Conference | 1992 |
| Maine Arts Commission and Maine Department of Education | |
| • Facilitator of statewide meeting to envision future of theatre education in Maine | 1991 |
| Tennessee State Department of Education | |
| • Chair of committee to develop the state <i>Theatre Arts Curriculum Framework</i> | 1989-90 |
| Tennessee State Board of Education | |
| • Member of committee to develop licensure standards for theatre and speech | 1989-90 |
| University of Tennessee at Chattanooga | |
| • Author of proposal to Lyndhurst establishing Southeast Institute for Education in Theatre | 1988 |
| Wisconsin Alliance for Arts Education and University of Wisconsin at Madison | |
| • Contributor to development of state arts plan | 1988 |
| Indiana State Department of Education | |
| • Contributor to state theatre curriculum document | 1987 |
| Maryland State Department of Education | |
| • Contributor to state theatre curriculum document | 1986 |

DEVELOPMENT AND FACILITATION OF CONFERENCES AND WORKSHOPS

| | |
|---|--------------|
| Southeast Center for Education in the Arts | |
| • Summer Institutes in Arts Education and Arts Integration | 1996-present |
| • Administrators' Leadership Institutes | 1999-2001 |
| • National Think Tank on Theatre Teacher Education | 2000 |
| • Transforming Education Through the Arts Challenge Leadership Academies | 1997-2001 |
| • Satellite Coordinators and Presenters Training Workshops | 1997-2001 |
| Getty Education Institute for the Arts and Southeast Institute for Education in Theatre | |
| • Informing the Future of Theatre Education: National Invitational Conference on DBAE | 1996 |
| Southeast Institute for Education in Theatre | |
| • National Invitational DBAE Theory Development Symposium | 1996 |
| • Summer Theatre Institute for K-12 teachers and administrators | 1989-96 |
| • Summer Theatre/Multi-arts Renewal Institutes | 1990-98 |
| • District Leadership Training Workshops | 1989-95 |
| American Alliance for Theatre and Education – pre-conference events | |
| • Rethinking Theatre Teacher Education: A National Think Tank for Change-Makers | 2001 |
| • Future of Secondary School Theatre: Think Tank for Action | 1990 |
| Tennessee Consortium for Theatre Education | |
| • Meetings to develop state theatre teacher licensure standards | 1989-91 |
| Texas Educational Theatre Association | |
| • Theatrefest '84 and '85 state conventions | 1984-85 |
| • Secondary Section annual summer workshops | 1983-88 |
| • Creative Drama Network training seminars | 1984-87 |

TEACHING AND WORKSHOP PRESENTATIONS

| | |
|--|---------------|
| University of Tennessee at Chattanooga | |
| • THSP 412: Theatre for Youth Seminar | 1996-present |
| Southeast Center for Education in the Arts | |
| • One-week Multi-Arts Renewal Institute | 1990-2001 |
| • Administrators' Leadership Institute | 1991-2001 |
| • Artist Training Workshop | 1991-95 |
| • Professional Leadership Training | 1989-99 |
| Savannah, Atlanta, Alabama, and Louisiana Institutes for Education in the Arts | |
| • Summer Theatre Institute and Administrators Institute | 1993-97 |
| Arts Education Partnership | |
| • "Introducing the A/CPB Arts in Every Classroom Series" | 2002 |
| American Alliance for Theatre and Education (AATE) national conferences | |
| • numerous presentations | 1987-2001 |
| Educational Theatre Association | |
| • 3-day theatre education retreats in Phoenix, Austin, Omaha, Portland | 1998-99, 2001 |
| Institute for Educational Inquiry | |
| • "Getty Education Institute for the Arts Demonstration of Progress" | 1999 |
| Getty Education Institute for the Arts | |
| • "Introduction to Discipline-Based Arts Education" | 1999 |
| National Art Education Association | |
| • "The Transforming Education Through the Arts Challenge" | 1999 |
| American Educational Research Association | |
| • "The Evaluation of Transforming Education Through the Arts" | 1999 |
| Mississippi Department of Education | |
| • Leadership Institute for Teachers in the Arts | 1996 |
| Tennessee Department of Education, Tennessee Arts Commission, TPAC | |
| • Act III: Goals 2000 and National Standards for Education in the Arts | 1996-97 |
| Getty Center for Education in the Arts National Invitational Conference | |
| • "Demonstrating Standards in Theatre: Examining the Let's-Put-On-A-Show Myth" | 1995 |
| Tennessee Governor's Conference on the Arts | |
| • "Implementing the National Arts Standards Through Professional Development" | 1995 |

| | |
|--|-----------|
| Educational Theatre Association National Convention | |
| • “Demonstrating Standards in Theatre: Examining the Let’s-Put-On-A-Show Myth” | 1996 |
| University of Wisconsin at Madison | |
| • Weekend course on “Curriculum Development in Classroom Drama and Theatre” | 1991-92 |
| Texas Educational Theatre Association conventions | |
| • numerous presentations | 1979-2003 |
| Ohio Theatre Alliance | |
| • “Developing Courses of Study and Curricular for Drama/Theatre Education” | 1989 |

PUBLICATIONS

| | |
|--|------|
| Academy of Television Arts & Sciences Foundation | |
| • <i>Framework for Teaching & Learning Through the Arts & Technologies of Television</i> | 2000 |
| Art Papers | |
| • <i>Home Room: Extending the Arts Education Community</i> | 1998 |
| H.W. Wilson Company | |
| • <i>The Professional Collection for Elementary Educators</i> – theatre resources chapter | 1996 |
| <i>ARTeffects</i> , October 1995 newsletter of the National PTA and the Getty Center | |
| • <i>The Power and Promise of Theatre Education</i> | 1995 |
| Consortium of National Arts Education Associations | |
| • <i>National Standards for Arts Education – Theatre Standards</i> | 1994 |
| Tennessee State Department of Education | |
| • <i>Theatre Arts Curriculum Framework, Kindergarten–Grade 12</i> (project chair) | 1990 |
| Anchorage Press, Inc. (auspices of American Alliance for Theatre and Education) | |
| • <i>Theatre Safety Monograph</i> | 1989 |
| • <i>Model Drama/Theatre Curriculum: Philosophy, Goals and Objectives</i> (project chair) | 1987 |
| Dramatic Publishing Company | |
| • <i>Tales of Trickery</i> | 1981 |

AWARDS AND HONORS

| | |
|--|------|
| Tennessee Arts Commission | |
| • Governor’s Award recognizing SCEA for Arts Leadership | 2003 |
| Children’s Theatre Foundation of America | |
| • Medallion recognizing the Southeast Center for Education in the Arts | 1997 |
| American Alliance for Theatre and Education | |
| • Alliance Award for long-term and sustained service | 1996 |
| Texas Educational Theatre Association | |
| • Founder’s Award | 1985 |
| Secondary School Theatre Association (American Theatre Association) | |
| • Walter Peck Memorial Award | 1985 |

JOEL F. BAXLEY

Director, Visual Art Education

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The University of Tennessee at Chattanooga
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Chattanooga, TN 37403
423-425-4694
joel-baxley@utc.edu

Experience

2002 – present

Director of Visual Art Education

Southeast Center for Education in the Arts

University of Tennessee at Chattanooga, Chattanooga, TN

- Designed and presented professional development for K-12 Teachers in visual art education and arts integration
- Collaborated with the Center's Theater and Music Directors to teach a course in Arts Integration for Education majors at the University of Tennessee at Chattanooga
- Assisted in the design and creation of television programming for Annenberg and the Corporation for Public Broadcasting

1997 – 2002

Art Specialist

West Elementary School, Mt Juliet, TN

- Established an art program where none had existed before
- Developed visual art curriculum for approximately 500 students in Kindergarten through sixth grade
- Developed PowerPoint presentations for classroom instruction
- Produced school yearbook
- Wrote grants for supplies and materials
- Catalogued and maintained the school's computers
- Assisted faculty with computers and software

1996 – 1997

Lead Teacher

Hickory Bend Residential Treatment Facility, Jackson, TN

- Directed education for adolescent boys in state custody
- Developed curriculum and implemented behavior management program
- Taught history, English and art courses for seventh through twelfth grades
- Supervised teachers, direct care staff, and a vocational counselor
- Wrote reports on student progress and behavior
- Hired and managed personnel for teaching staff
- Completed work to obtain state approval for a new private school

1993 – 1994

Missionary

Guyana, South America

- Organized and taught group and individual Bible studies
- Obtained government permission for visits to the interior
- Gave written and oral reports to American supporters of the work in Guyana

1989 – present

Freelance Design and Illustration

- Design and illustration for SCEA materials and brochures
- Interior and Exterior murals
- Web design for Hillcrest Baptist Church with GNT Marketing, Lebanon, TN
- Technical line drawings for catalogs and advertising, Jackson, TN
- Marketing materials for Red Door Designs, Nashville, TN
- Marketing poster for Harris Corporation, Melbourne, FL

1992 – 1993

Set Designer/Backstage Manager

Freed-Hardeman University, Henderson, TN

- Designed and built sets for a variety of stage productions
- Directed backstage crew in construction of sets and use of lighting equipment
- Maintained and organized the backstage area, particularly the set shop
- Designed programs and ad materials for plays and productions
- Managed and recommended grades for Theater students in technical labs

1991

Layout Artist/Typesetter

Tennessee Industrial Printing Services, Jackson, TN

- Performed layout and typesetting for publications for clients including Porter-Cable and Jackson-Madison County General Hospital
- Created and modified illustrations for clients' newsletters, brochures and manuals

Education

Master of Education

Freed-Hardeman University, Henderson, TN – 1997

Major: Curriculum and Instruction

Award of Excellence in Secondary Education

Bachelor of Arts

Freed-Hardeman University, Henderson, TN – 1993

Majors: Art and English

magna cum laude

SUSANNE FINCH BURGESS

Director, Music Education

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The University of Tennessee at Chattanooga
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Chattanooga, TN 37403
423-425-5397
susanne-burgess@utc.edu

TEACHING EXPERIENCE

- Director, Music Education, Southeast Center for Education in the Arts 2003-current
- Orff Music Specialist, Solvang Elementary School, Solvang, CA 2002-2003
- Instructional Designer and Leader, *The Arts In Every Classroom* Educational television series, Annenberg/CPB Channel 2000-02
- Director, Music Education, Southeast Center for Education in the Arts, University of Tennessee at Chattanooga 2000-02
- Orff Music Specialist, College Elementary School, Santa Ynez, CA 1997-2000
- Instructor, Drama for Classroom Teachers, University of Memphis, Memphis, TN 1994-97
- Orff Music Specialist, St. Louis School, Memphis, TN 1993-96
- Orff Music Specialist, Memphis Oral School for the Deaf, Memphis, TN 1992-97
- Orff Music Specialist, Memphis City Schools, Memphis, TN 1985-89

EDUCATION

- Master of Music in Orff-Schulwerk, University of Memphis 1988
- Bachelor of Music Education, California State University, Fullerton 1978
- Teaching certification in Texas, Arizona, California and Tennessee

PROFESSIONAL ASSOCIATIONS

- Music Educators National Conference (MENC)
- Early Childhood Music and Movement Association (ECMMA)
- American Orff-Schulwerk Association (AOSA)
- Association for Supervision and Curriculum Development (ASCD)
- AOSA Memphis Chapter President, 1993-95
- Pi Kappa Lambda, National Music Honor Society

PRESENTATIONS FOR PROFESSIONAL ORGANIZATIONS

- Music Educators National Conference 2001-2002
- Workshop Clinician, American Orff-Schulwerk Association 1988-Present
- National Workshop Presenter, American Orff-Schulwerk Assn. 1989-2005
- Santa Barbara County Schools Summer conference 1998-99
- Early Childhood Music and Movement Association 1998
- National Association for the Education of Young Children 1994-95

PUBLICATIONS

- Contributor, *Rethinking Curriculum from Activities to Instruction*, The Orff Echo, Quarterly Journal of the American Orff-Schulwerk Association 2006
- Recipient, Impact II Disseminator Grant, Santa Barbara County Office of Education, "The Rainbow Bridge: Integrated Social Studies, Language Arts, and Music Curriculum" 1999
- Contributor, *Music for the Hearing Impaired*, Early Childhood Connections Journal of Music and Movement Based Learning, vol.3, no. 2 1997
- Contributor, Orff arrangement for *Kapiti Plain*, Share the Music, Macmillan MacGraw-Hill Music Textbook Series 1993

MARISSA BETH NESBIT

Director, Dance Education

Southeast Center for Education in the Arts
The University of Tennessee at Chattanooga
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423-425-5397
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Education

- 2003 M.F.A. – Texas Woman's University
Dance and Related Arts
- 1998 B.A. – Pitzer College
Psychobiology

Academic and Professional Appointments

- 2006-present Southeast Center for Education in the Arts, The University of Tennessee
at Chattanooga
Director of Dance Education
- 2004-2006 North Carolina Dance Theatre, Charlotte, NC
Director of Education and Outreach
- 2003-2004 VERB Ballets, Cleveland, Ohio
Coordinator of Education and Outreach
Company Stage Manager
- 2003-present Dancing Wheels, Cleveland, Ohio
Education Consultant (freelance)
- 2002-2003 Texas Woman's University
Graduate Assistant – Publicity Coordinator
Graduate Assistant - Company Manager, DanceWorks
- December 1999 Kids Music Network, San Antonio, Texas
Guest Dance Instructor (freelance)
- 1999-2000 Brighton School, San Antonio, Texas
Early Intervention Specialist
- 1998-1999 St. John Parish Schools, Reserve, Louisiana
Special Education Teacher / Teach for America Corps Member

Publications

- Hane, J, Nesbit, M. (2007). *"Ditto:" The Creative Process in Dance and Writing*. Teaching Artist Journal 5(2), 94-103.
- Nesbit, M. (2003). *Performance Process and the Evolving Identity of Dance Works: Considerations for Dance Documentation, Preservation, and Re-Presentation*. Unpublished professional paper, Texas Woman's University, Denton.
- Nesbit, M. (2000). *A Parent's Guide to Dance Education*. Colorado Parent, Our Kids Austin, Our Kids San Antonio, Houston Family, Dallas Family; United Parenting Publications: Dallas, TX.

Conference Presentations

- *Defining "Best Practice" in Arts Integration* (co-presented with Scott Rosenow, Susanne Burgess, and Joel Baxley). Panel presentation. Arts Education: Building Bridges through Arts Integration and Partnerships conference of the International Network of Schools for the Advancement of Arts Education. Oakland, CA, October 19, 2007.
- *Elaboration in Dance and Writing*. Workshop. Arts Education: Building Bridges through Arts Integration and Partnerships conference of the International Network of Schools for the Advancement of Arts Education. Oakland, CA, October 18, 2007.
- *Concept-based Arts Integration* (co-presented with Joel Baxley). Arts Education Partnership Forum on Arts Integration: Theory, Practice, and Lessons Learned. Idea Center at Playhouse Square, Cleveland, OH, September 27-28, 2007.
- *Arts Integration: Towards a Model for Best Practice in Dance*. Paper presentation. National Dance Education Organization Annual Conference. Mobile, AL, June 23, 2007.
- *Teacher Preparation for Arts Education and Integration* (co-presented with Scott Rosenow and Susanne Burgess). Panel Presentation. Crossing Boundaries Arts and Education Conference. University of Regina, SK, Canada. May 10, 2007.
- *Concept-based Arts Integration: Addressing Standards of Student Literacy*. (co-presented with Scott Rosenow, Susanne Burgess, and Joel Baxley). Workshop. No Teacher Left Behind Conference. Brown University, Providence, RI, March 24, 2007.
- *Elaborations and Abstractions in Dance and Writing*. (co-presented with Julianna Hane) Workshop. National Dance Education Organization Annual Conference. Long Beach, CA, October 20, 2006.
- *Moving Minds: Dance in the Classroom*. Teach for America ACE Regional Conference. Atlanta, GA, January 14, 2005.

Certifications

Stage One Fundamentals Certificate, Language of Dance Association
Elementary Certificate in Labanotation, Dance Notation Bureau
Intermediate Certificate in Labanotation, Dance Notation Bureau

Memberships in Professional Organizations

National Dance Education Organization
National Dance Association

SCOTT EDWARD ROSENOW

Director, Theatre Education

Southeast Center for Education in the Arts
The University of Tennessee at Chattanooga
Dept 6706 – 615 McCallie Avenue
Chattanooga, TN 37403
423-425-5242
scott-rosenow@utc.edu

EDUCATION

1996 – Current, ABD as of 6/99, The Ohio State University, Ed. D. Major Field: Drama/Theatre Education. Minor Fields: Integrated Teaching/Learning, Children's Literature. Research specialty: Process Drama, Emergent/Generative Curriculum, and Arts Education. Additional Teaching Competency in: Creative Drama/Children's Theatre, Theatre-in-Education/Drama in Education (TIE/DIE), Acting and Stagecraft.

1988 – 91, MFA 05/91, University of Texas at Austin. Major Field: Creative Drama & Children's Theatre. Minor Fields: Acting, Vocal Performance.

1985 – 87, BA 01/88, California State University, Northridge. Major Field: Theatre Arts.

1983 – 85, California State University, San Bernardino. Major Field: Theatre Arts.

CERTIFICATION

Standard Certificate, State of Texas, valid 12/99 – 7/05. Certification area: All-Level Theatre Arts (Grades PK-12), Secondary Theatre Arts (Grades 6-12).

Four year provisional certificate, State of Ohio, valid 7/1/99 – 6/30/03. Certification area: Drama/Theatre K-12.

TEACHING EXPERIENCE

2001 – Current

Theatre Education Director & Arts Education Consultant, Southeast Center for Education in the Arts, University of Tennessee at Chattanooga. Responsibilities: design, implement and direct the theatre portion of the Center's professional development program in arts education and arts integration; design and test new theatre and arts education/integration curriculum materials; review, strengthen and revise existing curriculum materials; develop and lead theatre focused and theatre integrated residency programs for K-12 students and teachers; make site visits and provide mentoring and staff development to participating schools in the region; supervise UTC students seeking drama/theatre certification, theatre assistant(s), interns and other support staff; conduct research in arts education/integration and disseminate the results through national publications, research journals, and national, regional and state conference presentations; prepare and conduct workshops for state, regional and national meetings and conferences; foster effective and productive relationships with local, state, regional and national theatre resources; serve as a liaison with the UTC Theatre Department; teach 2 sections of USTU330 – Arts Integration for pre-service UTC education majors; maintain a professional presence in Chattanooga and regional communities associated with the Center by serving as a resource to arts education and theatre organizations.

1999 – 2001

Teacher, Grades 9-12: Fossil Ridge High School, Keller ISD. Courses Taught: Theatre One, Theatre Two, One-Act Play, Oral Interpretation. Responsible for curriculum mapping & alignment, Drama/Theatre, Keller Independent School District. Served as theatre director of *The Diviners*, *The Rise & Rise of Daniel Rocket* (with flying by Foy), advancing UIL One-Act Play, *Volpone*, touring youth theatre & puppet productions to feeder schools. Developed and implemented TIE program with high school students for elementary Texas History unit. Designed and completed all technical work, including, set, lights, sound &

costumes for each show directed and costumed musicals *Li'l Abner* and *Seven Brides for Seven Brothers*. Served as sponsor of Drama Club & International Thespian Society, UIL coordinator/director, assisted with the "Shattered Dreams" program, and a member of the National Honor Society Selection Committee. Prepared and conducted workshops for state, regional and national meetings and conferences.

1996 – 99

Graduate Associate in Drama/Theatre Education: The Ohio State University, College of Education, Columbus, Ohio. Courses Taught Independently: Creative Drama, Speech in the Secondary Schools, Story, Drama & Creativity, Student Teaching Supervisor. Courses Assisted In: Theatre-in Education, Drama in the Classroom, Drama in the Secondary Classroom. Prepared and conducted workshops for state, regional and national meetings and conferences. Conducted research in comprehensive arts education and multi-arts education, and disseminated the results through national, regional and state conference presentations.

1995 – 96

Teacher: Grades 7-12, Hawaii Baptist Academy, Honolulu, HI. Courses Taught: Acting One & Two, Speech Communications, Debate, 7th Grade Speech/Drama Overview. Responsible for Curriculum Mapping & Alignment, Drama/Theatre and Speech. Served as theatre director, producing three extra-curricular productions. Prepared and conducted workshops for state, regional and national meetings and conferences.

1992 – 95

Drama Education Specialist: Grades K-12, Honolulu Theatre for Youth, Honolulu, HI. Designed and implemented integrated theatre arts programming for grades K-12. Developed, implemented & directed six-week Summer Youth Theatre Program (Stage One) grades K-8. Designed and implemented six-week Summer Youth Theatre Program (Stage Two) grades 9-12. Designed, implemented & directed Saturday Drama Program (Imagine) grades K-6. Prepared and conducted workshops for state, regional and national meetings and conferences.

1992 – 94

Adjunct Professor in Theatre: Chaminade University, Honolulu, HI. Courses Taught: Introduction to Theatre, Introduction to Acting.

1992 – 94

Adjunct Professor in Continuing Education: University of Hawaii at Manoa, Honolulu, HI. Courses Taught: Integrated Arts, Teaching Through Integration.

1989 – 91

Graduate Assistant Instructor in Acting, Creative Drama & Children's Theatre: The University of Texas at Austin, Austin, TX. Courses Taught Independently: Dramatic Activities in the Elementary Classroom, Fundamentals of Acting. Courses Assisted In: Children's Theatre, Creative Drama. Prepared and conducted workshops for state, regional and national meetings and conferences. Conducted research in comprehensive arts education and multi-arts education, and disseminated the results through national, regional and state conference presentations.

ADDITIONAL TEACHING/DIRECTING EXPERIENCE

1997 – 1999

Drama Education Specialist, Seedlings Early Literacy Project, Buckeye Woods Elementary School, Grove City, OH.

1996 – 1998

Director of Theatre Productions: Kilbourne Middle School, Worthington, OH. Productions: *The Wizard of Oz*, *Jungalbook*, and *Annie jr.*

1996

Teacher of Summer Drama Program, Grades 3-6, Otterbein College, Continuing Education, Westerville, OH, July 1996.

1992 – 95

Director/Teacher of Saturday and Summer Drama Programs, Grades K-12, Honolulu Theatre for Youth, Honolulu, HI. Courses Taught: IMAGINE, Stage One & Two, Young at Art.

1991 – 92

Director/Teacher of Afternoon and Summer Drama Programs, Grades K-12, The Omaha Community Playhouse, Omaha, NE. Courses Taught: Creative Drama, Arts Exploration, Improvisation, and Summer Theatre Workshop.

1989 – 91

Teacher of Saturday and Summer Drama Programs, Grades K-6, The University of Texas at Austin & Continuing Education, Austin, TX. Courses Taught: Creative Drama, Arts Exploration.

PUBLICATIONS

“Migration”, in Anita Manley and Cecily O’Neill (Eds.) (1998) *Dreamseekers: Creative Approaches to the African Heritage*, Portsmouth, NH: Heinemann.

Review of Jeffrey Wilhelm & Brian Edmiston, (1998) *Imagining to Learn: Inquiry, Ethics, and Integration Through Drama*, Portsmouth, NH: Heinemann, in Cecily O’Neill and Pam Scheurer (Eds.) *Drama Matters*, Vol. 3, 1998, Ohio State University Press.

PROFESSIONAL ORGANIZATIONS

Association for Supervision and Curriculum Development (ASCD)

Texas Educational Theatre Association (TETA)

Ohio Drama Education Exchange (ODEE)

American Alliance for Theatre and Education (AATE)

International Readyng Association (ARA)

DISSERTATION TOPIC AND RESEARCH

My proposed dissertation, with the working title, *Generating Curriculum through Imagined Worlds*, is a case study of two classrooms exploring educational drama as a teaching/learning process and tool for constructing curriculum collaboratively. I am currently gathering data in elementary classrooms while integrating a range of drama and arts related instructional activities.

□

RealVisions: Evaluation Experience and Qualifications

RealVisions' arts integration evaluation projects include programs funded by *US Department of Education Arts in Education Model Development and Dissemination Grants* in Montgomery County Public Schools (MD) and Beaufort County School District (SC), a professional development project funded by a *US Department of Education Professional Development for Arts Educators Grant* in the School District of Greenville County (SC), and a variety of other arts education and arts integration professional development programs for Arts Education in Maryland Schools Alliance (AEMS), the Maryland State Department of Education, the University of Maryland and the Maryland State Arts Council – *Maryland Teaching Artist Institute*, the *Maryland Artist/Teacher Institute*, *Common Threads* and *Crossing Borders*.

RealVisions' work in evaluating the development, implementation and professional development components of these arts integration model projects and professional development programs has helped schools and school systems:

- refine their work in arts integration,
- fine tune their professional development offerings,
- align professional development components with changing teacher practice and instruction,
- gain success in improving student learning, and
- transform the culture and climate in participating elementary schools.

In addition to the projects mentioned above, RealVisions provided the evaluation of the implementation of state-mandated Fine Arts Strategic Plans in all twenty-four (24) Maryland counties.

The following RealVisions consultants' résumés follow:

Dr. Linda Whitesitt, project director

Dr. Elda Franklin

Dr. Bennett Lentzner

DR. LINDA WHITESITT

173 Ridge View Dr · Berkeley Springs, WV 25411 · Telephone: 304. 671.3953

SUMMARY

Creative arts consultant who brings 25 years of university and public school teaching experience to helping arts organizations and schools evaluate arts education and arts integration programs.

AREAS OF EXPERTISE

| | | |
|-----------------------|---------------------------|--------------------------|
| Program Evaluation | Arts Integration Projects | Program Implementation |
| Curriculum Assessment | Program Logic Models | Professional Development |

EDUCATION AND CERTIFICATION

STATE OF FLORIDA AND STATE OF MARYLAND, DEPARTMENT OF EDUCATION
Professional Certificate, Music K-12

BARRY UNIVERSITY
Graduate Education Courses

UNIVERSITY OF MARYLAND
Ph.D., Musicology

PEABODY CONSERVATORY OF MUSIC OF THE JOHNS HOPKINS UNIVERSITY
M.M., Music History and Literature

PEABODY CONSERVATORY OF MUSIC OF THE JOHNS HOPKINS UNIVERSITY
B.M., Violin Performance

PROFESSIONAL EXPERIENCE

DIRECTOR OF EVALUATION AND RESEARCH, REALVISIONS (2002-present)

- *Lead evaluator and writer for the following evaluation projects:*
 - *Process and outcome evaluation of the Arts and Arts Integration Project (Beaufort County School District, SC) supported by a U.S. Department of Education Arts Education Model Development and Dissemination Grant*
 - *Process and outcome evaluation of the Professional Development Project (the School District of Greenville County, SC) supported by a U.S. Department of Education Professional Development for Arts Educators Grant*
 - *Process and outcome evaluation of the Arts Integration in Model Schools Program (Montgomery County, MD) supported by a U.S. Department of Education Arts Education Model Development and Dissemination Grant*
 - *Process evaluation of the Implementation of Fine Art Strategic Plans in Maryland's twenty-four (24) public school systems*
 - *Process and outcome evaluation of the Maryland Teaching Artist Institute (a yearlong professional development program for Maryland teaching artists)*
 - *Process and outcome evaluation of the Maryland Artist/Teacher Institute (a summer professional development program for classroom teachers and arts teachers that seeks to model and establish arts integration curricular projects in Maryland schools)*

- *Process and outcome evaluation of Teaching East and West (a professional development program for classroom teachers that focuses on developing interdisciplinary curricula);*
- *Process and outcome evaluation of Crossing Borders/Breaking Boundaries (a multidisciplinary summer institute for arts educators); and,*
- *Process and outcome evaluation of Common Threads (a summer professional development program for arts teachers that strives to encourage interdisciplinary arts curricula).*

DIRECTOR OF ORCHESTRA AND MUSIC TEACHER, Holton-Arms School, Bethesda, MD
(2000-2002)

STRING TRAINING PROJECT COORDINATOR, Miami-Dade County Public Schools, Region II,
Miami, FL (1998-2000)

- *Trained music teachers without prior string background to become successful string teachers.*
- *Established educational outreach partnership with New World Symphony Orchestra for Region's string students.*
- *Founded and directed six-week Summer String Institute for public school students (3rd –12th grade).*

ADJUNCT PROFESSOR, BARRY UNIVERSITY (1998-2000)

STRINGS SPECIALIST, Reeves-Edison Elementary School, Miami (1996-1998)

- *Coordinated arts integration/community history project, "Welcome to Our Village," (music, art, social studies, creative writing, math) supported by a Grant from the Miami-Dade County Public Education Fund.*

ARTIST-IN-RESIDENCE, Center for Creative Education, West Palm Beach (1996)

- *Collaborated with classroom teachers on model programs that integrated music into the non-arts curricula.*

PROFESSIONAL VIOLINIST AND VIOLIST (1978-present)

- *Performed in orchestras and chamber ensembles in Miami, Charlotte, South Carolina, West Virginia, and Virginia.*

ADJUNCT PROFESSOR, Winthrop University (1991-1995)

VIOLIN INSTRUCTOR, Winthrop University, Academy of the Arts (1991-1995)

ADJUNCT PROFESSOR, Queens College (Charlotte, NC) (1990-1994)

HIGH SCHOOL AND MIDDLE SCHOOL ORCHESTRA DIRECTOR, Charlotte, NC Public
Schools (1989-1991)

ADJUNCT PROFESSOR, Roanoke College (1986-1988)

ASSISTANT PROFESSOR OF MUSIC, Radford University (1978-1984)

INSTRUCTOR, Gettysburg College (1975)

PROFESSIONAL CONSULTANT AND INDEPENDENT SCHOLAR (1986-present)

- Reviewed national grant applications as member of Grants Panel, National Endowment for the Arts, Arts-in-Education Grants and Policy Review.
- Founded The Berkeley Springs Coalition for the Performing Arts (a consortium of performing arts ensembles in the eastern panhandle of West Virginia dedicated to building audiences for live performances).
- Adjudicator for county and state orchestra and solo and ensemble festivals in Virginia, North Carolina, Florida, and Maryland.
- Facilitated conferences and edited newsletter for South Carolina Arts in Basic Curriculum Project.
- Helped develop and coordinate Curriculum Leadership Institute in the Arts, South Carolina (a summer teacher training Institute).
- Initiated series of community workshops focused on creativity supported by Rock Hill Arts Council's Small Grant Program.
- Co founded Charlotte's first annual festival focusing on women and creativity.
- Researched and published scholarly articles on women's participation in musical culture supported by an American Association of University Women's Educational Foundation "Individual Research and Projects" Grant.
- Performed series of lecture/concerts on contemporary chamber music by American women composers supported by a grant from the Money for Women Fund.
- Fellow, National Endowment for the Humanities Summer Seminar Program, University of Michigan.
- Past committee assignments and offices in national and regional professional organizations (American Musicological Society, Chair, Southeast Chapter; Sonneck Society, Steering Committee for "Gender and American Music" Interest Group, Membership Chair, Area Representative; College Music Society, Committee on the Status of Women, Musicology Chair, Mid-Atlantic Chapter).
- Produced "Raising Our Voices/Telling Our Stories," an audiocassette magazine devoted to women telling the stories of their lives in interviews, prose, poetry, and music.
- Produced radio series on contemporary American music and women in the arts.

SELECTED PUBLICATIONS, PAPERS, PRESENTATIONS

"Women as 'Keepers of Culture': Music Clubs, Community Concert Series, and Symphony Orchestras," *Cultivating Music in America: Women Patrons and Activists since 1860*, ed. Ralph P. Locke and Cyrilla Barr (Berkeley and Los Angeles: University of California Press, 1997).

"Women's Support of Music and Musicians," *Women in Music: A History*, ed. Karin Pendle (Indiana University Press, 1991; second edition forthcoming), 301-313.

"The Most Potent Force in American Music': The Role of Women's Music Clubs in American Concert Life, 1870s-1920s," The Musical Woman: An International Perspective, vol. 3, ed. Judith Lang Zaimont (Greenwood Press, 1991), 663-681; a version of this chapter was read at the national meeting of the Sonneck Society, April 1988, and a second version was presented at the national meeting of the American Musicological Society, Baltimore, November 1988 and "Women, the Arts and Society," Susquehanna University, November 1988.

"The Role of Women Impresarios in American Concert Life, 1870s-1930s," American Music VII/2 (Summer, 1989), 159-180; a version of this article was presented at the national conference of the Sonneck Society, April 1987.

The Life and Music of George Antheil, 1900-1959 (Ann Arbor, Michigan: UMI Research Press, 1983).

Various book and record reviews, record jacket and CD notes, encyclopedia entries, other journal articles and guest lectures.

Elda Franklin, Ed.D.
1996 Rosehaven Lane
Rock Hill, SC 29732
803-366-3321
EldaFranklin@comporium.net

Educational Background:

- Bachelor of Music Education, Florida State University, 1961.
- Master of Music (Viola), Florida State University, 1963.
- Doctor of Education in Music Education, University of North Carolina at Greensboro, 1977. Dissertation topic: “Laterality Effects for Music and Verbal Stimuli: Musicians versus Nonmusicians.”
- Further Study in Orff-Schulwerk at:
 - Summer Orff Institutes 1971 and 1972 with Grace Nash, Winthrop College. Level I equivalent (taken prior to the institution of levels courses by the American Orff-Schulwerk Association).
 - Summer Orff-Schulwerk Level II Training Course at Western Carolina University, with Konnie Saliba, 1983. Awarded Level II certificate.
 - Summer Orff-Schulwerk Level III Training Course, University of Cincinnati, with Judith Thomas, 1987. Awarded Level III certificate.
 - International Summer Institute in Orff-Schulwerk for Early Childhood. Dartington College of Arts, Devon, England, 1989.
 - International Institute on Orff-Schulwerk in Therapy and Movement Education. *Internationale Gesellschaft fur musikpadagogische Fortbildung*, in Vienna, Austria, 1990.
 - Sabbatical research on Orff-Schulwerk in the British National Curriculum for Music - Schools in London, Blackheath, Seven Oaks, and Stratford-on-Avon, spring semester 1992. Later research in Scottish schools in 1998.
 - On-going professional workshops from 1999 through 2002 in assessment and evaluation and *Understanding by Design* curriculum development through the North Carolina Cultural Education Collaborative, Charlotte, N.C.

Professional Experience:

- Presently an independent consultant in arts assessment, arts integration for the following arts organizations:
 - The North Carolina Blumenthal Performing Arts Center Institute of Education. Assessment of teaching artists and overall program assessment/evaluation of arts integrated programs in 6 elementary schools.
 - Opera Carolina’s in-school program, “Music, Words, Opera,” for 5 elementary schools in Charlotte
 - RealVisions, Berkeley Springs, WV – Outside evaluator for Montgomery County (MD) Arts Integration Model Elementary Schools Program, a 3-year project funded by a grant from the U.S. Department of Education.
 - Education/Outreach Director for the Charlotte Civic Orchestra.
- 1999-2004. Evaluation specialist for the Charlotte Symphony Educational Outreach Program. Also artist-in-residence for this program, which includes Orff-based residencies for grades two and four in four Charlotte-Mecklenburg elementary schools.
- 1998-2003. The Cultural Education Collaborative of North Carolina (now ArtsTeach). Program Assessment and Evaluation; *Understanding by Design* trainer and presenter.

- 2003. The Charlotte-Mecklenburg Schools Visual and Performing Arts Programs. Consultant for National Board Certification for Choral and General Music Teachers.
- Adjunct faculty member at the College of Charleston, fall 2001, for a staff development course in Arts Integration for Beaufort County Teachers.
- Interim Director of the South Carolina Arts in Basic Curriculum (ABC) Project from January 2001 until July 2001; also directed the ABC's 2001 Arts Education Leadership Institute (AELI), held at Winthrop University in July, 2001.
- Professor of Music at Winthrop University from 1973 until 1999. Presently Professor Emerita at that institution. While at Winthrop, teaching and administrative assignments included the following:
 - Developed and directed the Summer Orff-Schulwerk Certification Program from 1990 until 1997, the only one of its kind in South Carolina.
 - General Music methods courses for music education majors and classroom teachers.
 - String instruments methods courses for music education majors.
 - Supervision of student teachers.
 - Applied teaching in violin and viola.
 - Chamber music ensembles.
 - Advisor for Graduate Studies in Music
 - Graduate courses in music education, including Philosophy of Music Education, Psychology of Music, Curriculum in K-12 Music Education, Research in Music, Foundations of Music Education, Orff-Schulwerk Level Certification Course, and Special Topics in Orff-Schulwerk.
 - Developed and taught two online graduate music education courses: Foundations of Music Education and Research in Music.
 - Suzuki violin teacher through the Winthrop Academy for the Arts from 1995 through 2000 for children ages 4 through high school.
 - Music Coordinator of the Summer ST-ARTS Program, a summer program for artistically gifted and talented middle school students in the Olde English Consortium schools. Also taught Orff-Schulwerk, string orchestra and music composition in this program. The 1992 sabbatical research project was undertaken as a means of expanding the curriculum of the program to include music composition for these middle school students. The British National Curriculum for Music had at that time, and still has, a strong Orff-based composition component. The research I did while in England enabled me to develop and teach a composition course combining elements of Orff-Schulwerk and MIDI technology for the ST-ARTS program and to establish a prototype for a similar course in music composition for music education majors. The university level course was adopted by the Winthrop Department of Music in 1995, putting Winthrop at the forefront of N.A.S.M. and National Standards recommendations that undergraduate programs provide future music educators with training in improvisation and composition. As a result of the sabbatical research and its curricular outcomes I was selected as the recipient of the *1993 Winthrop Distinguished Professor Award*.
- Part-time Instructor, School of Music, Winthrop College, 1968-72; also part-time at Queens College, Charlotte, N.C. during this time.
- Part-time General Music Teacher, St. Anne School and Catawba Academy, Rock Hill, from 1971-73.
- General Music Teacher, Rock Hill District 1, 1967-68.
- Instructor of Music and European History at Brenau University, Gainesville, Georgia, from 1964 through 1966.

Publications/Scholarship:

- Elda Franklin and Roger Baumgarte. "Auditory Laterality Effect for Melodic Stimuli among Musicians and Nonmusicians, *Journal of Research in Music Education*, Spring, 1978.
- Elda Franklin and a. David Franklin. "The Brain Research Bandwagon: Proceed With Caution," *Music Educators Journal*, November 1978. Reprinted in *Education Digest*, February 1979
- Elda Franklin. "Monotonism," *Music Educators Journal*, March, 1981.
- Roger Baumgarte and Elda Franklin. "Lateralization of Components of Melodic Stimuli: Musicians vs. Nonmusicians," *Journal of Research in Music Education*, Fall, 1981.
- Elda Franklin. "Music and the Handicapped Child," *Proceedings of the 57th Annual Meeting of the National Association of Schools of Music*, November 1981.
- Elda Franklin and A. David Franklin. "The Uncertain Singer," *Update: Applications of Research in Music Education*, Spring, 1983.
- Elda Franklin. "The Biology of Music Making: A Conference Report, " *Update: Applications of Research in Music Education*, Fall, 1984.
- Elda Franklin and A. David Franklin. "The Uncertain Singer," 1983 article reprinted in *Update: Applications of Research in Music Education*, Fall, 1989.
- Elda Franklin. "Assessment in Music Education," *South Carolina Musician*, Spring 1991.
- Elda Franklin. "Arts in Basic Curriculum Teacher In-service Packages for Music K-5," South Carolina State Department of Education, 1991.
- Video. "Orff: A Process for Music Education," for the South Carolina Educational Television Network. One in a series of staff development programs for *Key Changes: A Seminar for Music Educators*, 1991.
- Elda Franklin. "Orff-Schulwerk: Music Education for the Spirit," *The Chorister*, January 1998. This article was written by invitation from the editor of *The Chorister*.
- Arts Integration Classroom Observation Instrument. Designed and developed for the Blumenthal Performing Arts Center Education Institute, 2000-2006.
- Elda Franklin. "Assessing Teaching Artists Through Classroom Observation," *Teaching Artist Journal*, Summer, 2005.

Book Reviews for *Choice Magazine*:

- Peter Fletcher. **Education and Music**, 1988.
- Keith Swanwick. **Music, Mind, and Education**, 1989.
- Leon K. Miller. **Musical Savants: Exceptional Skill in the Mentally Retarded**, 1990.
- Brigitte Warner. **Orff-Schulwerk: Applications for the Classroom**, 1991.
- Marie-Laure Bachmann. **Dalcroze Today**, 1991.
- Richard Colwell (ed.). **Handbook of Research on Music Teaching and Learning**, 1992.
- Rena Uptis. **Can I Play You My Song? The Compositions and Invented Notations of Children**, 1992.
- Gordon Cox. **A History of Music Education in England 1872-1928**, 1993.
- Rita Aiello. **Musical Perceptions**, 1994.
- Keith Swanwick. **Musical Knowledge, Intuition, Analysis and Music Education**, 1994.

- Anthony E. Kemp. **The Musical Temperament**, 1996.
- Lucy Green. **Music, Gender, Education**, 1997.

Grant Proposals Funded:

- Roger Baumgarte and Elda Franklin. "Lateralization of Components of Melodic Stimuli: Musicians vs. Nonmusicians," National Institute of Health, Washington D.C., and Haskins Laboratories, New Haven, CT, 1980.
- Elda Franklin. "A Pilot Investigation of Monotonism as a Music Learning Disorder," Winthrop Research Council, 1980.
- Elda Franklin and Susannah Duckworth. "An Investigation the Effects of Music Instruction on Language Skill Development Among Academically Delayed Children. Winthrop Research Council, 1983.
- Elda Franklin. "A Study of the Relationship Between Out-of-Tune Singing and Academic Achievement Among Elementary School Children," Winthrop Research Council, 1985.
- Elda Franklin. "Development of Arts in Basic Curriculum Teacher In-service Packages for Music K-5," South Carolina Arts Commission and State Department of Education, 1991.
- Elda Franklin. "The British National Curriculum: Music Composition in the Schools," Winthrop Research Council and Rock Hill Arts Council, 1992 (Sabbatical Project involving schools in London, Blackheath, Seven Oaks, and Stratford-on-Avon). Follow-up research in Scottish schools, 1998.
- Elda Franklin. "Aesthetic Valuing: A Survey of Music Teaching Strategies in ABC Model Sites," S.C. Arts Commission and ABC Project, 1994.
- Elda Franklin, Project Director. "Composer in the Schools Project," 2003-04 (for the Charlotte Civic Orchestra), grant renewed for second year 2004-05. Funded by *ArtsTeach*, Charlotte, NC.
- Elda Franklin, Project Director. "Latin American Music Project" (for the Charlotte Civic Orchestra). Funded by the Foundation for the Carolinas, 2005-06.

Other Professional Activities:

- Featured Orff-Schulwerk presenter at **S.C. Music Educators Association** Convention, 1987, 1992, 1997.
- Presenter at Music Educators National Conference, 1979, in Nashville, TN. Title of Presentation: "Auditory Laterality Effects for Verbal and Musical Stimuli: Musicians versus Nonmusicians." Similar presentations at the Symposium for Research in Psychology of Music at the University of Ontario, 1980; and at the University of Nebraska, 1981.
- 1990-2000 - In-service programs in Orff-Schulwerk, curriculum development, and arts assessment for the following school districts: Rock Hill, York, Pickens, Oconee, Spartanburg, Greenville, Charlotte-Mecklenburg, Marlborough, Charleston, Edgefield, Williamsburg, Fort Jackson, Sumter, Newberry, Aiken, Lexington One.
- Featured presenter on SC Framework for Music Education at **S.C. State Conference on the Arts**, 1991.
- Featured presenter at **Arts in Education Conference**, 1991.

- Member Arts in Basic Curriculum Steering Committee 1990-present.
Assistant Director of the **Curriculum Leadership Institute in the Arts (CLIA)**, 1994-1996.
- Featured speaker at Winthrop University Academic Awards Ceremony, April 1994.
- Invited outside member of the music education profession for the Ph.D. examination committee of Phillip V. Ellis, University of Warwick, U.K., 1998.
- Orff-Schulwerk short summer course at the University of Southern Mississippi, 1998.
- Staff Development Workshops on Orff-Schulwerk for teachers, artists, and administrators for the Charlotte Symphony Educational Outreach Program, 1999-2000.
- Pre-accreditation consultant and advisor for the Department of Music at Glenville State College, WV (with A. David Franklin), fall 2000.
- Featured Presenter at the Cultural Education Collaborative Partnerships Institute, 1999, 2000, and 2001. Scheduled on the 2002 Program as a trainer for *Understanding by Design*.
- Featured Orff-Schulwerk presenter at Clemson University In-service day for area music teachers, spring, 2000.
- Featured Presenter for the Foothills Chapter of the American Orff-Schulwerk Association, Spring 2001.
- Co-Presenter at the 2002 American Symphony Orchestra League annual conference, Philadelphia, June 2002. Topic: "Evaluation Models for Symphony Orchestra Education Programs."
- "The Arts Integrated Classroom: Assessing Teaching Artists." Presented at the 23rd Annual Conference of the International Network of Schools for the Advancement of Arts Education, Pittsburg, PA, October 2005.
- "Blumenthal Education Institute's Whole-School Partnership Program." Presented at the Kennedy Center National Partnerships Annual Meeting, Washington DC, February 2006.
- Violist and violinist with Charlotte Symphony and other area orchestras for 25 years.
- Presently principal violist with Charlotte Civic Orchestra.

Professional Memberships:

- Music Educators National Conference
- American Orff-Schulwerk Association
- Delta Omicron National Music Honorary
- Pi Kappa Lambda Music Honorary Society.

Honors - 1993 Winthrop University Distinguished Professor Award

DR. BENNETT LENTCZNER

SUMMARY OF QUALIFICATIONS

A creative thinking arts education professional possessing over 35 years of leadership experience. Noted for vision, planning, public speaking skills and effective communication. Current work includes arts education assessment projects and organizational management.

WORK EXPERIENCE

1999 (March) - Present RealVisions Berkeley Springs, WV
President

Founded company in March, 1999

Major clients include: Beaufort County School District (SC); School District of Greenville County (SC); Montgomery County Public Schools (MD); Arts Education in Maryland Schools Alliance, Baltimore, MD; The International Network of Schools for the Advancement of Arts Education; Duke Ellington School of the Arts, Washington, DC; North Carolina School of the Arts, Winston-Salem, NC. Work includes creation of national conferences and the evaluation of grant projects and admission programs.

1995 (April) - 1999 (April) New World School of the Arts Miami, FL
Provost/CEO

Managed 7.35+million-dollar annual budget.

Increased the school's endowment from \$1.8 mil to \$3.6 mil.

Secured \$3.5+ million in supplemental funding from state legislature.

Responsible for all program, fiscal and physical aspects of the school.

Completed national accreditation for dance, music, theater, and visual arts programs.

Restructured all administrative operations to maximize efficiency and productivity levels and provided leadership for the development of all academic programs.

Created a partnership with the Leonard Bernstein Center for Education.

1988 (July) - 1995 (April) Winthrop University Rock Hill, SC
Founding Dean, School of Visual and Performing Arts

Established a new, multi-discipline School of Visual and Performing Arts.

Managed 2.7+million-dollar annual budget.

Supervised 54 full-time and 20 part-time faculty and staff.

Provided academic, residency and performance programs in dance, music, theatre, and the visual arts for 550+majors and a community of 50,000+.

Designed, managed and facilitated \$12+million in arts facility renovations.

Received \$500,000+ in external grant funding for arts education.

Established the School as the home of South Carolina's nationally acclaimed Arts in Basic Curriculum Project.

1982 (January) - 1988 (July) Radford University Radford, VA
Dean, School of Visual and Performing Arts
Responsible for all programs, personnel and facilities of a growing college with an annual budget of 1.5+ million dollars.
Designed, developed and established Virginia's first Governor's School for the Arts.

1974 (September) - 1982 (January) Radford University Radford, VA
Director of Instrumental Ensembles and Professor of Music (tenured)
Created an annual Symposium for New Band Music, bringing composers and students together to explore new literature.
Bands appeared on four nationally televised broadcasts, including the 1978 Orange Bowl Parade in Miami, Florida.

1962 (January) - 1972 (July) North Shore Schools Glen Head, NY
Director of Senior and Junior High School Bands
Continuously recognized for excellence in teaching and contributions to the community.

EDUCATION

Ball State University Muncie, IN
Doctor of Arts / Conducting

Teachers College, Columbia University New York, NY
Master of Arts / Music Education

Juilliard School of Music New York, NY
Bachelor of Science / Trumpet Performance

PUBLICATIONS

“Administrative Structures for Successful Institutional Partnerships” published in the proceeding of GLOBAL ARTS BEYOND 2000, an International Conference for Higher Education in the Arts, Auckland, New Zealand (October, 1999).

Writer and Editor: "Standards/Principles for K-12 Arts Education" published by the International Council of Fine Arts Deans with funding from the American Council for the Arts.

RELATED ADMINISTRATIVE EXPERIENCE

Board of Directors, International Network of Performing and Visual Art Schools.

Founding Board, International Childrens' Music Festival held in Moscow, Russia.

Consultant to Leonard Bernstein Center for Education through the Arts.

Board of Directors, International Council of Fine Arts Deans.

Artistic Director of the Southwest Virginia Opera Company.

Chair, International Council of Fine Arts Deans Arts in Education Committee.

Music Consultant to the Getty Foundation for Education in the Arts.

Founding Chair of the South Carolina Presenters Network.

Certification Consultant for Young Audiences, Inc. (1992 to present).

Board of Directors for the South Carolina Center for Dance Education.

Accreditation Visitor for the Southern Association of Colleges and Schools.

Board of Governors, Rock Hill Arts Festival.

Chair, joint Rock Hill - Winthrop University Fine Arts Series.

Governing Board, South Carolina Arts in Basic Curriculum Project.

Founder of the South Carolina Higher Education Arts Education Forum.

Founding Board Member, New Stage Ensemble, Winthrop University.

Founder and Director, Virginia Governor's School for the Arts.

Chair, University Division of the Virginia Theatre Association.



February 22, 2008

The Southeast Center for Education in the Arts (SCEA), located at The University of Tennessee at Chattanooga, is very pleased to be selected by Sallie B. Howard School for the Arts and Education in Wilson, NC, to design and implement their Professional Development Program in Arts Integration.

Having heard of SCEA's extensive experience in both arts education and integration as educators and professional development providers, SBH invited our dance and visual art directors to conduct a three-day workshop for their faculty in July 2007. Our music and theatre directors worked with the faculty for three days in January 2008. The directors will return in March to engage SBH's arts leadership team and arts specialists in refining a strategic plan for ongoing professional development in arts integration. The entire faculty will participate in a one-week Summer Intensive workshop in July. All of this work is in preparation for the proposed Professional Development Program in Arts Integration.

Building on a strong history of innovation in discipline-based arts education, SCEA's has continued to evolve to incorporate emerging theories and methodologies concerning interdisciplinary education, placing it at the cutting edge of current practice in arts integration. Working from a framework of concept-based curriculum design, our approach to arts integration focuses on developing knowledge and skills in both the art forms and non-art content areas, with particular attention to the unique skills and knowledge fostered at the nexus of two or more disciplines.

SCEA consultants Joel Baxley (visual art), Susanne Burgess (music), Marissa Nesbit (dance), Scott Rosenow (theatre), and Kim Wheatley (theatre) each bring specific expertise as educators and practitioners of their art form, along with a comprehensive grounding in education, to their work as professional development providers. As representatives of a university department, all consultants hold advanced degrees and have presented sessions at national conferences for arts education in their disciplines (e.g., National Art Education Association, National Dance Education Organization, American Orff-Schulwerk Association, Music Educators' National Conference, American Alliance for Theatre and Education) and are actively involved in teaching, scholarship, and service. SCEA consultants have been recognized through presentations at national and international conferences, including most recently the No Teacher Left Behind Conference in providence, the Crossing Boundaries Conference in Saskatchewan, the Arts Education Partnership Forum on Arts Integration in Cleveland, the International Network of Arts Schools Arts Integration Conference in Oakland.

The University of Tennessee
at Chattanooga – Dept 6706
615 McCallie Avenue
Chattanooga, Tn 37403-2598
423-425-5205 fax 423-425-4632
www.utc.edu/SCEA

As a provider of professional development, SCEA has worked with numerous schools and organizations to develop custom, site-specific programs tailored to the needs and resources of distinct communities. In addition to an annual weeklong intensive in their home community of Chattanooga, TN, SCEA consultants present workshops and demonstration lessons ranging from half-day visits to multi-year initiatives crafted to address the requirements of a wide-ranging constituency of teachers and schools throughout the southeastern United States. Recent clients of the Center include the Tennessee Arts Commission, North Carolina Department of Public Instruction, Hamilton County Schools (TN), Grassland Middle School (Franklin, TN), Stonebridge Academy (Fayetteville, TN), Creative Arts Guild (Dalton, GA), Bibb County Schools (GA), Lusher Charter School (New Orleans, LA), Comeaux High School Academy of Design (Lafayette, LA), and the Alabama Institute for Arts Education.

SCEA gained national attention as an expert in arts integration in 2001 when it was chosen as the consultant for the Annenberg/Corporation for Public Broadcasting Channel's video series *Connecting with the Arts*, which has been widely distributed on PBS television stations and through web and DVD formats. In this series of video workshops, SCEA directors lead discussions of selected teaching examples, guiding viewers to identify understand the salient features of quality arts integration and consider how they might be applied in their own classrooms. Two additional video series, *The Arts in Every Classroom* and *The Art of Teaching the Arts*, also feature SCEA consultants guiding the examination of arts education lessons in elementary and high school classrooms. (www.learner.org)

Prior to establishing a focus on arts integration, SCEA was long recognized as a leader in arts education in the disciplines of visual art, music, and theatre. Founded in 1987 as one of six regional sites of the Getty Trust's program in discipline-based arts education, SCEA was the only site to adapt this approach to disciplines other than visual art, contributing immensely to the growth of arts education as a national movement. In 1996-2001, SCEA was one of six sites in the Transforming Education Through the Arts Challenge, an initiative of the Annenberg Foundation and Getty Trust, providing intensive professional development to 35 partner schools across the nation as they developed comprehensive arts education programs. In 2002, SCEA began to apply the extensive knowledge of arts-based pedagogy to integrated projects, creating a multitude of curriculum units in all four art forms that promote deep understanding through the connections among the arts and other disciplines. The Tennessee Arts Commission awarded the Center its 2003 Governor's Arts Leadership Award for nurturing creative inquiry into teaching and learning.



Kim Wheatley
SCEA Executive Director
Lyndhurst Chairs of Excellence in Arts Education

| Instructional Framework – PDPAI for Sallie B. Howard School for the Arts and Education | | |
|---|--|--|
| OBJECTIVE 1: ARTS INTEGRATION | OBJECTIVE 2: ART SKILLS & KNOWLEDGE | OBJECTIVE 3: SUSTAINABILITY |
| Level I (Year 1) | | |
| <ul style="list-style-type: none"> Participants are introduced to Arts Integration and become familiar with the SCEA criteria for its implementation embracing: inquiry-based instruction, backward design model, embedded standards and objectives, Bloom’s Taxonomy, performance task assessments. | <ul style="list-style-type: none"> Participants are introduced to the elements and processes associated with the designated art form; they engage in a variety of artistic endeavors targeting improved skills and knowledge in the art form alone. | <ul style="list-style-type: none"> Participants are introduced to collaboration and explore several arrangements of collaborative practice through planning, teaching and reflection. Teacher-Mentor, Peer-to-Peer, Teacher-Specialist or Artist, and Teacher-Community are relationships to be explored through collaboration. |
| <ul style="list-style-type: none"> Participants experience AI lessons grounded in the conceptual framework, and begin identifying shared concepts | <ul style="list-style-type: none"> Participants identify processes in the designated art form: observe them being modeled, engage in them and | <ul style="list-style-type: none"> Participants are guided in the deconstruction and analysis of the Annenberg workshop series videos |

| | | |
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| <p>between the designated art form and their own curriculum. SCEA mentors collaborate with teachers to design and deliver model instruction in teachers' classrooms and guide their deconstruction and analysis.</p> | <p>practice teaching them to children.</p> | <p><i>Connecting with the Arts</i> with a focus on varied models of collaborative practice.</p> |
| <p>Quarterly Competencies (to be completed consecutively, each 9 weeks):</p> <ol style="list-style-type: none"> 1. Select and replicate one of the introduced processes from the art form; report through written prompt 2. Mentor-Teacher collaborative planning and instruction of a concept-based integrated lesson employing the art process explored (1) 3. Peer-to-peer collaborative planning and instruction of a concept-based lesson 4. Structured observation of a concept-based, arts-integrated lesson – Mentor & Administrator <p>Written reflection (April): How has your exploration of this instructional model influenced your philosophy and practice of teaching?</p> | | |

Instructional Framework – PDAI for Sallie B. Howard School for the Arts and Education

| OBJECTIVE 1: ARTS INTEGRATION | OBJECTIVE 2: ART SKILLS & KNOWLEDGE | OBJECTIVE 3: SUSTAINABILITY |
|---|--|--|
| Level II (Year 2) | | |
| <ul style="list-style-type: none"> • Second year focus shifts from lesson design to unit development: enduring ideas and summative assessments through performance tasks that are conceptually driven guide this work. | <ul style="list-style-type: none"> • Participants are guided in the “unpacking” of the National Standards in the Arts and the North Carolina Standard Course of Study in the Arts to develop a working knowledge of their content and achievement benchmarks. | <ul style="list-style-type: none"> • Participants identify the critical traits of mentors and the needs and expectations of the recipients. Strategies like listening, questioning and evaluating are explored as processes rather than outcomes. |
| <ul style="list-style-type: none"> • Participants explore “ways of knowing” as pathways into the integrated model exploring their construction through works of art, standards, significant events or | <ul style="list-style-type: none"> • Participants identify additional processes in the designated art form and the standards they support: observe them being modeled, engage in them and practice teaching them to | <ul style="list-style-type: none"> • Participants will engage in a guided, year-long book study: <i>Mentoring Matters</i>, by Laura Lipton and Bruce Wellman. |

| | | |
|---|------------------|--|
| <p>problems that are scaffolded into the curriculum.</p> | <p>children.</p> | |
| <p>Quarterly Competencies:</p> <ol style="list-style-type: none"> 1. Observe a mentor-modeled lesson and deconstruct/analyze it based on provided criteria. (concept-based elements; standards, etc. ...) 2. Peer-to-peer observation and critique is guided by SCEA mentors 3. Collaboratively designed and delivered arts integrated unit – reviewed and observed by SCEA Mentor & Administrator 4. Collaborate with team members to establish criteria for mentorship – guided by SCEA Mentor <p>Written reflection (April): How is the arts-integrated instructional model influencing your view and organization of curricula?</p> | | |

| Instructional Framework – PDPAI for Sallie B. Howard School for the Arts and Education | | |
|---|--|---|
| OBJECTIVE 1: ARTS INTEGRATION | OBJECTIVE 2: ART SKILLS & KNOWLEDGE | OBJECTIVE 3: SUSTAINABILITY |
| Level III (Year 3) | | |
| <ul style="list-style-type: none"> Participants revisit the framework; devise original instruction; create evaluative tools and embed arts-integrated units into the framework of the existing curriculum. | <ul style="list-style-type: none"> Participants are introduced to outside resources, organizations, personnel and venues through which an arts-integrated curriculum can be facilitated. | <ul style="list-style-type: none"> Cohort members will engage in the application of their own mentorship skills as they guide the work of newly admitted members of Cohort II. |
| <ul style="list-style-type: none"> Cohort members take on the role of mentor as they are guided to facilitate and evaluate Art Integrated lessons, unit design and instruction designed and delivered by their cohort members. | <ul style="list-style-type: none"> Participants identify additional processes in the designated art form and the standards they support: observe them being modeled, engage in them and practice teaching them to children. | |

- SCEA mentors facilitate the development of mentoring skills in cohort members through the collaborative development of an observation protocol and rubrics for evaluating lesson and unit design, development and delivery.

Quarterly Competencies:

1. Participants continue to individually and collaboratively design and deliver original lesson and unit plans in Arts Integration; One structured observation by school administrator.
2. Team members partner with a community member or agency to plan and present a grade-level open house for school staff, parents, and business partners demonstrating the philosophy and practice of Arts Integration. Photo documentation and written reflection documents this work.
3. Participants collaborate to create the observation protocol and rubric(s) for peer evaluation.
4. Mentor Cohort Two members – Introduce the process through at least 3 meetings with a Cohort Two member
 - Model instruction through teacher workshops
 - Guided curriculum development
 - Demonstrate arts integrated instruction in classrooms with children

Summer Intensive: Year One – Introduction to Arts Integration

A week-long exploration of concept-based arts integration principles and practices incorporating integrated lesson models, tutorials introducing and examining specific arts strategies, and applied curriculum development

- SBH teachers and administrators document their work through instructional design and collaborative lesson planning.
- SCEA Mentors evaluate lessons through established criteria for curriculum development and content design.

| | Monday | Tuesday | Wednesday | Thursday | Friday |
|---|---|-----------|-----------|-----------|--------------------------------|
| 8:30 – 9:00 | Whole group activity – frames the daily focus | | | | |
| 9:15 – 10:45 Arts Integration Model Lessons (Obj. 1) | K-1 Music | K-1 Drama | K-1 VA | K-1 Dance | Curriculum Develop- ment |
| | 2-3 Dance | 2-3 Music | 2-3 Drama | 2-3 VA | |
| | 4-5 V A | 4-5 Dance | 4-5 Music | 4-5 Drama | |
| | 6-8 Drama | 6-8 VA | 6-8 Dance | 6-8 Music | |
| 11:00 – 12:00 | Lunch | | | | |
| 12:00 – 1:00 Tutorial (Obj. 3) | Art specific process + non-art content These sessions will be attended by arts specialists + grade-level partners interested in building art skill that will be implemented in the classroom (with the specialists assistance when necessary). | | | | |

| | | | | | |
|--|---|---------|---------|---------|---|
| 1:15 – 3:15 Arts Immersion (Obj. 2) | Music 1 | Music 1 | Music 2 | Music 2 | Cohort 1 Mtg. Leadership Team Mtg. |
| | Dance 1 | Dance 1 | Dance 2 | Dance 2 | |
| | VA 1 | VA 1 | VA 2 | VA 2 | |
| | Drama 1 | Drama 1 | Drama 2 | Drama 2 | |
| 3:30 – 4:00 | Whole group activity – closure on the day | | | | |

Budget Narrative

Budget Narrative

Attachment 1:

Title: Pages: Uploaded File: **2362-Mandatory_PDAE_Budget_Narrative_FINAL_2_26_08.pdf**

Professional Development for Arts Educators Budget Narrative

YEAR 1

PERSONNEL

\$ 28,000

Project Manager: Lisa Swinson @ 50% effort

\$ 28,000

Lisa Swinson will serve as the Project Manager and be responsible for administration and implementation of all project activities. Ms. Swinson will oversee and coordinate implementation of contractual services, maintaining open communication with stakeholders regarding program implementation, evaluation, and continuous improvement. Ms. Swinson will serve as the program's liaison with the U.S. Department of Education and ensure that all fiscal and performance reports are filed appropriately.

FRINGE BENEFITS

\$ 6,160

Lisa Swinson benefits @ 22%

\$ 6,160

Fringe benefits are calculated on the percentage of effort Ms. Swinson is dedicating to this project. Fringe benefits include insurance, FICA, worker's compensation, etc.

TRAVEL

\$ 18,610

Travel to Project Director meeting (2 travel days)

\$ 1,010

1 traveler x 1 Dir. Meeting x \$1,010

Per program requirements, funds have been budgeted to enable the Project Director to attend a US DOED Project Director's meeting each year. The budget assumes that the meeting will be held in Washington, D.C.

Professional Development Travel for SBH (2 travel days)

\$ 13,600

10 travelers x 1 meeting x \$1,360

To augment the school-based professional development offerings, each year a number of teachers will have the opportunity to supplement their professional growth through participation in professional conferences or site visits to successful schools. Destinations will be chosen in collaboration with the Project Director and SCEA consultants. Each year, 10 staff will have the opportunity to travel for further professional development.

Breakdown: Airfare (\$600), Ground Transportation (\$25/day), Lodging (\$220/night), and Meals & Incidental Expenses (\$70/day) For PD travel, costs include an estimated \$350 registration fee.

Professional Development Expeditionary Learning Opportunities \$ 4,000

4 trips x \$1,000 per trip

To be successful, professional development must ensure that teachers and school staff are well-prepared to guide and support student learning through authentic experiences with the arts. To ensure that teachers prepare students for art experiences, maximize the learning experience, and follow-up with appropriate criticism and learning activities, SCEA will model these practices for one expeditionary learning opportunity in each of the 4 art forms.

Workshops and other cohort activities will center around preparation and teacher support for expeditionary learning in the arts. Venues will include the following types of experiences:

NC Central Univ. Jazz Vocal Ensemble, Wilson Symphony Orchestra, Afro-American Cultural Center (dance, visual arts), NC Dance Theatre, NC Museum of Art, etc.

EQUIPMENT

\$ -

SUPPLIES

\$ 44,500

Classroom Arts Materials for Cohort Participants

\$200 x 20

\$ 4,000

During the Fall and Spring, a small sub-set of teachers will be selected to receive intensive training that prepares them to become teacher-leaders in arts integration. Cohort participants will be engaged in a variety of activities, and they will be expected to apply professional development lessons in their classroom practice. In many cases, this will require that teachers have additional classroom resources. As an incentive for participation and to enhance classroom resources, each cohort participant will receive a modest stipend to be used for project-specific classroom resources. Supplies will be chosen in collaboration with the Project Director and SCEA Consultants. Each year cohort participants who continue with the project will receive an incrementally larger stipend.

Classroom Arts Materials for Summer Institute Participants

\$ 8,500

\$100 x 85

During the Summer, all teachers, instructional staff, and most administrators will participate in a summer arts integration institute. SBH is a year-round school, so the summer institute will prepare teachers with knowledge and skills that will be immediately applied to the classroom. Participants will receive a stipend of \$100 that will be used for project-specific classroom resources.

Laptop Computers for Professional Development Use \$ 32,000
20 laptops x \$1,600

The Cohort served in year 1 will be key to project success and sustainability as this group of 20 educators will become on-site coaches and mentors for their SBH colleagues. Throughout the 3-year project, cohort 1 members will be developing skills and resources that they will use to support learning among colleagues. Providing each cohort 1 member with a laptop will facilitate the development and implementation of classroom arts integration and also facilitate teacher peer-to-peer coaching and mentoring (on-site and after-hours), small group training presentations, etc.

CONTRACTUAL

\$ 150,208

UTC - SCEA, Professional Development Provider \$ 115,708
Contract Detail Attached

The Southeast Center for Education in the Arts will provide a comprehensive professional development program for Sallie B. Howard instructional staff and administrators. Professional Development will focus on arts integration and will include in-depth and sustained learning opportunities across four art forms (music, dance, theatre, and visual art). The contract includes the cost of personnel in each art form, travel, supplies, and other costs associated with executing the professional development program.

RealVisions, External Evaluator \$ 29,500

RealVisions, Inc. will serve as external evaluators for the project. RealVisions will develop evaluation documents and instruments, plan evaluation methodology and procedures, collect data, analyse and regularly report evaluation results to SBH and SCEA to facilitate continuous improvement. The contract includes the cost of personnel, travel, supplies and other costs associated with carrying out the program evaluation.

Photographer for Photo-Documentation \$ 5,000

A professional photographer will be hired to document project implementation and progress. Digital photographs will become part of on-going teacher resources, project evaluation, and dissemination of results to support replicability at similar schools.

CONSTRUCTION - N/A

\$ -

OTHER **\$ 1,500**
Printing and Copying \$ 1,500

Costs for project-specific printing and copying have been budgeted. Printing & copying will include training materials, forms and surveys, and project-specific documents and records.

TOTAL DIRECT COSTS **\$ 248,978**

Modified Total Direct Costs **\$ 103,770**

Modified total direct costs include total direct costs minus sub-contracts in excess of \$25,000.

INDIRECT COSTS @ 8% of Modified Total Direct Costs **\$8,301.60**

TOTAL YEAR ONE REQUEST (Total Direct Costs + Indirect Costs) **\$ 257,280**

YEAR 2

NOTE: Unless otherwise noted, descriptions of all budget items are similar to year 1.

PERSONNEL **\$ 28,000**
Project Manager: Lisa Swinson @ 50% \$ 28,000

FRINGE BENEFITS **\$ 6,160**
Lisa Swinson benefits @ 22% \$ 6,160

TRAVEL **\$ 18,610**
Travel to Project Director meeting (2 travel days) \$ 1,010
1 traveler x 1 Dir. Meeting x \$1,010

Professional Development Travel for SBH (2 travel days) \$ 13,600
10 travelers x 1 meeting x \$1,360

Professional Development Expeditionary Learning Opportunities \$ 4,000
4 trips x \$1,000 per trip

EQUIPMENT **\$ -**

SUPPLIES

\$ 26,500

Classroom Arts Materials for Cohort Participants

\$300 x 20 (continuing Cohort A) \$ 6,000
\$200 x 20 (new Cohort B) \$ 4,000

Cohort A participants continuing into their 2nd year will receive a \$300 stipend. Cohort B (newly engaged) participants will receive the baseline \$200 stipend for their initial year of participation.

Classroom Arts Materials for Summer Institute Participants \$ 8,500
\$100 x 85

Laptop Computers for Professional Development Use \$ 8,000
5 laptops x \$1,600

Professional Development activities and applying those learning gains in the classroom will necessitate the availability of laptop computers that can be "checked out" for teacher use. Access to laptops will facilitate teacher access to resesarch and self-directed learning, promote the use of multi-media arts integration activities in classrooms (using smart boards and projectors), and enhance teacher peer-to-peer presentations and information sharing.

CONTRACTUAL

\$ 171,606

UTC - SCEA, Professional Development Provider \$ 137,106

RealVisions, External Evaluator \$ 29,500

Photographer for Photo-Documentation \$ 5,000

CONSTRUCTION - N/A

\$ -

OTHER

\$ 1,500

Printing and Copying \$ 1,500

Costs for project-specific printing and copying have been budgeted. Printing & copying will include training materials, forms and surveys, and project-specific documents and records.

| | |
|---|-------------------|
| TOTAL DIRECT COSTS | \$ 252,376 |
| Modified Total Direct Costs | \$ 85,770 |
| Modified total direct costs include total direct costs minus sub-contracts in excess of \$25,000. | |
| INDIRECT COSTS @ 8% of Modified Total Direct Costs | \$ 6,862 |
| TOTAL YEAR TWO REQUEST (Total Direct Costs + Indirect Costs) | \$ 259,237 |

YEAR 3

NOTE: Unless otherwise noted, descriptions of all budget items are similar to year 1.

| | | |
|---|-----------|------------------|
| PERSONNEL | | \$ 28,000 |
| Project Manager: Lisa Swinson @ 50% | \$ 28,000 | |
| FRINGE BENEFITS | | \$ 6,160 |
| Lisa Swinson benefits @ 22% | \$ 6,160 | |
| TRAVEL | | \$ 18,610 |
| Travel to Project Director meeting (2 travel days) | \$ 1,010 | |
| 1 traveler x 1 Dir. Meeting x \$1,010 | | |
| Professional Development Travel for SBH (2 travel days) | \$ 13,600 | |
| 10 travelers x 1 meeting x \$1,360 | | |
| Professional Development Expeditionary Learning Opportunities | \$ 4,000 | |
| 4 trips x \$1,000 per trip | | |
| EQUIPMENT | | \$ - |
| SUPPLIES | | \$ 34,500 |
| Classroom Arts Materials for Cohort Participants | | |
| \$400 x 20 (Cohort A) | \$ 8,000 | |
| \$300 x 20 (Cohort B) | \$ 6,000 | |
| \$200 X 20 (Cohort C) | \$ 4,000 | |
| Cohort A participants continuing into their 3rd year will receive a \$400 stipend. Cohort B (2nd year) participants will receive a \$300 stipend, and Cohort C (newly engaged) participants will receive the aseline \$200 for their initial year of participation. | | |

| | | |
|--|-------------------|-------------------|
| Classroom Arts Materials for Summer Institute Participants \$100 x 85 | \$ 8,500 | |
| Laptop Computers for Professional Development Use 5 laptops x \$1,600 Professional Development activities and applying those learning gains in the classroom will necessitate the availability of laptop computers that can be "checked out" for teacher use. Access to laptops will facilitate teacher access to resesarch and self-directed learning, promote the use of multi-media arts integration activities in classrooms (using smart boards and projectors), and enhance teacher peer-to-peer presentations and information sharing. | \$ 8,000 | |
| CONTRACTUAL | | \$ 187,688 |
| UTC - SCEA, Professional Development Provider | \$ 153,188 | |
| RealVisions, External Evaluator | \$ 29,500 | |
| Photographer for Photo-Documentation | \$ 5,000 | |
| CONSTRUCTION - N/A | | \$ - |
| OTHER | | \$ 1,500 |
| Printing and Copying Costs for project-specific printing and copying have been budgeted. Printing & copying will include training materials, forms and surveys, and project-specific documents and records. | \$ 1,500 | |
| TOTAL DIRECT COSTS | | \$ 276,458 |
| Modified Total Direct Costs Modified total direct costs include total direct costs minus sub-contracts in excess of \$25,000. | | \$ 93,770 |
| INDIRECT COSTS @ 8% of Modified Total Direct Costs | | \$ 7,502 |
| TOTAL YEAR THREE REQUEST (Total Direct Costs + Indirect Costs) | | \$ 283,959 |
| TOTAL YEAR 1 - 3 REQUEST | | \$ 800,476 |

YEAR ONE: SCEA CONTRACT DETAIL

Contract Detail

| | | |
|---|------------|------------------|
| Personnel | | \$ 55,046 |
| SCEA Director: Kim Wheatley @ 5% | \$ 5,290 | |
| Arts Director: Joel Baxley @ 25% | \$ 12,346 | |
| Dance Director: Marissa Nesbit @ 25% | \$ 11,588 | |
| Music Director: Susanne Burgess @ 25% | \$ 13,081 | |
| Theatre Director: Scott Rosenow @ 25% | \$ 12,741 | |
| | | |
| Fringe Benefits | | \$ 20,749 |
| Kim Wheatley @ 32% benefits | \$ 1,693 | |
| Joel Baxley @ 46% benefits | \$ 5,679 | |
| Marissa Nesbit @ 43% benefits | \$ 4,983 | |
| Susanne Burgess @ 33% benefits | \$ 4,317 | |
| Scott Rosenow @ 32% benefits | \$ 4,077 | |
| | | |
| Travel | | \$ 24,471 |
| To SBH Fall & Spring (4 travel days) | | |
| 2 x 4 travelers x \$1,137 + \$300 (car) | \$ 9,396 | |
| To SBH Summer (7 travel days) | | |
| 1 trip x 5 travelers x \$1,620 + 525 (car) | \$ 8,625 | |
| Breakdown of Travel Costs | | |
| Airfare (\$600) | | |
| Car Rental (\$75/day) | | |
| Lodging (\$107/night) | | |
| Meals & Incidentals (\$54/day) | | |
| To Conference (Replicability) (2 travel days) | | |
| 4 travelers x 1 conference x \$1,360 | \$ 5,440 | |
| To Project Director meeting (2 travel days) | | |
| 1 traveler x 1 Dir. Meeting x \$1,010 | \$ 1,010 | |
| Breakdown of Travel Costs | | |
| Airfare (\$600) | | |
| Ground Transportation (\$25/day) | | |
| Lodging (\$220/night) | | |
| Meals & Incidentals (\$70/day) | | |
| Conference Registration (\$350) | | |
| | | |
| Supplies | | \$ 4,800 |
| Modeling / Instructional Supplies @ \$1,200 x 4 art disciplines | | |
| | | |
| Other | | \$ 2,072 |
| Printing & Copying @ 1,500 | \$ 1,500 | |
| Shipping Costs @ \$500 | \$ 500 | |
| Long-Distance Calls to SBH | \$ 72 | |
| est. 30 minutes/month x \$.20 x 12 | | |
| | | |
| UTC indirect charges - 8% x | \$ 107,137 | \$ 8,571 |
| Total UTC contract | | \$ 115,708 |

YEAR TWO: SCEA CONTRACT DETAIL

Contract Detail

| | | |
|---|------------|------------------|
| Personnel | | \$ 66,947 |
| SCEA Director: Kim Wheatley @ 5% | \$ 5,449 | |
| Arts Director: Joel Baxley @ 30% | \$ 15,260 | |
| Dance Director: Marissa Nesbit @ 30% | \$ 14,322 | |
| Music Director: Susanne Burgess @ 30% | \$ 16,168 | |
| Theatre Director: Scott Rosenow @ 30% | \$ 15,748 | |
| | | |
| Fringe Benefits | | \$ 25,297 |
| Kim Wheatley @ 32% benefits | \$ 1,744 | |
| Joel Baxley @ 46% benefits | \$ 7,020 | |
| Marissa Nesbit @ 43% benefits | \$ 6,159 | |
| Susanne Burgess @ 33% benefits | \$ 5,336 | |
| Scott Rosenow @ 32% benefits | \$ 5,039 | |
| | | |
| Travel | | \$ 25,834 |
| To SBH Fall & Spring (5 travel days) | | |
| 2 x 4 travelers x \$1,298 + \$375 (car) | \$ 10,759 | |
| To SBH Summer (7 travel days) | | |
| 1 trip x 5 travelers x \$1,620 + 525 (car) | \$ 8,625 | |
| Breakdown of Travel Costs | | |
| Airfare (\$600) | | |
| Car Rental (\$75/day) | | |
| Lodging (\$107/night) | | |
| Meals & Incidentals (\$54/day) | | |
| To Conference (Replicability) (2 travel days) | | |
| 4 travelers x 1 conference x \$1,360 | \$ 5,440 | |
| To Project Director meeting (2 travel days) | | |
| 1 traveler x 1 Dir. Meeting x \$1,010 | \$ 1,010 | |
| Breakdown of Travel Costs | | |
| Airfare (\$600) | | |
| Ground Transportation (\$25/day) | | |
| Lodging (\$220/night) | | |
| Meals & Incidentals (\$70/day) | | |
| Conference Registration (\$350) | | |
| | | |
| Supplies | | \$ 6,400 |
| Modeling / Instructional Supplies @ \$1,600 x 4 art disciplines | | |
| | | |
| Other | | \$ 2,472 |
| Printing & Copying @ 1,700 | \$ 1,700 | |
| Shipping Costs @ \$700 | \$ 700 | |
| Long-Distance Calls to SBH | \$ 72 | |
| est. 30 minutes/month x \$.20 x 12 | | |
| | | |
| UTC indirect charges - 8% x \$ 126,950 | \$ 10,156 | |
| Total UTC contract | \$ 137,106 | |

YEAR THREE: SCEA CONTRACT DETAIL

| | | |
|---|------------|------------------|
| Personnel | | \$ 75,290 |
| SCEA Director: Kim Wheatley @ 5% | \$ 5,612 | |
| Arts Director: Joel Baxley @ 33% | \$ 17,290 | |
| Dance Director: Marissa Nesbit @ 33% | \$ 16,227 | |
| Music Director: Susanne Burgess @ 33% | \$ 18,319 | |
| Theatre Director: Scott Rosenow @ 33% | \$ 17,842 | |
| | | |
| Fringe Benefits | | \$ 28,481 |
| Kim Wheatley @ 32% benefits | \$ 1,796 | |
| Joel Baxley @ 46% benefits | \$ 7,953 | |
| Marissa Nesbit @ 43% benefits | \$ 6,978 | |
| Susanne Burgess @ 33% benefits | \$ 6,045 | |
| Scott Rosenow @ 32% benefits | \$ 5,709 | |
| | | |
| Travel | | \$ 27,197 |
| To SBH Fall & Spring (6 travel days) | | |
| 2 x 4 travelers x \$1,459 + \$450 (car) | \$ 12,122 | |
| To SBH Summer (7 travel days) | | |
| 1 trip x 5 travelers x \$1,620 + 525 (car) | \$ 8,625 | |
| Breakdown of Travel Costs | | |
| Airfare (\$600) | | |
| Car Rental (\$75/day) | | |
| Lodging (\$107/night) | | |
| Meals & Incidentals (\$54/day) | | |
| To Conference (Replicability) (2 travel days) | | |
| 4 travelers x 1 conference x \$1,360 | \$ 5,440 | |
| To Project Director meeting (2 travel days) | | |
| 1 traveler x 1 Dir. Meeting x \$1,010 | \$ 1,010 | |
| Breakdown of Travel Costs | | |
| Airfare (\$600) | | |
| Ground Transportation (\$25/day) | | |
| Lodging (\$220/night) | | |
| Meals & Incidentals (\$70/day) | | |
| Conference Registration (\$350) | | |
| Supplies | | \$ 8,000 |
| Modeling / Instructional Supplies @ \$2,000 x 4 art disciplines | | |
| | | |
| Other | | \$ 2,872 |
| Printing & Copying @ 1,900 | \$ 1,900 | |
| Shipping Costs @ \$900 | \$ 900 | |
| Long-Distance Calls to SBH | \$ 72 | |
| est. 30 minutes/month x \$.20 x 12 | | |
| | | |
| UTC indirect charges - 8% x | \$ 141,840 | \$ 11,347 |
| Total UTC contract | | \$ 153,188 |

TOTAL UTC CONTRACT YEAR 1 - YEAR 3 \$ 406,001