

The DRIVE 4 ARTS Project:

1. Significance

a) Building local capacity

The primary goal of the *Developing Rigorous Integrated Visual and Performing Arts Education for Arts Resurgence and Teacher Sustainability* (DRIVE 4 ARTS) project is to address the Absolute Priority #1 by building and expanding the local capacity of comprehensive arts education for teachers and students in the Twin Rivers (TRUSD) and Sacramento City (SCUSD) Unified School Districts. The DRIVE 4 ARTS project will build on the partnerships of SCUSD (2001-2004) and TRUSD (2010-11) with Sierra North Arts Project at UC Davis, a regional site of The California Arts Project, one of the California Subject Matter Projects (the state-designated providers of professional development in California).

Funds from this grant will be focused on K-12 VAPA single subject teachers, K-12 non-arts teachers, administrators after school program facilitators, urban community artists, and, general classroom teachers including Waldorf-trained teachers in both districts to enable educators to increase participation, understanding, knowledge, and, technical use of the California State Standards for VAPA as well as increase motivation, specifically, intrinsic motivation which is the key indicator of student success according Pink (2009) as outlined in his new book “DRiVE”, thus the grant title and focus DRIVE 4 ARTS. The end resolve is to increase graduation rates and propel students into the new creative work place.

New funds are now being requested to implement the DRIVE 4 ARTS project with SCUSD and TRUSD that combine four professional development components: (a) intensive (120 hour) Institutes for Single Subject Arts teachers, (b) rigorous programs (30-75 hours) for general classroom teachers to learn the content and skills of the arts disciplines and integration strategies,

(c) in-depth professional development for district administrators in workshops and established PLC groups, and, (d) workshop series with a focus on the VAPA Standards, classroom strategies, and assessment for After School providers and Artists in Residence (urban community artists) who will be working with students in both districts. Due to the California budget crisis and the pending National Standards movement, SCUSD and TRUSD are combining resources, personnel, and expertise so that through the professional development programs both the single subject arts teachers and generalists will build skills in developing and assessing students' academic literacy in the arts, hone their teaching practice in standards based units, and explore and establish the connections between the Career Technical Education Arts, Media and Entertainment Sector and the Visual and Performing Arts. In addition, there have been SNAP developed surveys of teacher interest and numerous verbal and electronic communication requests from the educators themselves to attend deep-rooted and long-term professional that is embedded within the California State Standards for the Visual and Performing Arts so that the curriculum across both districts will be seamless and meaningful for teachers and students.

Target Population

The target population consists of reaching approximately twenty five schools which is about 15,000 K-12 students by training a total 50 VAPA specialty and 45 non-arts teachers, 25 administrators, 15 after school program and 15 community artists from both SCUSD and TRUSD. The data that guided the selection of participants which included Program Quality Indicator (PQI) data from the California Department of Education(CDE)'s Model Arts Program Toolkit SCUSD (2002-04) and TRUSD (2008-09), Meta Research Sacramento Community Audit facilitated thought the Kennedy Center *Any Given Child* initiative (2009-10), requests from Principals and site Visual and Performing Arts (VAPA) Plans. In addition, the data

demonstrate the percentage of free lunch and reduced lunch (SCUSD, 68.4%; TRUSD, 79.2%), percentage of English Language Learners (SCUSD, 25.2%; TRUSD, 23.9%), district program improvement status (SCUSD, Year 3; TRUSD, Year 1), and the number of schools in program improvement status (SCUSD, 45 of 86; TRUSD, 34 of 51*English Language Learners) chosen solely as a representation of the districts' need, and the need for arts instruction, specifically, arts as specialty to advance student engagement and learning. The graduation data clearly suggests the apparent need for innovative programming, especially, in the arts to increase graduation rates for all students with a heavy emphasis on targeted programming for the American Indian/Alaskan Native (SCUSD 81.1% ; TRUSD, 65.5%), and, African American (SCUSD, 72.7%; TRUSD, 70.5%), subgroups who score significantly lower than their Asian ((SCUSD, 86.4%; TRUSD, 85.8%), Pacific Islander SCUSD, 76.5 %; TRUSD, 81.8%), Hispanic SCUSD, 76.2%; TRUSD, 77.9%), and White SCUSD, 79.7 %; TRUSD, 78.3%), counterparts while the overall all student graduation rates are 80.2 % in SCUSD and 76.7% in TRUSD.

Student Needs

Students need the arts as part of a high quality, in-depth, and meaningful education. As the targeted agents in the learning process, students actively construct their acquired knowledge. Research shows that arts integration can have a significant impact on curriculum and learning. “Paired subjects engage the same cognitive processes: attentive observation, identification of meaningful detail, selection of appropriate representational strategies and student reflection and self-critique. Setting these parallel processes in motion appears to generate a cognitive resonance between subjects, deepening learning in both (Rabkin & Raymond, 2006).” “Students perception of themselves as learners is also affected by the arts. High –arts youngsters were far more likely than their low arts counterparts to think of themselves as competent in academics,

[and] they were also far more likely to believe that they did well in school in general, particularly in language and mathematics (Horowitz, 1999)”. According to Dr. Victoria Stevens (2000), clinical psychologist, psychoanalyst and educator, Arts education can be utilized to develop the following skills, which transfer to other subjects such as reading: verbal and spatial imagination and creativity; the ability to think on many levels at the same time (e.g., relates to California Content Standard for Reading, Second Grade 1.0); analogical and metaphorical thinking; the ability to think about one’s own assumptions; the capacity for the development of new insights (e.g., relates to California Content Standard for Reading, Second Grade 1.9); and, recognition of a “whole” and therefore an ability to analyze the parts of a problem within a given context.

b) Dissemination

Dissemination of the project will occur using a variety of methods including, but not limited to: Presentations of curricular and arts materials and evaluation data at: Annual California Art Education Association Conference (Fall), Department of Education, Arts Dissemination Grants Project Directors meeting, SCOE Arts Esprit de Corps (monthly); California County Superintendents Education Services Association; and a link to the TRUSD website as well as the state content area conferences for Dance, Music, Theatre, and Visual Arts. Other relevant conferences will be identified through the Office of Innovation and Improvement’s list serve for application as a presenter including the *Imagination in Education Research Conference* (Summer in Vancouver, BC CANADA). In addition, the project and delineation to surrounding school districts throughout the state with visits through the TCAP/SNAP statewide network the California Subject Matter Project regional directors, CDE’s Arts County Leads, on the TCAP Website, and through presentations to county and district administrators and arts educators within the SNAP region. Lastly, the project staff will create *DRIVE 4 ARTS* Project website

with the capability of two-way communication for participants and outside interested parties that will provide project information, sample lessons, update activities, evaluation results, additional resources and contact information.

2. Quality of the Project Design

a) Build Capacity

As a collaborative team, SCUSD and TRUSD have sought outside partnerships to provide significant professional development over the last few years. According to the *For Arts Sake* initiative report, teachers indicated that there was not enough visual and performing arts professional development, and even further, 93% of teachers would implement the arts into the classroom day if they received training, while 86% of principals say that the arts should be a part of the school program (Meta Research, 2010). “Teachers themselves frequently regard professional development as having little impact on their day-to-day responsibilities. They cite experiences that are meaningless and wasteful, focus on ideas that are faddish and not based on well documented research, and present ideas that are impractical to implement because of insufficient resources or lack of structural support (Gusky, 2000).” The DRIVE 4 ARTS project recognizes that a quality arts education program requires significant professional development over time with provided standards-based arts curriculum lessons. Similarly, the teachers involved in the professional development programs examined in *Champions of Change* describe life-changing experiences that transform their professional lives. “High-impact programs demand both adequate staff preparation and strong administrative support. Well-trained staff and teachers also become leaders for institutional and systemic change (Fiske, 2000).” Utilizing the research-based *Understanding by Design model* and the work of Thomas Guskey, we plan to develop a

“high-impact” professional development program that will improve teacher knowledge / skills in teaching in and through the arts.

Sustainability

The school districts recognize that in order for arts programs to have an intense impact on student graduation rates, they must be sustainable beyond the life of a grant. Throughout this grant project, the school districts will provide continuous support in order to assure that project successes are continued beyond the life of the grant and that SCUSD and TRUSD are able to continue the program as a collaborative regional model. SCUSD and TRUSD are committed to the success of this project, providing classroom space and available resources, collegial and administrative program support, openness to experimentation, and, the provision of time for implementation and training as per the SCUSD Arts Plan and the TRUSD Vision 20/20 VAPA Plan at the pilot sites. Currently, 40% of TRUSD school sites have VAPA Plan for arts readiness. The district support consists of three years of ongoing professional development as described in Section E responsibilities, timelines, and milestones. At the end of the Grant period, the district will have a cadre of Teacher Leaders prepared to provide guidance and leadership to other district classroom teachers. California County Superintendent Educational Services Association commissioned *An Unfinished Canvas-District Capacity and the Use of New Funds for Arts Education in California* study conducted by Stanford Research Institute via funding from the Hewlett foundation grant which Woodworth (2009) relates:

Districts with supports that facilitate thoughtful long-term arts planning – specifically, Strategic...are more likely to take additional steps toward the development of sequential standards-based arts programs. Putting such supports will require leadership from both the board and Superintendent.

The districts will also continue to remain connected to the County Office of Education, local arts organizations, and state sponsored arts association through various network support services, providing updates and resources on the developed arts curriculum.

3. Quality of Project Services

a) Equal Access

“Positive academic developments for children engaged in the arts are seen at each step in the research. The comparative gains for art-involved youngsters generally become more pronounced over time. Moreover and more important, these patterns also hold for children from low socioeconomic status backgrounds (Catterall et. al, 1999)”. Additional funding from the California Department of Education’s Arts, Music and Block Grant, the Sacramento Mayor Johnson’s *For Arts Sake* initiative, The Kennedy Center *Any Given Child* Initiative, and Sacramento Region Foundation, and, private donors and institutions will be used to support SCUSD and TRUSD arts programs. Moreover, the TRUSD Superintendent Frank Porter has committed the use of the now flexible funds Arts and Music Block grant for arts programming to include the support of a full time VAPA Coordinator. The TRUSD School Board adopted Resolution 83 on December 1, 2008 and Resolution 211 on January 4, 2011 in support of arts education, and the TRUSD Cabinet is in complete support of the Vision 20/20 VAPA Plan. This resolution states, In addition, as a support to the original SCUSD board Resolution No. 2173, January 22, 2001 “the District’s goal is for every student to be provided opportunities for an arts education as part of their regular school day and, to work toward that goal, schools are encouraged to do what is necessary to infuse the arts curriculum during the regular school day and extended day.”

b) Quality of Professional Development providers

The Sierra North Arts Project (SNAP) located at the University of California at Davis is a regional professional development center of The California Arts Project, one of the California Subject Matter Projects (the state-designated providers of professional development). In the DRIVE 4 ARTS project, SNAP will provide four components of professional development for teachers to implement the project's primary goal: building and expanding the local capacity of a comprehensive arts education for students in K-12 in both SCUSD and TRUSD. The project will coach 50 Single Subject Arts Teachers (25 from each district). In Years 1-3, the arts teachers will participate in Subject Area Meetings (5/year) collegial sharing, best practices, focus on assessment; and Years 2-3 District Leadership Development for sustainability. Additionally, in Year 2 the arts teachers will receive participate in SNAP *Collaborative Design Institute*—120 hours, develop and teach standards based units (including CTE) and revise/refine through Japanese Lesson Study Model while in Year 3 the arts will attend SNAP *Artistry of Teaching Institute*—120 hours in order to develop and share standards based lessons, deepen subject content knowledge in all arts disciplines; leadership skills. The 45 General Classroom Teachers workshops will be as follows: Years 1-3: *Arts Across the Curriculum*—30 hours, arts integration strategies in dance, music, theatre, visual arts with standards based instruction using *Understanding by Design*; and Years 2 and 3: *Pathways to Understanding the Arts Disciplines Institute*—75 hours, focus on an arts discipline (dance, music, theatre, or visual arts) with arts integration strategies and development of a standards based unit of instruction. Moreover, the 15 After School Facilitators and 15 Community Artists series will include: Years 1-3: workshop series with a focus on the implementation of the VAPA Standards, strategies for collaboration with classroom teachers. Lastly, the 20 Administrators will attend quarterly workshops for administrators on standards based instruction, arts integration, and current local, regional, statewide and national art education and advocacy issues.

The Imagination in Education Research Group (IERG) was founded in 2001 in the Faculty of Education at Simon Fraser University, British Columbia, Canada. Since that time we have grown to include active associates in many countries around the world. IERG conducts research, publishes, prepares print and video materials that demonstrate IE in action, organizes an annual conference, facilitates workshops, and, designs modules for use in teacher education and literacy programs.

The Imaginative Education Research Group will support ongoing support for the project in the form of professional development workshops focusing on theoretical and practical dimensions of imaginative pedagogy. The two day introductory training on the principles and practices of Imagination Education (IE) will be provided in the first year. Following this introduction, in the subsequent years the IERG will provide more in-depth investigation of key principles of IE including interactive sessions that focus on Somatic and Mythic kinds of understanding—a brief description of important cognitive tools that shape these kinds of understanding and how they can be engaged in teaching. Participants will work with concepts through hands-on activities that include games and the guided use of some IERG planning resources. This part of the workshop will end with a small group activity designed to bring together key features of Mythic understanding in relation to a topic from the curriculum. In Year 2, we can provide full-day workshops on each of the kinds of understanding, working with groups of participants to deepen theoretical understanding of this approach to teaching and building, collaboratively, lessons/units for use in the classroom. Year 3 can deepen understanding further and support ongoing implementation by revising IE units/lessons create in Year 2 and developing additional teaching resources through Interactive session that focus on Romantic understanding—a brief description of important cognitive tools that shape this kinds of

understanding and how they can be engaged in teaching. Participants will work with concepts through hands-on activities that include games and the guided use of some IERG planning resources. This part of the workshop will end with a small group activity designed to bring together key features of Romantic understanding in relation to a topic from the curriculum. Additionally, IERG will offer the Part I: Introduction to the Learning in Depth (LiD) Project. This multimedia presentation provides an overview of the project including its nature and purpose, its potential benefits and some considerations for implementation. Throughout this introduction, participants will be given an opportunity to ask questions and discuss, in small groups, various aspects of the program. Lastly, the IERG will provide the Part II: More Detail on Key Aspect of LiD where participants will consider topics in small groups that include a) the nature of LiD topics, b) the ceremony, c) the nature of the portfolios, and, d) implementation issues.

c) Student Achievement Improvement

The DRIVE 4 ARTS Project recognizes that a comprehensive arts education program requires significant curriculum development planning time and an in-depth professional development that is based on solid research and identified effective practices. In order to provide a comprehensive, replicable program, we have based our design plan on the backward design process outlined in McTighe and Wiggins, *Understanding by Design (UBD)*. UBD, as discussed earlier, is a sequential process that has three stages of development: Identify desired results; Determine Acceptable Evidence; and Plan learning experiences and instruction. According to the RAND/Wallace Study (Bodilly, 2008) “Revitalizing Arts Education through Community-Wide Coordination”, the following strategies will ensure a comprehension: 1) strategic planning; 2) requiring alignment with state standards; 3) developing curriculum supports; 4) building

individual and organizational capacity; 5) qualifying providers; 6) coordinating peer review, ranking, and modeling; and, 7) assessing student learning. These high quality strategies will guide the DRIVE 4 ARTS implementation for arts into all segments of the districts including after school enrichment programs and artists working in classroom residencies.

Other core research upon which this DRIVE 4 ARTS project is based, are current methodologies supporting the teaching/learning cycle – Marzano, 2009 identifies nine strategies for learning and *Building Academic Vocabulary* (Marzano & Pickering, 2005), Wiggins and McTighe's *Understanding By Design* framework for lesson design, and Thomas Guskey's levels of quality professional development as well as the Kennedy Center expertise noted for their arts integration models.

Student Achievement Indicators

Using the above researched-based methods, assessment is directly connected to teaching and learning, which focuses attention on what we will accept as evidence of student understanding when we are determining the course of study, thereby, creating a more meaningful curriculum. The *Understanding By Design* framework is guided by research from cognitive psychology and authentic pedagogy. Insights from this research are clustered into 5 areas: 1) memory and structure of knowledge, 2) analysis of problem solving and reasoning, 3) early foundations, 4) meta-cognitive processes and self-regulatory capabilities, and 5) cultural experience and community participation. Authentic pedagogy and performance are measured by a set of standards that include higher order thinking skill, deep-knowledge approaches, and connections to the world beyond the classroom. Both high and low level students are helped substantially with high levels of authentic pedagogy. *Understanding By Design* emphasizes the use of

authentic performance assessment and pedagogy that promote a focus on deep knowledge and understanding and active and reflective teaching and learning.

Changes in academic achievement will be measured through the use of district graduation rates broken down by students in arts related classrooms at the high school level. In addition, SNAP and IERG developed surveys will be compiled in regards to the professional development cohorts. At the end of each treatment phase throughout the life of the grant, a Debrief Day will be planned to discuss and reflect on the process and gathered data.

4. Project Personnel

a) Demographics

The Project Director, Dr. Sherilene Chycoski will provide program oversight and leadership development to district and site coordinators in order to facilitate project implementation and sustainability as well as be responsible for processing required reports for the grant protocols and supervise Arts Integration Specialist duties in both school districts along with Leadership Team. These key project personnel will coordinate the Leadership Team which consists of a variety of race/color/national origin; gender, age, and disability of the core leadership members (see attachment Demographics of Leadership Team and Lead Performing and Visual Artists).

b) Qualifications

Dr. Chycoski brings a wealth of arts administration, curriculum development, and enthusiasm to support the greater Sacramento arts community into the Twin Rivers Unified School District. During the inception and transition of the district, Dr. Chycoski has worked with the TRUSD VAPA Task Force, TRUSD League of Extraordinary Artists, the California /TRUSD Alliance for Arts Education, SCOE Arts Espirit, and the Mayor's For Art's Sake Initiative as well as the Kennedy Center Any Given Child initiative along with Sacramento City

USD and a board member of the TRUSD education foundation the Project DREAM. Lastly, Dr. Chycoski's dissertation research is closely connected to the project as she developed a quasi-instrumental tool to review STAR data and CST results of students in a local elementary school system within the Sacramento Region and the connections of participating in the arts and student achievement.

Dr. Kieran Egan is a professor in the Faculty of Education at Simon Fraser University. He is currently Director of the IERG. His interests include trying to sketch a somewhat new educational scheme based in part of Vygotskian ideas, and also working out ways to help students and teachers find the regular subjects of the curriculum more imaginatively engaging. He graduated from London University with a B.A. in History, and from Cornell University with a Ph.D. in Education. Of Egan's six books, the participants will study and receive a copy of the *An imaginative approach to teaching* (Jossey-Bass, San Francisco, 2005).

Dr. Gillian Judson is a lecturer at Simon Fraser University and one of the directors of the Imaginative Education Research Group. Her research interests include teacher education, professional development, literacy education, and social studies education. She is particularly interested in sustainability and how an ecologically sensitive approach to education can both increase students' engagement with, and understanding of, the usual content of the curriculum but can show it in a light that can lead to a sophisticated ecological consciousness. She is author of the book *A New Approach to Ecological Education: Engaging Students' Imaginations in Their World* (New York: Peter Lang; 2010) and editor of the book *Teaching 360: Effective learning through the imagination* (Rotterdam: Sense Publishing, 2008).

Dr. Ralph Renger, The principal investigator of the evaluation component of this project, will be the lead evaluator from Meta Research for the DRIVE 4 ARTS grant. He will lend his

considerable expertise in the science of evaluation to provide a unique level of insight at all levels of this project. He is an associate professor in the College of Public Health (University of Arizona) where he teaches graduate level planning and evaluation. His area of specialization is planning and evaluation of programs and policies. He is widely published in national and international journals of evaluation. He has been invited to present at numerous national and international conferences in Australia, Portugal, Zambia, Brazil, Canada, and the United States. He also is a reviewer for the American Journal of Evaluation and Evaluation Program Planning and Evaluation.

Christine Monroe Director, Sierra North Arts Project (Designated state of California Regional Professional Development Center for the California Arts Project), serves as a technical assistance resource to schools, districts, and postsecondary institutions in planning, developing, and implementing arts curriculum and strategic long-term planning of arts education programs.

c) Consultants and Subcontractors

The leadership team will be expanded by Lead Performing Artist and Community Activist, parent, and resident Ramona Landeros who will be assisting with the Native American families while Lead Visual Artist and celebrated African-American collage artist, Milton Bowens, who is the spokesperson for the *Any Given Child* initiative will continue his work with visual art teachers, students, and families. Lastly, Kennedy Center teaching artists will be contracted to assist with the artist cohort and teacher workshops as determined by the needs of the group.

5. Quality of Management Plan

In addition to the research-based curriculum design structure as outlined in section 3, the levels of professional development will be layered and administered according to the in-service needed for each audience. The layers of the professional development provided will be designed

for the various levels of implementation teams. These layers include: 1) the Curriculum Design Cadre of teachers-Year 1, 2) the various Cohorts of teachers receiving the training on a foundational level Year 1, 3) the integrative level Cohorts-Years 2&3 and 4) the Leadership cohort-Years 2&3. Leadership training will provide program sustainability through the creation of an expanded number of site and district instructors who have expertise in the implementation of the model and will provide leadership in the district for the continuation of the project goals and objectives. Our DRIVE 4 ARTS. Training will be based on Thomas Guskey’s framework for evaluation of effective and meaningful Professional Development as described in his research book, *Evaluating Professional Development*. Guskey’s five critical levels of professional development evaluation will provide guidance for our work and include: Participants’ reactions, Participants’ learning, Organization support and change, Participants’ use of new knowledge and skills, and Student outcomes. Built into the DRIVE 4 ARTS project design is 1) the long-term sustainability of ongoing Professional development through leadership training, and, 2) a systemic plan for educating appropriate District leadership teams on the valuable contributions this project brings to their goal of reaching all students with a well-rounded educational foundation.

Responsibilities, Timeline and Milestones

As a result of the experience of the Project Director, the Leadership Team has embedded the recommendations both formal and informal into the DRIVE 4 ARTS project plan as described in the table below.

Milestones Year One (Implementation) 2011-2012	Person(s) Responsible	Time Line
1. Leadership Cadre retreat and conference calls for	Project Director, SNAP	Summer

Professional Development for Arts Educator Program-*DRIVE 4 ARTS*

planning	Coordinator, and Leadership team	2011
2. Professional Development Series Coordination	Project Director, SNAP Coordinator, IERG Coordinator	Summer 2011
3. Grant Information meeting for all stakeholders sponsored by TRUSD Alliance for Arts Education	Project Director, Leadership team, staff	Summer/Fall 2011
4. Launching of the Professional Development Series (50 K-12 VAPA Single Subject teachers, 45 K-12 non-arts teachers, 15 afterschool program facilitators, and 15 community artists)	Project Director, staff, SNAP, IERG	Fall 2011
5. Kennedy Center artist training and attendance at annual Partners in Education Conference	Project Director, Staff	Winter 2011/ Spring 2012
6. Evaluation review of professional offerings	Project Director, staff, evaluation team	ongoing
7. Professional Development series conclusion and feedback from participants	Project Director, Leadership team, Staff	Spring 2012
8. End of year report	Project Director, Staff	Spring 2012
9. Teacher Recruitment for Summer Institutes (SNAP, IERG, Kennedy Center, and Steiner College)	Project Director, Staff	Winter / Spring 2012
Milestones Year Two 2012-2013		
1. Summer Institutes (SNAP, IERG, Kennedy	Project Director, Staff, PD	Summer

Center, and Steiner College)	providers	2012
2. See above Year One #2 though #9		
3. Leadership development for districts dissemination	Project Director, Professional Development Providers	Fall 2012 /Spring 2013
Milestones Year Three 2013-2014		
1. See above Year Two #1, #2, and #3		
2. Disseminate as per schedule through conferences, especially, the TCAP/SNAP statewide network and website links as well as grant findings and next steps community meeting sponsored by SCUSD/TRUSD Alliance for Arts Education	Project Director, staff, Leadership Team, Professional Providers	Spring 2014 Ongoing
3. Final project and evaluation report to ensure sustainability and next steps for both districts as well as neighboring district, county level, region, state, federal, and international reporting out.	Project Director, staff, Leadership Team, Professional Providers, evaluation team	Spring / Fall 2014
4. Leadership team retreat and conference call for next steps and final report submission	Project Director, staff, Leadership Team, Professional Providers, evaluation team	Spring / Fall 2014

Feedback and Continuous Improvement

Opportunities for feedback and continuous improvement are a central component of the evaluation plan which provides a more detailed discussion of the process. Additionally opportunities for feedback and improvement were identified in the previous responsibilities, milestones and timeline table. The Project Director have stipulated that the Arts Integration Specialist will provide weekly reports and updates in addition to daily conversations and emails and informal meetings, in order to ensure project success in delivering rigorous, relevant arts instruction to students as well as reporting accurate and time reports to all stakeholders including grantors, specialists, allowing for robust, ongoing, high quality program assessment.

6. Quality of the Project Evaluation

To shape the development of the project from the beginning, the Integrated Theory of Evaluation (ITOE) by Mark et al. (2000) will be used. The ITOE describes four different evaluation purposes each designed to assist in providing quality information to improve *decision-making*. The ITOE will ensure that information is collected through the evaluation to a) monitor progress and provide timely feedback to staff to make necessary cost saving and quality improving midcourse corrections to the delivery of the project, b) provide accountability information, and c) inform the extent to which the strategies are producing the intended outcomes of the project and can be replicated in other settings. Meta Research and Ralph Renger, PhD a national and international expert in program evaluation have been selected to join the Leadership Team to lend their expertise to this grant and program implementation. The Integrated Theory of Evaluation (ITOE) to be used notes four different purposes of program evaluation. They are: oversight and compliance, program improvement, merit and worth and knowledge development. The evaluation of each purpose assists the program staff in making

programmatic decisions, provides data to assess accountability, program implementation, program impact, and generalizability of findings.

Oversight and compliance data typically describes the participants and the program. Data collected on *variables* such as participant demographics, hours of participation, length of program, adherence to budgets provides confidence that the appropriate target audience (i.e., children enrolled are from low-income families (based on the poverty criteria in Title I, section 1113(a)) are being recruited and receive the promised services. The ITOE describes the second evaluation purpose as program improvement. Data collected for this purpose is to ascertain whether the program is being delivered as intended. The data collected for this purposes will provide project staff with timely feedback to allow midcourse corrections to ensure the program is delivered with the highest level of fidelity. The third purpose of evaluation under the ITOE is and evaluation of merit and worth. Data collected for this purpose assesses the program impact (immediate, intermediate and long term outcomes. The final evaluation purpose is knowledge development. Data collected for this purpose will assess the extent to which the results have internal and external validity.

Types of Data Collected

The measures of accountability will include: the percent of K-12 children enrolled who are from low-income families; the number of hours of Professional Development completed by each teacher will be tracked; and, the stakeholders and their respective affiliations that intersect with the program will be tracked. The Professional Development programs providing data to the evaluator are as follows SNAP, IERG, Steiner College, and, Kennedy Center Teaching Artists.

The following high-quality and timely data to improve instructional practices, policies, and student outcomes in elementary or secondary schools (i.e., Competitive Preference Priorities:

Enabling More Data-Based Decision-Making) include: (i) Implementation Protocols-the detailed, written professional development protocols for the PD training and the teacher's subsequent lesson plan outlines will be collected, the former is necessary to develop implementation checklists to ascertain the fidelity of the training delivery, and, the latter are required to ascertain the extent to which the training transferred to the classroom; (ii) Instructor Monitoring-data will be gathered to determine the extent to which the instructor followed the training curriculum with fidelity; and, in cases where fidelity was compromised additional data to understand why and possibly remedies going forward will be collected; (iii) Teacher Feedback-data will be collected from teachers participating in the PD to determine how the training might be improved, these data will include the teachers perspective on the effectiveness of the instructor and teachers suggestions for areas requiring additional instruction, and, additional after school facilitators, teaching artists and administrators will also be asked for feedback; and, (iv) Client Monitoring-Data will be gathered from students rating the effectiveness of instructors at conveying the curriculum for which they were trained.

Data collected to determine the effectiveness of the program include: (i) Teacher Outcomes. Content knowledge in the arts (This is the second GPRA measure), knowledge of content standards, understanding of arts integration, perceived confidence to engage in arts integration, and knowledge of dance, music, and theatre; and, (ii) Student Outcomes. PD will lead to higher quality teachers which will in turn affect student outcomes. These student outcomes include a) accelerated learning, b) improved high school graduation rates, c) increased college enrollment rates for students in rural local educational agencies and high needs students. Data to assess the internal and external validity will include: (i) Degree to which matching was successful. Data on the percentage of students from low income families will be collected to ensure the

comparability of the comparison school; and, (ii) Student outcomes from the comparison school district; Sacramento Unified School District.

When Data Will Be Collected

Data will be collected annually on the percent of K-12 children enrolled who are from low-income families (based on the poverty criteria in Title I, section 1113(a)(5) of the Elementary and Secondary Education Act of 1965 with include: the percentage of teachers participating in sustained and intensive (i.e., the first GPRA measure is) PD will be collected after each PD series after each session; and, data about the stakeholders and agency affiliations (i.e., Coordination Requirement: Under section 5551(f)(1) of the ESEA) will be collected on an ongoing basis: as stakeholders become involved in the program the data will be recorded. Implementation Protocols will be collected before the start of PD or teacher lesson. Program improvement tools cannot be developed until the written implementation protocol are available and data for instructor and teacher feedback will be gathered following each PD session. Data will from students rating the effectiveness of instructors at conveying the curriculum for which they were trained will be collected immediately after each lesson unit.

Data on Teacher outcomes related to content knowledge in the arts (This is the second GPRA measure) will be collected before and after the PD session. Immediate and intermediate student outcomes will be collected prior to the school year and at the end of each semester. Long term outcomes will be collected on students at the time of graduation (i.e., graduation rates and intent to apply for college) and at 12 months post graduation (i.e., assess college enrollment rates). Data regarding the degree to which matching was successful will be collected before the study begins. Immediate and intermediate student outcomes from SCUSD will be collected at the same intervals as the student outcomes are collected from TRUSD.

Instrument Development

At the completion of each professional development module, the evaluators will solicit feedback from participating teachers. These interviews will ask teachers for information such as: How engaging was the training?; To what extent did the training increase your ability to integrate the arts into your curriculum?; Did this training change your level of confidence in teaching about the arts? The findings from these interviews will be used to improve the Professional Development program. An on-going DRIVE 4 ARTS Communication Plan will be critical to ensuring the continued participation and success of the teacher participants. The plan includes follow up by way of the My Learning Plan (Professional Development registration) along with basic means such as email, text message, phone, fax, personal one to one conversation, district notification mechanisms (E-wag.) Additional outreach and feedback will include: surveys will be available to teachers in both online and paper-pencil format; a website/chat room will be developed for teacher feedback and communication; the VAPA dept. will work closely with communications, business, and curriculum & instruction department; TRUSD currently has a communication protocol that flows through the four Neighborhood networks; and Teacher visits from the DRIVE 4 ARTS Grant team. Sierra North Project professional development programs include the administration of Pre/Post Surveys that measure content knowledge and confidence levels in teaching the arts. Participants develop lesson plans and units of instruction that show evidence of the application of the skills and content they have learned as they are applied in their classrooms. On-going reflective prompts on content and feedback on session and instructor effectiveness will be included in each session and at series' conclusion.

Throughout the school year, the evaluators will perform follow-up evaluations of the long-term efficacy of DRIVE 4 ARTS. Once per quarter (or at some natural break point such as when testing is given, or a teaching unit is complete), teachers will be invited by Meta to participate in an in-person or online focus group and/or feedback form. If meetings cannot be conducted face to face, we offer two different technologies in addition to our basic online survey tool and may deploy one or both for this aspect.

Data Collection Methods & Analysis

The DRIVE 4 ARTS team will follow the protocol and suggested formatting as set forth by the US Department of Education and Internal Review Board regulations. Feedback forms will be developed so that participants in the professional development series can respond after each session to the quality of the instructors and the content of the session SNAP will provide the forms, if hand-written, to the grant clerical staff for entry after each session. A web-based data collection system will be used to collect descriptive subject and program data whenever possible. Web-based data collection systems eliminate numerous errors associated with data collection and entry. A web-based data collection system can also accommodate multi-site data entry should this be required. Taking these quality assurance steps is important for funding agencies and ensures potential audits run smoothly. The web-based system also affords flexibility in manipulating data to meet different reporting periods for projects with multiple funding sources. When a web-based system is unavailable, pen and paper will be utilized, gathered up by project team leaders and provided to the evaluator for inclusion.

The key to developing a good program improvement system is the availability of written documentation and protocols. The written documentation must be of adequate quality to serve two main purposes: first for other agencies to be able to faithfully replicate the program (i.e., a

criterion for any best practice program), and second to meet audit requirements. Second, program documentation pinpoints exactly what a program is supposed to do, by when, and how all necessary elements in deriving a process evaluation plan. Timelines and lesson plans will be used to develop checklists and the feedback forms for Instructors, Teachers and students. The ATM logic modeling methodology (Renger & Titcomb, 2002, Renger & Bourdeau, 2004, and Renger & Hurley, 2006) was used to ensure programmatic assumptions, program activities, and measurement tools are logically connected. The summary of this foundational work is shown in the logic model attached. Note that the required and long term outcomes, that is accelerated student learning, improved high school graduation rates, and enrollment in college are represented on the right side of the logic model. These outcomes are expected to occur as a result of an improved arts curriculum, which is made possible through teacher professional development focused on content knowledge of the arts (i.e., the second GPRA requirement and the most immediate outcomes and shown on the left hand side of the logic model summary table.)

While laboratory experiments allow for tight controls of all aspects of experimental design, including random assignment of subjects to treatments, control for field experiments, such as this project, tend to be much more difficult. Unfortunately, random assignment is not feasible in this project, for reasons beyond the control of the applicants. The problems with randomly assigning the various groups involved in this project are as follows: teachers' labor union contracts prevent specific assignments by management; classrooms as their relatively small number does not allow the outcome of random assignment to truly take effect, so that groups, on the average, would not necessarily be equal; and, Schools: again, the relatively small number does not allow random effects to produce groups that would likely, on the average, be equal

These difficulties result in the necessity of using a “quasi-experimental” design. That is, a design that attempts to emulate true experiments, but has a deficiency of equality of groups. This type of design is always open to the possibility that some difference other than the treatment was the real cause of the difference of effect. Additional analyses to address this deficiency are discussed below. Among quasi-experimental designs the interrupted time series design is one of the strongest. In the simplest form of this design, observations are made of a variable over a period of time, then a treatment is introduced and observations are continued to be made for a period of time. A significant and continued change in the variable is attributed to the treatment (the DRIVE 4 ARTS program, in this project). Of course the claim may be made that some other event occurring at the same time as the treatment was the true cause of the change. The design may be strengthened by instituting a comparison group; additional comparisons are made between groups, both before and after treatment. The program evaluation will be conducted District-wide for both school districts. The evaluations will be based on the Professional Development data collected by the PD program leaders.

Availability of Reports

Specific results of the development of the DRIVE 4 ARTS evaluation instrument, developed during the first year, will be included and distributed to selected stakeholders. Annual Progress Reports will allow managers and other stakeholders to view program progress. These reports will be available at the TRUSD and SUSD district offices, through the project directors, and on the TRUSD VAPA website. They will also be available in the kits that will be developed for dissemination. A Final Report will address the success of the program in meeting the purpose for which it was intended to build and expand the local capacity of comprehensive arts education.