

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



APPLICATION FOR GRANTS
UNDER THE

Professional Development for Arts Educators

CFDA # 84.351C

PR/Award # U351C140069

Grants.gov Tracking#: GRANT11651113

OMB No. , Expiration Date:

Closing Date: May 19, 2014

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

Application for Federal Assistance SF-424

* 1. Type of Submission:

- ☐ Preapplication
- ☒ Application
- ☐ Changed/Corrected Application

* 2. Type of Application:

- ☒ New
- ☐ Continuation
- ☐ Revision

* If Revision, select appropriate letter(s):

* Other (Specify):

* 3. Date Received:

05/19/2014

4. Applicant Identifier:

5a. Federal Entity Identifier:

5b. Federal Award Identifier:

State Use Only:

6. Date Received by State:

7. State Application Identifier:

8. APPLICANT INFORMATION:

* a. Legal Name:

Austin Independent School District

* b. Employer/Taxpayer Identification Number (EIN/TIN):

746000064

* c. Organizational DUNS:

0769337460000

d. Address:

* Street1:

1111 West 6th Street

Street2:

* City:

Austin

County/Parish:

* State:

TX: Texas

Province:

* Country:

USA: UNITED STATES

* Zip / Postal Code:

78703-5338

e. Organizational Unit:

Department Name:

Innovation and Development

Division Name:

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

Prefix:

Mrs.

* First Name:

Michelle

Middle Name:

* Last Name:

Wallis

Suffix:

Title:

Executive Director

Organizational Affiliation:

* Telephone Number:

512-414-4850

Fax Number:

* Email:

michelle.wallis@austinisd.org

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Application for Federal Assistance SF-424

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

G: Independent School District

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

* 10. Name of Federal Agency:

U.S. Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

* 12. Funding Opportunity Number:

ED-GRANTS-031814-001

* Title:

Office of Innovation and Improvement (OII): Professional Development for Arts Educators (PDAE)
Program CFDA Number 84.351C

13. Competition Identification Number:

84-351C2014-1

Title:

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

Add Attachment

Delete Attachment

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* 15. Descriptive Title of Applicant's Project:

Austin Independent School District - Project Creative Learning

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

Application for Federal Assistance SF-424**16. Congressional Districts Of:**

* a. Applicant TX-021

* b. Program/Project TX-021

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

Add Attachment

Delete Attachment

View Attachment

17. Proposed Project:

* a. Start Date: 01/01/2015

* b. End Date: 08/01/2018

18. Estimated Funding (\$):

* a. Federal	1,048,324.68
* b. Applicant	0.00
* c. State	0.00
* d. Local	0.00
* e. Other	0.00
* f. Program Income	0.00
* g. TOTAL	1,048,324.68

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

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

*** 20. Is the Applicant Delinquent On Any Federal Debt? (If "Yes," provide explanation in attachment.)**☐ Yes ☒ No

If "Yes", provide explanation and attach

Add Attachment

Delete Attachment

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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: Dr. * First Name: Nancy

Middle Name:

* Last Name: Phillips

Suffix:

* Title: Director, State and Federal Accountability

* Telephone Number: 512-414-3280

Fax Number:

* Email: nancy.phillips@austinisd.org

* Signature of Authorized Representative: Michelle Wallis

* Date Signed: 05/19/2014

ASSURANCES - NON-CONSTRUCTION PROGRAMS

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

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

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

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

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

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Prescribed by OMB Circular A-102

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

SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL	TITLE
Michelle Wallis	Director, State and Federal Accountability
APPLICANT ORGANIZATION	DATE SUBMITTED
Austin Independent School District	05/19/2014

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

DISCLOSURE OF LOBBYING ACTIVITIES

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

Approved by OMB

0348-0046

1. * Type of Federal Action: <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
4. Name and Address of Reporting Entity: <input checked="" type="checkbox"/> Prime <input type="checkbox"/> SubAwardee * Name <input type="text" value="n/a"/> * Street 1 <input type="text" value="n/a"/> Street 2 <input type="text"/> * City <input type="text" value="n/a"/> State <input type="text"/> Zip <input type="text"/> Congressional District, if known: <input type="text"/>		
5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime: 		
6. * Federal Department/Agency: <input type="text" value="U.S. Department of Education"/>		7. * Federal Program Name/Description: <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>
8. Federal Action Number, if known: <input type="text"/>		9. Award Amount, if known: \$ <input type="text"/>
10. a. Name and Address of Lobbying Registrant: Prefix <input type="text"/> * First Name <input type="text" value="n/a"/> Middle Name <input type="text"/> * Last Name <input type="text" value="n/a"/> Suffix <input type="text"/> * Street 1 <input type="text"/> Street 2 <input type="text"/> * City <input type="text"/> State <input type="text"/> Zip <input type="text"/>		
b. Individual Performing Services (including address if different from No. 10a) Prefix <input type="text"/> * First Name <input type="text" value="n/a"/> Middle Name <input type="text"/> * Last Name <input type="text" value="n/a"/> Suffix <input type="text"/> * Street 1 <input type="text"/> Street 2 <input type="text"/> * City <input type="text"/> State <input type="text"/> Zip <input type="text"/>		
11. Information requested through this form is authorized by title 31 U.S.C. section 1352. This disclosure of lobbying activities is a material representation of fact upon which reliance was placed by the tier above when the transaction was made or entered into. This disclosure is required pursuant to 31 U.S.C. 1352. This information will be reported to the Congress semi-annually and will be available for public inspection. Any person who fails to file the required disclosure shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure. * Signature: <input type="text" value="Michelle Wallis"/> * Name: Prefix <input type="text" value="Mrs."/> * First Name <input type="text" value="Michelle"/> Middle Name <input type="text"/> * Last Name <input type="text" value="Wallis"/> Suffix <input type="text"/> Title: <input type="text"/> Telephone No.: <input type="text"/> Date: <input type="text" value="05/19/2014"/>		
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PR/Award # U351C140069

NOTICE TO ALL APPLICANTS

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

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

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

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

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

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

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

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

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

AIISD - Project Creative Learning_GEPA 427.

Add Attachment

Delete Attachment

View Attachment

GEPA 427 STATEMENT

The Austin Independent School District (AISD) does not discriminate on the basis of race, color, national origin, gender, religion, age, or disability in employment or the provision of services to youth, their families, and our communities. AISD has always and will continue to ensure students, teachers, and other program beneficiaries with special needs are given equitable access and participation in federally-funded programs. With regard to the ***AISD – Project Creative Learning***, there are no activities or programs associated with this initiative that will impede access or participation by any of the district's employees, students, or other beneficiaries. Furthermore, AISD is mandated to follow all requirements of GEPA Section 427, as evidenced by GA (Legal) Policy: Access to Programs, Services, and Activities.

Austin Independent School District will take the following steps to ensure equitable access to and participation in the ***AISD – Project Creative Learning*** activities funded through this grant. These steps address the six types of barriers that can impede equitable access or participation: gender, race, national origin, color, disability, and age.

- 1) All ***AISD – Project Creative Learning*** activities will be offered in accessible spaces.
- 2) To the extent possible, translated materials and interpreters will be available if needed.
- 3) Appropriate accommodations and modifications to the programs will be offered to participants with mobility, vision, hearing or any other disability. Examples include audio-taped materials, Braille versions of materials, large-print materials, and accessible training spaces.
- 4) A representative advisory group will be selected to oversee the development, implementation and evaluation of the ***AISD – Project Creative Learning*** project in order to further assure that diversity of perspectives is brought to bear on the program.
- 5) Disabled students will be admitted to all programs and will be strongly encouraged to participate as well. All of the project sites are handicapped accessible.

Austin ISD
227901

ACCESS TO PROGRAMS, SERVICES, AND ACTIVITIES

GA
(LEGAL)

NONDISCRIMINATION	No person shall, on the grounds of race, color, or national origin, be excluded from participation, be denied the benefits of, or be subjected to discrimination under any District program or activity. <i>42 U.S.C. 2000d</i>
SOCIAL SECURITY NUMBERS	It shall be unlawful for the District to deny to any individual any right, benefit, or privilege provided by law because of the individual's refusal to disclose his or her Social Security number.
EXCEPTIONS	The above provision does not apply to: <ol style="list-style-type: none">1. Any disclosure that is required by federal statute. The United States Internal Revenue Code provides that the Social Security number issued to an individual for purposes of federal income tax laws shall be used as the identifying number for taxpayers;2. Any disclosure to a district maintaining a system of records in existence and operating before January 1, 1975, if such disclosure was required under statute or regulation adopted before such date to verify the identity of an individual; or3. Any use for the purposes of establishing the identity of individuals affected by any tax, general public assistance, driver's license, or motor vehicle registration law within the District's jurisdiction.
STATEMENT OF USES	A district that requests disclosure of a Social Security number shall inform that individual whether the disclosure is mandatory or voluntary, by what statutory authority such number is solicited, and what uses will be made of it. <i>5 U.S.C. 552(a)</i>
INDIVIDUALS WITH DISABILITIES	No qualified individual with a disability shall, by reason of such disability, be excluded from participation in or be denied the benefits of the services, programs, or activities of the District, or be subjected to discrimination by the District. Nor shall the District exclude or otherwise deny equal services, programs, or activities to an individual because of the known disability of an individual with whom the individual is known to have a relationship or association. <i>42 U.S.C. 12132; 28 CFR 35.130(g)</i>
DEFINITION	A "qualified individual with a disability" is an individual with a disability who, with or without reasonable modifications to rules, policies, or practices, the removal of architectural, communication, or transportation barriers, or the provision of auxiliary aids and services, meets the essential eligibility requirements for the receipt of services or the participation in programs or activities provided by the District. <i>42 U.S.C. 12131(2); 28 CFR 35.104</i>

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Austin ISD
227901

ACCESS TO PROGRAMS, SERVICES, AND ACTIVITIES

GA
(LEGAL)

REASONABLE
MODIFICATION

The District shall make reasonable modifications in policies, practices, or procedures when the modifications are necessary to avoid discrimination on the basis of disability, unless the District can demonstrate that making the modifications would fundamentally alter the nature of the service, program, or activity. *28 CFR 35.130(b)(7)*

COMMUNICATIONS

The District shall take appropriate steps to ensure that communications with applicants, participants, and members of the public with disabilities are as effective as communications with others. To this end, the District shall furnish appropriate auxiliary aids and services where necessary to afford an individual with a disability an equal opportunity to participate in, and enjoy the benefits of, a service, program, or activity conducted by the District. In determining what type of auxiliary aid or service is necessary, the District shall give primary consideration to the requests of the individual with disabilities. *28 CFR 35.160*

AUXILIARY AIDS
AND SERVICES

"Auxiliary aids and services" includes (1) qualified interpreters, notetakers, transcription services, written materials, assistive listening systems, and other effective methods for making aurally delivered materials available to individuals with hearing impairments, (2) qualified readers, taped texts, audio recordings, Brailled materials, large print materials, or other effective methods for making visually delivered materials available to individuals with visual impairments, (3) acquisition or modification of equipment or devices, and (4) other similar services and actions. *28 CFR 35.104*

LIMITS OF REQUIRED
MODIFICATION

The District is not required to take any action that it can demonstrate would result in a fundamental alteration in the nature of a service, program, or activity or in undue financial and administrative burdens. Any decision that compliance with its responsibility to provide effective communication for individuals with disabilities would fundamentally alter the service, program, or activity or unduly burden the District shall be made by the Board after considering all resources available for use in funding and operating the program, service, or activity. The decision shall be accompanied by a written statement of the reasons for reaching that conclusion. *28 CFR 35.164*

NOTICE

The District shall make available to applicants, participants, beneficiaries, and other interested persons information regarding the provisions of Title II of the Americans with Disabilities Act (ADA) and its applicability to the services, programs, or activities of the District. The information shall be made available in such manner as the Board and Superintendent find necessary to apprise such persons of the protections against discrimination assured them by the ADA. *28 CFR 35.106*

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GA(LEGAL)-B

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Austin ISD
227901

ACCESS TO PROGRAMS, SERVICES, AND ACTIVITIES

GA
(LEGAL)

COMPLIANCE
COORDINATOR

The District shall designate at least one employee to coordinate its efforts to comply with and carry out its responsibilities under Title II of the ADA, including any investigation of any complaint communicated to it alleging its noncompliance or alleging any actions that would be prohibited under the ADA. The District shall make available to all interested individuals the name, office address, and telephone number of the employee(s) so designated and shall adopt and publish procedures for the prompt and equitable resolution of complaints alleging any action that would be prohibited under the ADA. *28 CFR 35.107* [See DAA and GF]

RELIGIOUS FREEDOM

The District may not substantially burden a person's free exercise of religion, unless it is acting in furtherance of a compelling governmental interest and has used the least restrictive means of furthering that interest. *Civil Practice and Remedies Code 110.003* [See also DAA and FB]

DATE ISSUED: 5/22/2007
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GA(LEGAL)-B

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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

Austin Independent School District

* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE

Prefix: Dr. * First Name: Nancy Middle Name:
* Last Name: Phillips Suffix:
* Title: Director, State and Federal Accountability

* SIGNATURE: Michelle Wallis

* DATE: 05/19/2014

Abstract

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

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

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

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Austin Independent School District ***Project Creative Learning***: Abstract

Fine Arts Department

Austin Independent School District

1111 West Sixth Street

Austin, TX 78703

Contact Person: Yesenia Garcia, Creative Learning Coordinator

512-414-4731

yesenia.garcia@austinisd.org

Project Creative Learning (Project CL) is dedicated to improving student engagement and achievement in high-needs K-12 schools through two tracks of innovative professional development and coaching: arts integration and music education.

In a Title I vertical team of elementary, middle and high schools in Austin Independent School District (AISD), general classroom teachers will participate in professional development that builds their competency to integrate fine arts instructional strategies into their content-area courses. At the same time, music teachers will engage in specialized training in the Kodály concept of music education. Classroom teachers will learn how to employ drama, visual arts and music-based instructional strategies to increase student engagement in core content areas, including English Language Arts, Math, Science and Social Studies. Music teachers will develop and deepen students' cognitive skills by implementing Kodály instructional strategies in their classes. Both general classroom teachers and music teachers will also benefit from ongoing coaching from instructional coaches, specialists and Kodály master teachers.

Through this systematic campus-level support that provides intensive, job-embedded professional development, Title I students will ultimately benefit academically, with creative learning becoming a key component of their success.

Project Narrative File(s)

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1. SIGNIFICANCE

As the “live music capital of the world,” Austin, Texas is fully vested in the arts. In 2013, the City of Austin, the Austin Independent School District (AISD), MINDPOP and over 40 community arts partners launched the Creative Learning Initiative, a strategic partnership dedicated to providing a quality arts-rich education for each and every child. A ten-year comprehensive plan was developed through the Kennedy Center for Performing Arts’ Any Given Child program. The plan was adopted by the AISD School Board and integrated into the City of Austin’s 30-year comprehensive plan. Implementation at the district level occurs through the AISD Fine Arts Department that serves pre-kindergarten through twelfth grades.

Given the large size of the district and limited funds, the Creative Learning Initiative has strategically utilized a phased 10-year implementation approach to manage growth and reach scale. Each year, a vertical team (10-12 elementary, middle and high schools) is selected to join the Creative Learning Initiative through a competitive application process. Once selected, all fine arts specialists and general classroom teachers participate in distinct levels of professional development over the course of three years. This training focuses on a select number of research-based instructional strategies from the arts.

Level one professional development (PD) equips teachers with arts-based instructional strategies (PK-12) to integrate into their content-specific courses. Level two professional development consists of intensives that deepen understanding in fine arts integration for classroom teachers through ongoing, individualized coaching in lesson plan design and classroom instruction. Fine arts specialists receive more intensive, area-specific training in level one and level two professional development. These varying levels of PD allow for differentiation in skill and interest as well as provide a deeper experience for potential campus leaders in

Austin Independent School District: *Project Creative Learning (Project CL)*

creative learning. We carefully curate this series of professional development opportunities that meet the needs revealed in program implementation evaluation and focus group feedback. The intensive workshops range from “Anatomy of a Creative Lesson” to “Facilitating Creative Learning Strategies in the Second Grade Classroom.”

The *Project Creative Learning (Project CL)* will focus specifically on equipping music specialists with additional professional development through the best practice and research based Kodály concept of music education. Music is the art form that many general classroom teachers feel least comfortable implementing in their classrooms. For that reason, it is critical that the music specialists at each campus within Title I vertical teams become a true master of their. The intensive training and coaching funded by this proposal will allow music teachers to attend summer training while being paid a stipend for working on non-contractual days and Saturday sessions. Music specialists will participate in Kodály music training for three years with some job-embedded coaching. With Kodály training, music teachers will learn and later share with other colleagues how to develop cognitive skills in the music classroom that match the cognitive skills being developed in the core areas of English Language Arts, Math, Science, and Social Studies.

AISD is in a revenue crisis. It is critical to continue to show the Austin stakeholders that arts integration and intensive professional development can improve achievement, attendance and graduation rates in Title I schools. This award will help our district document the student engagement increases and benefits students receive when fine arts strategies are used in the general classroom and music education is taught by Kodály trained music specialists. As budgets are reduced and as a high-stakes testing state, the funding from this award would help keep the arts strong in a Title I vertical team.

Our goal with this proposal, *Project CL* is to target a single Title I vertical team to expand the level one professional development in arts-based instructional strategies and level two professional development for fine arts specialists and general education teachers. The evaluation results from expanding to this targeted population will be disseminated through district reports, state and national arts education organizations to enable others to use the information and strategies. The consultants, project co-directors, and principal co-investigators will publish a report on the results of this project in state and national publications. Our initiative has a close relationship with the Kennedy Center as an Any Given Child site. Through the Kennedy Center, the Fine Arts Department, MINDPOP and representatives from the City attend and present information at several conferences in Washington, D.C. With the technology purchased with this award, teaching videos will be linked to the AISD website. General information and data results will also be posted on the AISD and MINDPOP websites as it becomes available.

2. PROJECT DESIGN

The recent call to reinvest in arts education from the President's Committee for the Arts and Humanities (2012) makes a compelling case for the systemic delivery of creative learning for each and every student. *Project Creative Learning* will deliver systemic professional development for fine arts specialists and general education teachers in a Title I vertical team supported by strong theory over the course of three years. The logic model of the *Project CL*, shown in Figure 1.1, includes the components of inputs, goals and related strategies, activities and outputs, short-term outcomes, and long-term outcomes. A logic model is a useful tool for

evaluators and program managers to tell the performance story for their program (McLaughlin & Jordan, 1999) and serves as the rationale for the proposed process and practices.

In addition to the embedded and sustained PD elements mentioned above, the model provides disciplinary variation and builds on the strengths of the individual. For example, level one professional development in year one will focus on theater-based instructional strategies; year two will focus on visual arts instructional strategies, and year three will focus on music and dance instructional strategies. This allows classroom teachers to use a range of art forms that meet their instructional needs and their student and personal preferences in order to increase engagement in their classrooms. The instructional coach and fine arts specialists working on the campuses of the vertical team will support the classroom teachers with all art forms and provide scaffolded support in the art forms that are less comfortable to them.

The same is true for the Kodály music intensive training being offered through this proposal. Each individual music teacher has different strengths as a musician. The Kodály concept of music education is broad enough to be attractive to music educators with vocal and instrumental backgrounds. Most of all, the Kodály training allows the music teacher to develop their own musicianship skills and use these skills in the classroom in a way that is challenging and engaging for the teacher and students.

Figure 1.1 Project CL Logic Model

Input	Goals and Related Strategies	Activities/Outputs	Short-term Outcomes	Long-term Outcomes
<p><u>Inputs that partner</u></p> <p>Austin ISD</p> <p>Higher education</p> <p>Community art partners</p> <p>Business and philanthropic partners</p> <p><u>Inputs that guide</u></p> <p>Arts rich schools committee</p> <p>Community network committee</p> <p>Leaders and systems committee</p> <p>Assessment and evaluation committee</p> <p><u>Inputs that support</u></p> <p>Educators</p> <p>Artists</p> <p>Volunteers</p> <p>Donors</p> <p>Materials</p> <p>Funding</p>	<p>Create arts-rich schools for each and every child</p> <ul style="list-style-type: none"> • Increase creative learning opportunities for students • Provide arts-based instruction PD for educators • Create curriculum with embedded arts-based strategies • Document and disseminate best practices <p>Create a community network that supports and sustains the arts-rich life of every child</p> <ul style="list-style-type: none"> • Identify and promote available creative learning opportunities • Engage neighborhood stakeholders • Strengthen partnerships with community arts organizations • Develop artists and arts organizations capacities <p>Demonstrate measurable impacts</p> <ul style="list-style-type: none"> • Develop logic model and evaluation plan • Develop measurement tools and processes • Conduct ongoing evaluation • Provide periodic progress reporting • Provide a series of evaluation report and annual summary report 	<ul style="list-style-type: none"> • Individualized campus implementation plan • Teacher, music specialist, and principal training at the campus, group, and individual levels • Creation of curriculum writing teams, integrated units for media, theatre and dance, and secondary CRMs • Web based repository and regular communication of best practices <ul style="list-style-type: none"> • Create resource directory and inventory of neighborhood creative learning opportunities • Neighborhood stakeholders recommend barrier solutions • Community partners are offered multiple tiers of partnership opportunities • Teaching artist are trained to deliver creative learning in and out of schools <ul style="list-style-type: none"> • Conduct regular assessment plan committee meetings • Provide ongoing formative and summative feedback and program status updates • Advise re: emerging best practices and opportunities for improvement • Complete annual program evaluation report 	<p>Increased educator content knowledge in the arts</p> <p>Increased educator pedagogical skills in implementing arts-based instructional strategies and materials</p> <p>Strengthened principal capacity to impact instruction and engage communities</p> <p>Development of professional learning opportunities at school level</p> <p>Refined core curriculum embedding creative learning strategies</p> <p>Increased students' exposure to a greater variety and depth of creative learning programming</p> <p>Increased awareness of creative learning opportunities in community</p> <p>Increased cultural diversity experiences</p> <p>Improved community engagement in providing creative learning opportunities</p> <p>Increased collaboration between schools and community partners</p> <p>Increased teaching artist capacity to deliver effective instruction</p> <p>Increased collaboration between program stakeholders and evaluators</p> <p>Publication of best practices</p>	<p>Establishment of arts-rich schools</p> <p>Improved student academic achievement:</p> <ul style="list-style-type: none"> • Attendance • Behavior • Achievement (standardized test scores, graduation, promotion, etc.) • College and career readiness <p>Improved student engagement, affect, and creativity</p> <p>Increased quality of arts-based instruction and materials</p> <p>Implementation of arts-based instruction and materials</p> <p>Changes in policies, practices and climate at school and district level</p> <p>Improved community system</p> <p>Sustainable community partnership</p> <p>Development of shared measurement plan</p> <p>Replication of program model to a larger context</p>

Table 1.2 below outlines the proposed project design timeline for professional development delivery of both general education teachers and music specialists.

Table 1.2

School Year	Level One Professional Development (Arts Integration)	Level Two Professional Development (Instructional Coaching)	Level Three Professional Development (Intensive Training)
2015-16	Drama-Based Instructional Strategies <ul style="list-style-type: none"> • General education teachers • Music specialists • Visual arts specialists 	Embedded Instructional Coaches provide ongoing support at each campus	Kodály Music Training Level I <ul style="list-style-type: none"> • Music specialists • Four site visits by Kodály trainers
2016-17	Visual Arts Instructional Strategies <ul style="list-style-type: none"> • General education teachers • Music specialists • Visual arts specialists 	Embedded Instructional Coaches provide ongoing support at each campus	Kodály Music Training Level II <ul style="list-style-type: none"> • Music specialists • Four site visits by Kodály trainers
2017-18	Music and Dance Instructional Strategies <ul style="list-style-type: none"> • General education teachers • Music specialists • Visual arts specialists 	Embedded Instructional Coaches provide ongoing support at each campus	Kodály Certification Level III <ul style="list-style-type: none"> • Music specialists • Four site visits by Kodály trainers
2018-19 +	Music educators will become a professional learning community (PLC), masters of their craft and sustain the professional development of the LBJ vertical team in music based instructional strategies with support from community arts partners. Community arts partners will sustain the professional development sequences in the disciplines of drama, visual arts, and dance.		

The internal AISD departments that support *Project CL* include: Department of Fine Arts, Office of Academics, Schools Office, Department of Research and Evaluation, Office of Innovation and Development and Department of Instructional Technology. All external partners, MINDPOP, Texas State University – San Marcos School of Music and the University of Texas at Austin Department of Theater and Dance, are fully committed to the project implementation and results. All partners have significant experience in managing and implementing federally-funded projects.

The project leverages significant systems, staffing commitments, and financial resources from AISD, the University of Texas at Austin, MINDPOP and over 40 community arts partners in Austin. The project also leverages significant dissemination and distribution sites, including the district's curriculum and instruction management platform, *SchoolNet*; a partnership with KLRU television station to create a video on students' perspectives on creative learning; partnership with UT-Austin to expand and disseminate online professional development information, and a potential partnership with the Kennedy Center to distribute online arts curricular information through *ArtsEdge*. Due to existing significant in-kind partner commitments, requested project funding is focused on model expansion, documentation, dissemination and evaluation activities.

3. PROJECT SERVICES

AISD serves a diverse student body, with approximately 60% Hispanic and low-income students. Even still, there are a number of Title I vertical teams that could benefit from ***Project Creative Learning***. For example, the Lyndon B. Johnson (LBJ) vertical team consists of 11 Title I campuses with a disproportionately high percentage of students that are economically disadvantaged (almost 93%) who have been historically underserved.

Table 2.1

Demographic Categories	LBJ Vertical Team	Austin ISD
African American	25.3%	8.2%
Hispanic	69.9%	59.9%
Limited English Proficiency (LEP)	47.8%	26.9%
Economically Disadvantaged (EcD)	92.8%	61.3%
Special Education (SpEd)	11.1%	10%

Source: Preliminary PIEMS Snapshot 10/25/13

At AISD's Title I high schools, we tend to see lower academic achievement, including high dropout rates. For example, at LBJ High School the dropout rate has increased every year since 2009. This trend is true across a variety of student groups including economically disadvantaged students, Hispanic students, and English Language Learners.

Table 2.2

Dropout Rates	LBJ		
Student Group	2009-2010	2010-2011	2011-2012
All Students	5.1%	7.9%	8.4%
African American	4.3%	8.8%	5.6%
Hispanic	5.4%	6.7%	9.4%
Two or More Races	0.0%	18.2%	11.1%
Special Education	6.5%	12.7%	8.3%
English Language Learners	8.1%	11.6%	14.4%
Economically Disadvantaged	3.4%	6.3%	7.9%

Prepared by the Office of Accountability and Assessment

Source: TEA Data Tables

The goal of *Project CL* is to provide a high level of professional development for music specialists and general education classroom teachers that will in turn lead to increased levels of student engagement, leading to greater student achievement and decreased high school dropouts.

Professional Development Structure

The professional development plan for music specialists and general classroom teachers is research-based and comprehensive. The plan acknowledges that limited time and resources require a tiered approach to the delivery of professional development. The training focuses on: 1) How to teach content using arts-based instructional strategies; 2) How to embed a strategy (if at all) in different parts of a lesson cycle (engage, explore, reflect); 3) How to use the strategy to promote one or several of the following cognitive demands: Creation or generation, Analysis, Synthesis, Transfer or translation of symbol systems (CAST); 4) How to manage the pedagogical decisions to implement the strategy well.

Level One Training for Arts Integration. During the first year of participation, all campuses receive two, half-day professional development trainings for the entire teaching staff. The full faculty trainings focus on how to use targeted drama-based instructional strategies across the curriculum in year one. We use an *instructional approach*, rather than a curriculum approach, to respond to teachers' desire for additional tools to impact student learning (MINDPOP, 2012). We believe a strategies approach leads to quicker adoption and more frequent use than a curricular approach. The project research will test this hypothesis.

This professional development design is unique in its use of arts- and research-based instructional strategies. Additionally, it relies upon the direct connection between the strategy and the student objectives our students chronically struggle to master, and it clearly articulates the four cognitive demands of creation, analysis, synthesis, transfer or translation (CAST). This focus is drawn from the literature on creative and critical thinking skills and the arts.

Level Two Training for Arts Integration. Following level one trainings, all participating faculty have access to additional instructional support through a dedicated instructional coach on campus. Research suggests embedded and sustained professional development is more effective than one-time opportunities (Guskey, 1996).

Level Three Training. A select cohort of 4-6 teachers from each campus will receive additional intensive training that moves them quickly to more advanced instructional skill and curriculum planning. This group will receive additional support from an embedded residency over a sustained period of time to co-plan and co-teach lessons combining arts-based instructional strategies. Additionally, support will be given to music specialists to enhance their instructional repertoire.

Level One Training for Kodály Music. During the first year of participation, all elementary music teachers and choral music directors receive training in the Kodály concept of

music education. The Kodály concept uses a curriculum and instructional approach to impact student and teacher learning. The music teachers will be paid a stipend to attend Kodály training for two weeks in June. Kodály experts and master teachers will visit the classrooms at least twice each semester followed by a Saturday session to discuss the visit and allow the teachers to ask questions about implementing the Kodály curriculum. The Kodály trainings focus on how to improve teacher's musicianship and use Kodály instructional strategies in music and choral classrooms.

The training focuses on: 1) How to teach content using Kodály-based instructional strategies in the music classroom; 2) How to improve reading and math scores in primary grades by teaching a literacy-based music curriculum; 3) How to use Kodály based strategies to promote one or several of the CAST cognitive demands; 4) How to manage the pedagogical decisions to implement the Kodály strategies well.

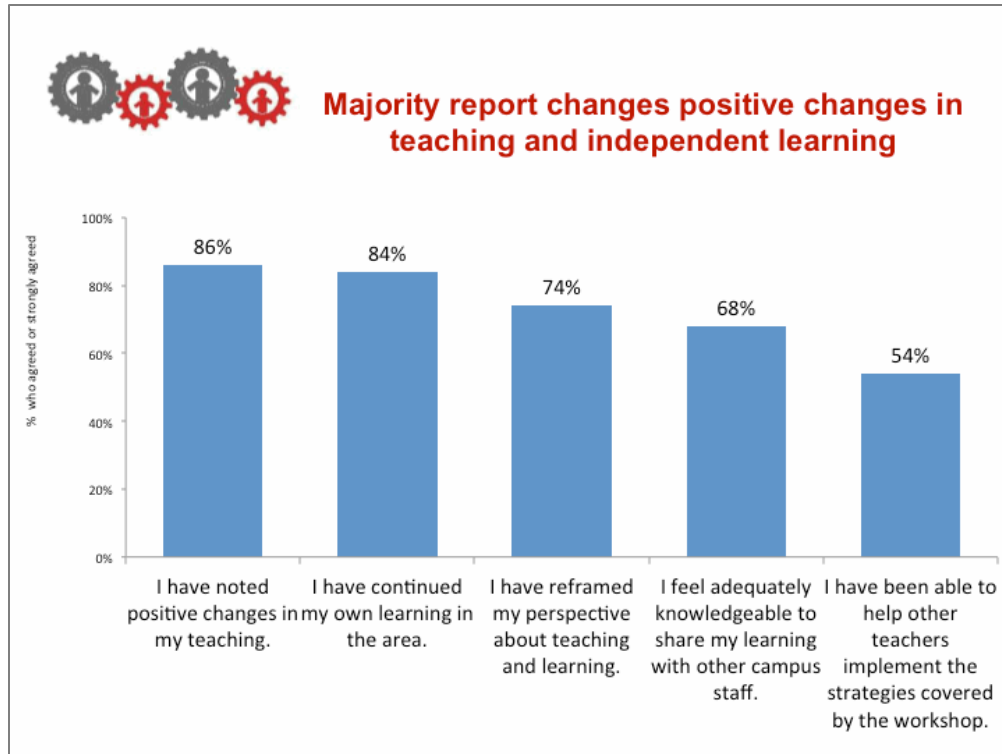
This professional development design is unique in its use of Kodály-based instructional strategies, which are research-based. It will also empower teachers to directly connect the strategy and the student objectives our students chronically struggle to master, and it is clearly articulated with the four CAST cognitive demands. This focus is drawn from the literature on creative and critical thinking skills and the arts.

Level Two Training for Kodály Music. Following level one trainings, all participating faculty have access to additional instructional support through a dedicated instructional coach that visits at least twice each semester and video conferencing with the expert Kodály faculty. In June 2016, the music teachers will continue their second year of Kodály training. Again, this type of ongoing professional development has been proven to be more effective than single events (Guskey, 1996).

Level Three Training for Kodály Music. Following level two trainings, all participating faculty have access to additional instructional support through a dedicated instructional coach that visits at least twice each semester and video conferencing with the expert Kodály faculty. This allows the music specialists to continue as a cohort and develop professional relationships to support each other between training sessions. Furthermore, as the music educators become experts in their fields, the connections to core area subjects are easier to see and connect to a literacy-based music curriculum. The techniques used by the Kodály music teachers may also be shared with general education teachers, especially in the areas of emerging reading and math literacy.

The 2013-14 professional development results from participating campuses currently implementing the Creative Learning Initiative provide evidence of the quality and intensity of the current professional development model that would extend into this Title I vertical team. As evidenced by Figure 2.1 below, 74 percent of teachers reported that the professional development reframed their approach to teaching and learning.

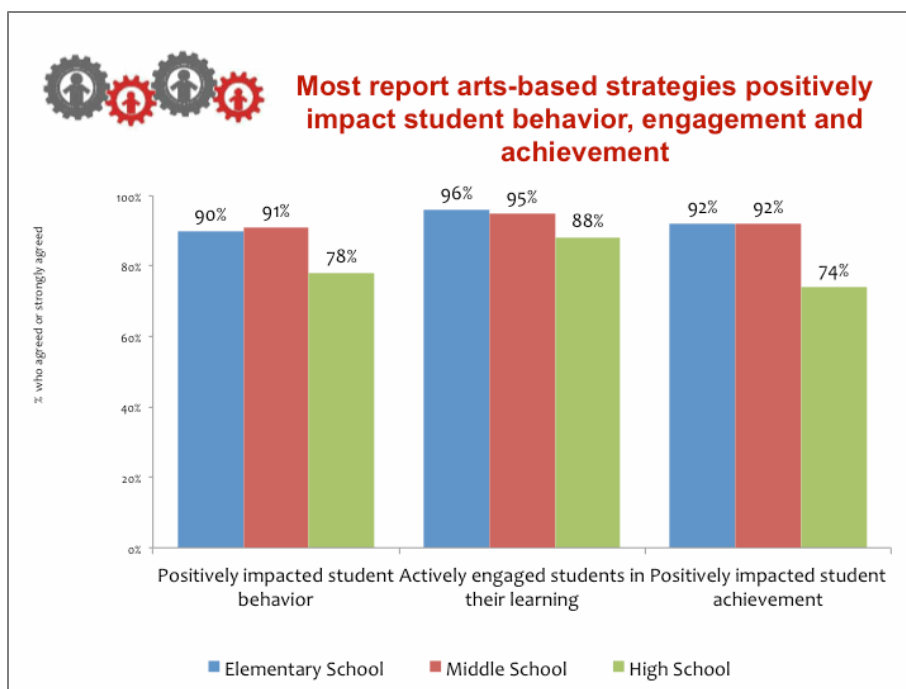
Figure 2.1



Prepared by the Department of Research and Evaluation, 2013

Over 90 percent of teachers in elementary and middle school reported that the professional development in arts-based strategies that they felt confident that the strategies were positively impacting student achievement as shown in Figure 2.2.

Figure 2.2



Prepared by the Department of Research and Evaluation 2013

The results obtained from the first year of the Creative Learning Initiative implementation, provide strong indication that the *Project CL* can improve teacher practice while better engaging students, leading to higher academic achievement in AISD's high needs schools.

4. PROJECT PERSONNEL

Project CL would generate three new full-time positions within AISD: one instructional coach, two creative learning specialists and a part-time administrative clerk. A concerted effort will be made to encourage applications for employment from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability. We will recruit highly-qualified, bilingual arts educators to meet the needs of special populations, specifically English Language Learners, within a Title I vertical

Austin Independent School District: *Project Creative Learning (Project CL)*

team by offering a bilingual stipend and posting the positions with arts organizations. The timeline allows for the hiring of these positions to align with the start of a new school year. This allows for all candidates to interview and consider the positions without breaking any contracts.

The qualifications, relevant training and experience of key project personnel include the following:

Project management and coordination for *Project CL* will be led by **Project Co-coordinators** Yesenia Garcia and Patricia Moreno.

Yesenia Garcia, M.F.A., currently serves as the AISD Creative Learning Coordinator, managing professional development in arts-based instructional strategies for fine arts specialists and general education teachers, and she supervises a faculty of two instructional coaches and four creative learning specialists. Ms. Garcia works with parents and community leaders to inform and educate them on AISD's Creative Learning Initiative. As an adjunct professor of theatre at Austin Community College, Ms. Garcia has been an advocate for arts integration as critical pedagogy.

She completes the first year of managing the Creative Learning Initiative within the Fine Arts Department on time and under budget. For the 2013-14 academic year, Ms. Garcia managed professional development for two vertical teams (24 campuses), training 1,090 classroom and fine arts teachers, impacting 15,155 students. For 2014-15, Ms. Garcia will manage professional development for three vertical teams (36 campuses), training approximately 1,500 classroom and fine arts teachers, impacting approximately 23,000 students. This fall, Ms. Garcia will hire an additional instructional coach and supervise a faculty of seven.

Patricia Moreno, M.M., currently serves as the AISD Instructional Coordinator of General Music and Choral Music, leading one hundred thirty music educators that instruct

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approximately forty thousand students in music and choral music classes. She taught general and choral music for seventeen years in Hays Consolidated ISD in Title I schools. She is the co-founder and Director of the Kodály Certification Program at Texas State University. She was also appointed by the State Board of Education to serve on the revised Texas Essential Knowledge and Skills (TEKS) committee; co-author of an article, “Fine Arts TEKS Revisions Complete” in TMEA’s *Southwestern Musician*, reviewer for Oxford University Press and presents workshops across the state.

Project management and coordination for *Project CL* will be led by **Project Co-investigator**, Dr. Brent Hasty.

Dr. Brent Hasty is the executive director of MINDPOP, an organization that coordinates citywide efforts to bring the benefits of creative learning to Austin’s children in and out of school time. MINDPOP currently serves as the managing partner for the Creative Learning Initiative. MINDPOP has successfully implemented projects in thirteen AISD campuses that report increased attendance, increased academic scores and increased parental involvement. The Kennedy Center awarded Austin an *Any Given Child* designation to create arts-rich schools for students in AISD, which was subsequently passed by both the City Council and the AISD Board of Trustees. A former teacher and an award winning arts administrator, Dr. Hasty is a long time consultant (15+ plus years) with Big Thought, where he worked on the Big Thought Institute, the Dallas Arts Learning Initiative Curriculum Alignment and Dallas ArtsPartners, a program for which he was a primary architect. His research has been presented internationally and published in peer-reviewed journals. Dr. Hasty and MINDPOP will offer additional **project management and coordination** on *Project CL* through the **documentation of professional development trainings and methods** and **through research and evaluation**.

Leading the evaluation plan for *Project CL* are **Dr. Holly Williams, Dr. Cinda Christian, and Dr. Crystal Wang.**

Dr. Holly Williams currently serves as the Director of the AISD Department of Research and Evaluation (DRE), which conducts research and evaluation of federally; state, and locally funded programs. Dr. Williams holds a Ph.D. in Educational Psychology from the University of Texas at Austin (UT-Austin), with a specialization in Quantitative Methods (Area III), an M.A. in Clinical Psychology, Southern Methodist University, and B. A. in Psychology from Southern Methodist University. Dr. Williams is an active member in multiple professional organizations, including the American Educational Research Association (AERA), American Psychological Association (APA) and the National Council on Measurement in Education (NCME). She supervises a staff of seventeen, including eleven Doctoral and two Masters level Evaluation staff. Dr. Williams has over twenty years of longitudinal research and program evaluation, including: research design, sampling, survey development, data collection, data management, data analysis, interpretation of results, and report writing.

Dr. Cinda Christian is a Senior Research Associate in the AISD Department of Research and Evaluation. Dr. Christian holds a Doctor of Philosophy in Human Development and Family Sciences from UT-Austin, a Master of Arts in Child Development and Family Relationships from UT-Austin, and a Bachelor of Arts in Psychology from the University of California, San Diego. Dr. Christian has extensive experience in logic model development; research design: survey creation, implementation, and sampling; data collection, management, and analysis; interpretation of results; and report writing.

Dr. Crystal Wang joined the Department of Research and Evaluation (DRE) in August 2013. Her current evaluation work focuses on Any Given Child (AGC), which aims to create art-

Austin Independent School District: *Project Creative Learning (Project CL)*

rich schools for students in kindergarten through 8th grade and to expand creative learning in Austin. Crystal holds an M.P.A. from the Ohio State University and a Ph.D. in social and comparative analysis in education from the University of Pittsburgh. Before joining DRE, Crystal worked as a lead evaluator for Collaborative for Evaluation and Assessment Capacity (CEAC) at the University of Pittsburgh. During her stay in Pittsburgh, she worked on a variety of programs in the areas of kindergarten through 8th-grade mathematics and science reform; science, technology, engineering, and math (STEM) education; international higher education; and community-based human services.

Dr. Mícheál Houlahan and **Dr. Philip Tacka** will serve as the lead **Kodály lead trainers** for *Project Creative Learning*.

Dr. Houlahan is a Professor of music theory and aural skills and Chair of the Department of Music at Millersville University of Pennsylvania. After graduating from University College Dublin, Ireland he was awarded an Irish Arts Council Scholarship for graduate studies in Hungary and a Fulbright Scholarship for doctoral studies at the Catholic University of America in the United States. Additionally, his research has been supported by an International Research Exchange Grant awarded through the National Endowment of the Humanities. He holds a Ph.D. in Music Theory with a minor in Kodály Studies from the Catholic University of America, a Kodály Diploma from the Franz Liszt Academy of Music/Zoltán Kodály Pedagogical Institute of Music in Hungary and the Kodály Center of America, and Fellowships in Piano Performance from Trinity College and London College of Music. Along with his administrative and editorial board responsibilities, he has lectured extensively on music theory and Kodály studies in Ireland, Italy, Denmark, Finland, Hungary, Estonia, Netherlands and England.

Dr. Philip Tacka received his doctorate from the Catholic University of America and completed postdoctoral work at the Franz Liszt Academy, Budapest/Zoltan Kodály Pedagogical Institute in Hungary. He is a Professor of Music at Millersville University of Pennsylvania. His research interests center on the all aspects of music education though he has a particular emphasis on music perception and cognition. He has served on editorial boards and is currently a grant evaluator on the American Fellowship Panel for the American Association of University Women. Prior to his current position, he taught music in the Department of Art, Music & Theatre at Georgetown University, Washington, D.C. and worked with the Georgetown University Medical School's Institute for Cognitive and Computational Science in the neuropsychology of music perception. He regularly presents papers and workshops both nationally and internationally on aspects of music education, music perception and cognition, and Kodály studies and has lectured in Italy, Denmark, Finland, Hungary, Estonia, the Netherlands and England.

Dr. Houlihan writes in collaboration with Dr. Tacka. Their collaboration has yielded numerous books, chapters in books and scholarly articles. Their most recent publications include the "Zoltán Kodály" entry in *Oxford Bibliographies Online* (2012) and the chapter "From Sound to Symbol: A New Pitch for Developing Aural Awareness" in *Sound Musicianship: Understanding the Crafts of Music* published by Cambridge Scholars Publishing (2013). Books and articles include, *Kodály in the Kindergarten Classroom: Developing the Creative Brain in the 21st Century* (2014), *Kodály Today: A Cognitive Approach to Music Education* and *From Sound to Symbol: Fundamentals of Music* (2011) all published by Oxford University Press. Additional publications include *Sound Thinking: Music for Sight- Singing and Ear Training* (Volumes I & II), and *Sound Thinking: Developing*

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Musical Literacy (Volumes I & II both published by Boosey & Hawkes). *Zoltan Kodály: A Guide to Research* (Garland Publishing Inc., London, New York) is their comprehensive reference work.

Ms. Gabriella Montoya-Stier, Ms. Kelly Laws, and Mr. Daniel Arredondo will serve as the **local Kodály master teachers**. Each of them has studied with Dr. Houlahan and Dr. Tacka making a uniform pedagogical team of instructors. Since these master teachers have successfully implemented the Kodály concept in Title I schools, they will make site visits to the campuses and coach the music teachers in implementing the Kodály concept with the AISD Title I students. Additionally, Ms. Montoya-Stier and Ms. Laws are bilingual and Mr. Arredondo is proficient in Spanish. All three of these local Kodály master teachers have worked with diverse student populations in urban settings and live in the Austin – San Antonio area.

Level I Professional Development for general classroom teachers in drama will be led by the **Kathryn Dawson** of The University of Texas at Austin’s Drama for Schools Program, a lead external community arts partner.

Kathryn Dawson, M. F. A., is an Assistant Professor in the Department of Theatre and Dance at UT-Austin and serves as Director of the Drama for Schools program. Her areas of research include community-engaged outreach programs, arts integration, youth theatre, museum theatre, drama-in-education, theatre-in-education, and teaching artist praxis. Ms. Dawson has facilitated trainings, presented workshops, and given interactive keynotes at numerous locations. Her scholarship has been published in *Youth Theatre Journal*, *International Journal of Education and the Arts*, *RiDE: The Journal of Applied Theatre and Performance*, and the *International Journal for Learning through the Arts*, among others.

Ms. Dawson's Drama for Schools program trains general classroom teachers and fine arts specialists in drama-based instructional strategies. The Drama for Schools program at UT-Austin is a lead community arts partner that will help to sustain the initiative through professional development cadres. In addition, Drama for Schools will lead other community arts partners working with the schools including Creative Action, Zach Scott Theatre, Forklift Danceworks, Pollyanna Theatre Company, The Blanton Museum of Art, The Contemporary Austin, VSA Arts of Texas.

5. MANAGEMENT PLAN

AISD will serve as fiscal agent for *Project Creative Learning*. There are eleven vertical teams in AISD. A vertical team is made up of one high school, two or more middle schools that feed into the high school, and eight to twelve elementary schools that feed into the middle schools. As an example, the schools listed in Table 5.1 make-up the Lyndon B. Johnson (LBJ) vertical team. Four vertical teams, including LBJ, applied to become part of the Creative Learning Initiative for 2014-15, but only one vertical team (not LBJ) was chosen due to limited funds. The number of applications in the first year shows that there is more interest in the Creative Learning Initiative than funds available.

This management plan will achieve the objectives of *Project CL* on time and within budget, due in large part to the priority that AISD and the Fine Arts Department have placed on increasing student achievement in new and innovative ways through the arts. The professional development objectives in this proposal are part of standard practice for the Fine Arts coordinators and administrative staff. The Fine Arts Department has found that providing professional development to large numbers of teachers at a time helps create a cultural shift in

these schools. Together with external community partners and funding from this award, we will have the personnel in place to achieve the objectives in the proposed project.

Table 3.1 Example of an AISD Title I Vertical Team

Lyndon B. Johnson (LBJ) High School	
Pearce Middle School	Garcia Middle School
Andrews Elementary	Jordan Elementary
Blanton Elementary	Norman Elementary
Harris Elementary	Overton Elementary
Pecan Springs Elementary	Sims Elementary

The objectives of *Project CL* included in this proposal match those listed in the competitive application. Four vertical teams are aware of the objectives and measures associated for success as shown through their application, which includes an agreement signed by each campus principal in the applying vertical team.

With the award of *Project CL*, a Title I vertical team will be added as the fourth vertical team in 2015-16. This award will fund professional development for up to 11 campuses, training approximately 600 general education classroom teachers, impacting approximately 7,500 students. In so doing, we will target a Title I vertical team to expand the level one and two professional development in arts-based instructional strategies for general education teachers and level three professional development for music specialists.

Project Objectives & Timeline

The following timeline provides the benchmarks, indicators and responsibilities for the major tasks in the proposed project (based on an estimated award date of October 1, 2014 and start date of January 1, 2015; the timeline will be adjusted as needed to accommodate a different

award schedule). The *Project CL Leadership Team* will consist of all principals in the Title I vertical team.

Table 3.2 Project CL Timeline

Benchmark	Activities/Indicators	Responsibility	Date/ Deadline
Year One 2015-16 of Project CL			
CL Leadership Team convened	CL Leadership Team members meet and set agenda for Year One; determine Title I vertical team to serve or application process; meet monthly or every six weeks from January – August 2015	Project Co-Directors, Co-Investigators, Principals of Vertical Team Campuses	1/2015, ongoing
Detailed Project Implementation Plan finalized.	Detailed implementation plan completed with specific project implementation activities and deadlines.	Project Co-Directors, Co-Investigators, Principals of Vertical Team Campuses	2/2015
Evaluation plan finalized	Plan written and shared with CL Leadership Team	Co-Investigators, Principals of Vertical Team Campuses	3/2015
Intensive PD and Kodály Music Trainers Hired	Set dates for on-site visits; consulting agreements sent to all trainers	Project Co-Director, Patricia Moreno	3/2015
CL New Faculty Hired	Job descriptions posted; highly-quality, bilingual faculty identified; interviews held	Project Co-Director, Yesenia Garcia	4/2015
Orientation Meeting with Vertical Team Music Specialists	Teachers meeting held to explain the Kodály Music professional development sessions	Project Co-Director, Patricia Moreno	4/2015
Documentation of Professional Development Trainings & Methods	Documentation of Level I-III Professional Development modules and materials	Project Co-Directors, Co-Investigators	1/2015 – 5/1205; 6/2015 – 12/2015

Benchmark	Activities/Indicators	Responsibility	Date/ Deadline
Work with AISD Instructional Technology (IT) Department to expand Learning Lab, online dissemination platform for students & teachers	Expand Learning Lab, online dissemination platform for students & teachers.	Project Co-Directors, Department of Instructional Technology (IT)	3/2015
Secure Graphic Designer for print and online documentation of Campus, District, and Community Systems Tools and Materials	Secure Graphic Designer for print and online documentation of Campus, District, and Community Systems Tools and Materials	Project Co-Director, Yesenia Garcia	3/2015
Enhance Community Reporting/SAR-SSP System.	Work with IT to develop plan to enhance SAR-SSP System.	Project Co-Directors, Co-Investigators	4/2015 – 12/2015
Enhance Student/Teacher Classroom Documentation & Dissemination abilities.	Purchase technology to distribute to 23 participating schools in Fall 2015	Project Co-Director, Yesenia Garcia, Fine Arts Administrative Assistant	4/2015; Use Fall 2015
Develop online Learning Lab, online dissemination platform for students & teachers	Expand Learning Lab, online dissemination platform for students & teachers.	Project Co-Directors, Co-Investigators	4/2015-12/2015
Design, document and disseminate Classroom-level Tools	Document & Dissemination for Level I – III training in both arts integration and Kodály music. Implementation rubrics, checklists, model lessons, curricular materials, and assessment tools. Upload to district and partner websites.	Project Co-Directors, Co-Investigators, Evaluation Assistant, Data Entry Assistant, Administrative Clerk	5/2015 - 12/2015
Document & Disseminate District-level Tools (Print and Online)	Document & Disseminate for Level I – III training in both arts integration and Kodály music. Environmental Scans, Inventories, & Needs Assessments, Strategic Planning & Budgeting, Arts Integration Data-Analysis tools and maps for Dissemination.	Project Co-Directors, Co-Investigators, Evaluation Assistant, Data Entry Assistant	5/2015– 12/2015

Benchmark	Activities/Indicators	Responsibility	Date/ Deadline
Document & Disseminate Community Systems-level Tools (Print and Online): Document Community Systems Planning & Collaboration Tools.	Document & Disseminate Community for Level I – III training in both arts integration and Kodály music. Systems-level Tools (Print and Online): Document Community Systems Planning & Collaboration Tools.	Project Co-Directors	5/2015 – 12/2015
Kodály Music Training Begins	Music / choral teachers attend 10 days of training (1 st year). Pre-test of teachers is given on first day of training	Project Co-Director, Patricia Moreno	6/2015
School year	Level I professional development begins for general classroom teachers. Level II professional development begins with instructional coach and specialists on campuses	Project Co-Directors, and all newly hired staff	8/2015
School Year	Instructional Coach works with classroom teachers to plan arts integrated lessons; Instructional Coach and 2 specialists teach arts based instructional strategies in core area classes (English Language Arts, Math, Science, and Social Studies)	Project Co-Director, Yesenia Garcia supervises instruction and schedule of coach and specialists	9/2015 – 6/2016
School Year	Kodály Music Trainers make site visits to campuses followed by four Saturday training sessions; posttest for music teachers is given on the last Saturday session	Project Co-Director, Patricia Moreno	9/2015 – 6/2016
Evaluation baseline data collected	PEIMS and other data on enrollment, demographics, discipline, etc. from end of year '15-'16 compiled and analyzed. Student enrollment and demographic data collected.	Co-Investigators, District Research and Evaluation Dept., Project Co-Directors	8/2016
Year One Review	Year-end evaluation report submitted; Year 2 modifications planned and timeline, benchmarks, and indicators set.	Project Co-Directors, Co-Investigators,	9/2016
<p align="center">Year Two 2016-17 of Project CL</p> <p><i>Year 2 will be similar to Year 1 in scope and sequence; however, the arts integration training will focus on visual arts instructional strategies. For music specialists, Year 2 will continue into a second year of Kodály music training but expand to grades 2-3.</i></p>			
Level 3 Professional Development Begins and Continues	Provide Level 3 Kodály Training (2 nd year)	Project Co-Director, Patricia Moreno	6/2016

Benchmark	Activities/Indicators	Responsibility	Date/ Deadline
Level 2 Professional Development Begins and Continues	Provide Level 2 Coaching for general classroom teachers	Project Co-Director, Yesenia Garcia, Instructional Coaches, Community Arts Partners	9/2016 – 5/2017
School Year ends	Year-end Data and Evaluation Data collected	Project Co- Directors, Co- Investigators	6/2017
Year One Review	Year-end evaluation report submitted; Year 2 modifications planned and timeline, benchmarks, and indicators set.	Project Co- Directors, Co- Investigators	8/2017
<p style="text-align: center;">Year Three 2017-18 of Project CL</p> <p><i>Year 3 will be similar to Years 1 and 2 in scope and sequence; however, the arts integration training will focus on music and dance instructional strategies. For music specialists, Year 3 will continue into a third year of Kodály music training but expands to grades 4-5.</i></p>			
Level 3 Professional Development Begins and Continues	Provide Level 3 Kodály Training (3 rd year)	Project Co-Director, Patricia Moreno	6/2017
Level 2 Professional Development Begins and Continues	Provide Level 2 Coaching for general classroom teachers	Project Co-Director, Yesenia Garcia, Instructional Coaches, Community Arts Partners	9/2017 – 5/2018
School Year ends	Year-end Data and Evaluation Data collected	Project Co- Directors, Co- Investigators	6/2018
Year One Review	Year-end evaluation report submitted; Year 2 modifications planned and timeline, benchmarks, and indicators set.	Project Co- Directors, Co- Investigators	8/2018

Key Project Personnel

Yesenia Garcia will serve as **Project Co-Director** and manage all of the professional development for the general classroom teachers in level one arts integration training and

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supervise the three positions funded by this award. She will work with the vertical team campus administrators to plan, execute and assess the professional development offered by the community arts partners. She will hire three new faculty members including one instructional coach and two instructional specialists that are representative of the student population of the high-needs vertical team. A priority will be given to candidates that are bilingual and come from traditionally underrepresented groups. Ms. Garcia will handle the budget component of this project with in-kind support from one administrative assistant within the Fine Arts Department. Ms. Garcia will serve as an in-kind Project Co-Director for this project.

Patricia Moreno will serve as **Project Co-Director** and manage all of the professional development for the music / choral teachers in level three Kodály music training. She will supervise the implementation of the Kodály training by the current faculty at the 11 campuses. She will work with the Title I vertical team campus administrators to plan, execute and assess the professional development offered by the Kodály music trainers. Two of the Kodály trainers are bilingual and specialize in African-American and Hispanic folk song materials, Ms. Kelly Laws and Ms. Gabriella Montoya-Stier. A third Kodály trainer, Mr. Daniel Arredondo, is Hispanic and is proficiently bilingual. He will work with the secondary choral directors to implement the training in choral classrooms. Ms. Moreno will work with Project Co-director, Ms. Garcia, on the budget component of this project with in-kind support from one administrative assistant within the Fine Arts Department. Ms. Moreno will serve as an in-kind Project Co-Director for this project.

Dr. Crystal Wang will serve as the co-investigator for ***Project CL*** and lead the AISD Department of Research and Evaluation team in completing the evaluation plan of this project. She will use objective performance measures to produce quantitative and qualitative data,

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resulting from the performance feedback of the teachers involved in the professional development. She will also lead periodic assessments of progress toward achieving the objectives of this proposal. Dr. Wang's position is dedicated to Fine Arts and the Creative Learning Initiative. She will serve as an in-kind co-investigator for this project.

Dr. Brent Hasty, MINDPOP Executive Director, will serve as co-investigator for *Project CL* and collaborate with the AISD Department of Research and Evaluation team in completing the evaluation plan of this project. Dr. Hasty has extensive background in arts integration initiatives within urban school districts as mentioned previously. He brings both a fine arts and learning theory lens to the evaluation team that is unique to this project. MINDPOP has worked with AISD and City of Austin in data collection and analysis to improve the arts education. He will serve as a consultant co-investigator for this project. His consultant fees are included in the budget.

Dr. Cinda Christian, AISD Department of Research and Evaluation, will serve as evaluation coordinator for *Project CL*. She will work with the co-investigators to gather data and assist in analysis and reporting of the objectives. With this award, a third person will be hired as the data entry assistant to work twenty hours per week on this project.

Feedback and Continuous Improvement

Table 4.1 lists several tools that will be used in formative assessment and for continuous improvement in professional development and job-embedded coaching that are key components of this program. After each training session in arts integration and Kodály music, participants will answer a short (five to seven-minute) professional development digital survey that consists of five sections with multiple choice questions and one essay. This allows for a quick snapshot of the engagement, motivation and emotional levels of the participants taken before they leave the

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training session. The Concerns-Based Adoption Model (CBAM) (Hord, Rutherford, Huling, & Hall, 2005) and Stages of Concern Questionnaire will be used at multiple points in time to assess how individuals develop as they learn about arts-based instruction and to determine their level of adoption of the innovation. These tools are explained in more detail in the “Quality of the Project Evaluation” section of this application.

6. PROJECT EVALUATION

Research Methods

Evaluation of the *Project Creative Learning* will be guided by a team comprised of researchers from The University of Texas at Austin, MINDPOP, and the Department Research and Evaluation at AISD: Dr. Stephanie Cawthon, The University of Texas at Austin, College of Education, Educational Psychology (External Evaluator); Dr. Brent Hasty, MINDPOP and the University of Texas at Austin, College of Education, Curriculum and Instruction; Dr. Holly Williams, Office of Research and Evaluation, AISD; Dr. Cinda Christian, Office of Research and Evaluation, AISD; and Dr. Crystal Wang, Office of Research and Evaluation, AISD.

The evaluation design will provide both quantitative and qualitative, formative and summative feedback on student achievement in reading and math, and other key student outcomes, such as attendance, engagement, and on program implementation fidelity at the classroom, campus, district and community levels. An additional goal of this evaluation is to monitor the durability of program effectiveness over time. In doing so, the project aims to ensure that the *Project CL* improvements represent systematic and stable alterations in classroom, campus, district and community systems.

In order to understand how well *Project CL* is increasing teachers' content knowledge in the arts, integrating standards-based arts instruction into the core curriculum, strengthening standards-based arts instruction, and improving academic performance, particularly in reading and math, we must also investigate the processes involved in the implementation of this innovation. Research-based measures will be used to identify stages of innovation adoption (i.e., Concerns Based Adoption Model; Hord, Rutherford, Huling-Austin, & Hall, 2005) and level of implementation (i.e., Innovation Configuration Maps; National Staff Development Council, 2003). These continuous feedback measures will be used formatively to provide feedback on progress, target professional development and re-focus efforts as needed, as well as summatively to identify and improve practices, strategies and policies that contribute to improved outcomes at the classroom, campus, district and community levels.

The program evaluation will focus on the following major questions:

1. In what ways does *Project CL* impact teachers' content knowledge in the arts?
2. What is the relationship between the implementation of *Project CL* and student outcomes (e.g., particularly in academic achievement reading and math, as well as other student outcomes, e. g engagement, attendance, behavior, etc.)?
3. What is the relationship between the implementation of *Project CL* and the development of an arts-rich classrooms, campuses and district as defined by the arts-rich characteristics frameworks?
4. What are the most important mechanisms and processes for maximizing program outcomes, including documentation and dissemination?

Measures and Data Sources

Multiple methods and measures will be used to assess all inputs, process variables and outcomes of the *Project CL* efforts (Table 4.1). Methods of data collection will include professional development surveys or self-assessment checklists of staff and students; interviews with staff and students; observations of classroom interactions; and the use of district archival records, including staff professional development attendance, student attendance, student discipline, student standardized test scores (State of Texas Assessments of Academic Readiness), and student promotion rates. Innovation Configuration Maps (National Staff Development Council, 2003) rubrics is developed to assess classroom, campus, and vertical team arts-richness, as well as to provide guidance regarding next steps for individual classroom, campus, and vertical team improvement. The Concerns-Based Adoption Model (CBAM) (Hord, Rutherford, Huling, & Hall, 2005) Stages of Concern Questionnaire will be used at multiple points in time to assess how staff develop as they learn about arts-based instruction and to determine their level of adoption of the innovation. The CBAM provides profiles that can be used formatively by individual teachers (or rolled up to the campus or district level) to self-assess progress and plan for appropriate professional development to improve practice.

Table 4.1. Data: Sources, Measurement Level, Timeline for Collection, and Function

Type	Measure	Measurement Level	Development Timeline	Collection Timeline	Function
Input	# of Classroom Road Maps developed with integrated arts curriculum	Campus	Fall 2015	Summer 2016	Key grant input
	Dosage of professional development	Individual staff	Fall 2015	Annual – EOY	Key grant input
	Dosage of professional development	Campus	Fall 2015	Annual – EOY	Key grant input
Implementation / Process	Concerns Based Adoption Model (CBAM) Stages of Concern Questionnaire	Individual staff	Already available	Quarterly (BOY, MOY, and EOY)	Formative and summative measure of innovation adoption

	Innovation Configuration Map (ICM)	Classroom, Campus, and District	Already available	Pre-intervention; Quarterly	Formative and summative measure of arts-based instruction implementation
	Professional Development Survey and Follow-up Survey	Individual staff and music specialists	Fall 2015	Annual – EOY	Formative and summative measure of arts-based instruction implementation
	Campus Arts Inventory	Campus	Already available	Annual – EOY	Formative and summative measure of provision and participation in arts courses and arts partnerships
	Classroom Observations	Classroom	Fall 2015	Annual – EOY	Formative and summative measure of program implementation fidelity and student engagement
	Focus Groups	Campus	Fall 2015	Annual – EOY	Formative and summative measure of arts-based instruction implementation
Outcome	Content assessments in the arts	Individual staff and music specialists	Fall 2015	Pre-intervention; Quarterly	Formative and summative measure of teacher content knowledge
	Attendance	Student	Already available	Pre-intervention, Annual – EOY	Summative measure of intended effect
	State of Texas Assessments of Academic Readiness (STAAR) in Reading and Mathematics ¹	Student	Already available	Pre-intervention, Annual – EOY	Summative measure of intended effect
	Promotion/Retention	Student	Already available	Pre-intervention, Annual – EOY	Summative measure of intended effect
	School-based Discipline	Student	Already available	Pre-intervention, Annual – EOY	Summative measure of intended effect
	Student Engagement (classroom observations, and “Engage” survey)	Student and Classroom	Fall 2015	Annual – EOY	Summative measure of intended effect
	Standard Aggregate Reports	Program or Classroom	Already available	On demand	Summative aggregate report of participating and comparison group students' school data, including: demographics, academics, and behavior.

High Quality Digital Tools to Improve Teacher and Arts Partner Effectiveness

Technology solutions will be developed or enhanced, to assist with the collection of program data and the dissemination of information both within AISD and for community arts

¹ GPRA Performance Data

providers. Specifically, two innovative and replicable technology solutions will be included (Competitive Preference Priority).

First, a web-based interface will be developed to collect the CBAM Stages of Concern Questionnaire and Innovation Configuration Map data. This system will not only collect data, but it will save the data as a living document and provide on-time feedback about individual, campus and district progress as well as provide guidance on steps necessary to improve (e.g., suggested professional development, recommended partners, appropriate resources, etc.) based on current adoption and level of implementation.

Second, AISD's Standard Aggregate Reports web-tool increases the capacity of arts partners to evaluate their work with students in a FERPA-compliant, self-serve, web-based interface. Specifically, key functionality of the scope of the reported data secures data elements essential to the evaluation and implementation of *Project CL* objectives, particularly to link standardized test data at the Student Expectations/objective level. This will enable us to link the impact of specific arts strategies to specific Student Expectations within the reading, math, and other core content area TEKS. In addition, functionality will be added to accommodate the tracking of student participation within the web tool.

Essentially, rather than the current situation in which partners can run individual reports for each student list uploaded, the improvement will allow partners to create a database of the students they serve, that will be filterable, to allow for reports to be run at multiple levels (e.g., services provided at the classroom, school, or district levels; by grade level of students served; by staff member serving students, etc.) without having to create and upload multiple lists into the system. In addition, this will allow for increased database functionality, such as in matching comparison groups (i.e., partners will be able to match their students to students receiving similar

services from other providers) and tracking the numbers of services/programs in which students participate across all providers.

Research Design

Campuses from one district vertical team are participating in the *Project CL* throughout the next three years. Professional development will be delivered in stages, by cohort and within cohorts at the vertical team, campus-wide and small group level. Participants including teachers and music specialists in Tier III professional development within each cohort will receive the most intensive level of treatment. By design programmatically, not all staff at campuses where the program is taking place, even within cohorts, will have received the same amount and intensity of professional development at any given time. As a result, relying solely on participant/non-participant status and cohort start year to determine the level of participation could be a potential threat to the internal validity of the research design, as the varied level of exposure to professional development amongst staff at participating campuses may suppress the observed differences between comparison and target groups. Reducing the observed effects could lead to underestimation of the impact of the *Project CL*. To address these potential dangers, a dual approach will be used that incorporates both a traditional, non-participant, comparison group analyses as well as a quasi-experimental research design.

Comparison group analyses

Until the point in time when they become part of the innovation, teachers at non-participating campuses potentially could be included in the comparison group, as appropriate, based on propensity score matching. To neutralize the biases introduced by self-selection of campuses into the Model Arts Project, the unobserved outcome will be estimated by identifying non-participating campuses that share observable characteristics comparable to campuses that

participated. Propensity score matching (PSM) will be used to accomplish this by estimating the likelihood of, or propensity for, participating in the *Project CL* and then matching campuses with similar propensities for program involvement. Then the means of each observed outcome measure will be compared between the two matched groups. These will also serve as comparison groups for the GPRA reporting.

Quasi-experimental design

Within the participating group, we will employ a research design that utilizes the measured level of innovation adoption and arts-based instruction implementation, rather than relying strictly on the cohort grouping, to determine the treatment level. In other words, while we will examine the impact of level of support (e.g., dosage of professional development) and the number of years of participation on the level of implementation, the level of implementation will be examined as the predictor of student, staff and stakeholder outcomes. This strategy will allow us to control for varying degrees of professional development while also examining the effectiveness of that professional development in actually producing change in teaching practice. In doing so, this will provide a more thorough assessment of the effects of the *Project CL* on community systems and student outcomes.

Data Scope

To capture changes and trends over time in both the level of the *Project CL* implementation, and its role in shaping community system and student outcomes, we will collect longitudinal data. This is important for several reasons. First, providing trend data to individual campuses is an integral program component of formative assessment that will help campus leaders monitor and direct their individual programs. Second, drawing on inventory data within the district, as well as archival student records, we can incorporate and control for conditions

prior to program implementation. This will strengthen the validity of both the cross-sectional and the quasi-experimental research components by allowing us to adequately model exogenous trends in system-level performance, to evaluate the impact of the *Project CL* on treatment groups relative to comparison cohorts, and to assess pre-and post-test changes in classrooms and schools implementing arts-based instruction. Finally, longitudinal data will allow the assessment of the sustainability of system-level improvements attributed to arts-based instruction.

Data Analysis Plan

Method of Assessment. Due to the multi-level structure of the data to be collected and analyzed, we will employ multi-level modeling (MLM) estimation techniques. System-level implementation data and student academic performance data present both unique challenges and opportunities to assess the impact of system-level intervention efforts. Data gathered at the student level to evaluate the effectiveness of the *Project CL* are nested within multiple contexts, including classrooms, schools, the district and the community. This elicits vast micro-level variation in student attributes, school ethnic composition, staff commitment to and strategies for the implementation of arts-based instruction, principal leadership styles, parental and community involvement. The reliability and accuracy of multivariate analyses that disregard this hierarchical nature of school data is questionable (Bryk and Raudenbush, 1992). Alternative procedures designed to incorporate contextual effects (e.g., dummy variable models, aggregation/disaggregation of student/group level data) introduce additional difficulties (see Bryk and Raudenbush, 1992 for a detailed discussion of these weaknesses).

In addition, these methodologies miss the opportunity to more clearly understand what is taking place within the social context of a school campus. Without properly controlling for the hierarchical nature of school data, setting-level differences revealed by multivariate analyses

may be deceptive. Similarly, students may respond differently to group-level intervention efforts. As a result, differences are concealed by techniques that do not retain the attributes of students within sub-groupings, and the varying contexts and school climates within which outcomes are shaped (Willms, 1999). Due to these limitations, multi-level modeling will be used to tease out and adjust for individual student, classroom and school effects.

Aggregate, quantitative analyses will be complemented by qualitative research methods (e.g., thematic analyses of field observations and focus groups). Use of a methodologically plural approach will provide a more nuanced, detailed description of how arts-based instruction is adopted and employed by staff and administrators, the causal mechanisms that flow from the *Project CL* framework, and processes by which systems and student behavior are shaped. In addition, mapping these causal mechanisms will help identify staff and administrator innovations inspired by the *Project CL* framework that have been successful. This may facilitate their reproducibility and, consequently, grant system-wide access to previously successful, best-practice tactics.

Reporting Timeline. Formative reports, including professional development teacher/music specialist survey reports, follow-up survey reports, the CBAM Stages of Concern Portfolios and the Innovation Configuration Maps will be available on demand, to facilitate ongoing individual teacher, campus, and district planning. The improved version of the Standard Aggregate Reports will also be available on demand to facilitate partner self-evaluation of programming provided to AISD students.

Reports based on other data sources (e.g., surveys, focus groups, classroom observations, etc.) will be provided to program and campus leaders as data become available to identify successes, challenges, and recommendations. An annual report, including GPRA Performance

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Data, will be submitted to the United States Department of Education (USDE) for the Professional Development for Arts Educators Program grant annually, per federal reporting requirements and timelines as required. At that same time evaluation staff will complete and publish a narrative evaluation report, describing the overall program progress and results.

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Austin Independent School District: *Project Creative Learning (Project CL)*

MINDPOP Arts Education Initiative. "Creating the Creative Classroom." Strategic Plan Proposal. 2011.

National Institute of Child Health and Human Development. *Report of the National Reading Panel. Teaching children to read: An evidence-based assessment of the scientific research literature on reading and its implications for reading instruction*. Washington, D.C.: Government Printing Office, (NIH Publication No. 00-4769), 2000.

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NYC Department of Education, and the Shubert Foundation Inc. *Blueprint for Teaching and Learning in the Arts Grades PreK-12: Arts Education Manual for School Leaders 2010-2011*. New York City: NYC Department of Education, 2010.

President's Committee on the Arts and Humanities. *Reinvesting in Arts Education: Winning America's Future through Creative Schools*. Washington DC, 2011.

Rudacliffe, D. *This is your brain on art*. Urbanite: Baltimore Magazine. Retrieved from <http://www.urbanitebaltimore.com/baltimore/this-is-your-brain-on-art/Content?oid=1296770>, September 1, 2010.

Schmitt, L. (2006). How does school climate relate to academic achievement in AISD, and what can we learn from these relationships? Unpublished manuscript, Austin Independent School District.

Willms, J. D. (1999). Basic concepts in hierarchical linear modelling with applications for policy analysis. In G. J. Cizek (Ed.), *Handbook of Educational Policy* (pp. 473-493). New York, NY: Academic Press.

Wholey, J. S. (1983). *Evaluation and effective public management*. Boston: Little, Brown.

Wholey, J. S. (1987). "Evaluability Assessment: Developing Program Theory." In L. Bickman (ed.), *Using Program Theory in Evaluation*. New Directions for Program Evaluation, 33. San Francisco: Jossey-Bass.

Other Attachment File(s)

* **Mandatory Other Attachment Filename:** Attachment_Resumes of Key Project Personnel.pdf

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Brent Hasty, Ph. D.
1801 Lavaca 9A
Austin, TX 78701
1-512-751-1944
brent.hasty@mindpop.org

CURRENT POSITIONS

Executive Director, MINDPOP, Austin Texas

- Director, responsible for leading a 501c3 non-profit dedicated to expanding creative learning in classrooms, schools and communities. Guided the development of the start-up organization through rapid growth in the development of a creative learning model and its implementation throughout the city of Austin.

Consultant

- National consultant to school districts and arts organizations to develop systemic models of educational reform using creative learning and the arts. Consulting approach specializing in cross-sector and collective impact models.

EDUCATION

Ph. D. in Curriculum Studies, The University of Texas at Austin

- Curriculum theories, Arts-based instruction, Social Studies education and Research methodologies

M. Ed. in Curriculum Studies, The University of Texas at Austin

B. S. in Speech, Northwestern University, Evanston, IL

TITLE OF DISSERTATION

In Search of the Deep Politic: *Light/The Holocaust and Humanity Project*, an Arts, Education and Civic Partnership

- Dr. Mary Lee Webeck (Chair), Dr. O. L. Davis, Dr. Sherry Field, Mr. Derek Gordon, Dr. Stuart Reifel

PREVIOUS EMPLOYMENT

The University of Texas at Austin

Clinical Assistant Professor – 2010- 2013

Lecturer – 2007 - 2010

Assistant Instructor – 2003 - 2007

- Elementary Social Studies Methods (EDC370E)
- Received the departmental Assistant Instructor award 2004

Graduate Research Assistant– 2004 - 2005

- Co-developed graduate course: Philanthropy and Public Education (EDC385G)
- Received C&I department GRA award 2005

Teaching Assistant– 2004 - 2005

- Philanthropy and Public Education (EDC385G) assisting Dr. M. L. Webeck
- Advanced Qualitative Research: Postmodern Inquiry Methods (EDC385G) assisting Dr. L. Cary

Consultant, 2000–present

Big Thought consultant providing leadership in Program design, community planning, system-wide implementation of arts integration and educational leadership.

- Interim Director of Creative Learning Workforce
- Arts Partners Curriculum Alignment - Build tools and professional development to align over 700 Arts Partners community programs with district curricula
- Consult with communities building system-wide partnerships including Young Audiences of Oregon and Southwest Washington; Partners in Education, Syracuse, NY; Globe News Center, Amarillo
- Community Wealth Ventures team developing a business plan for a national For-profit consulting practice

Big Thought Director of Dallas Arts Partners, 1997–2000

Big Thought Senior management team

- Responsible for managing the design and implementation of Dallas ArtsPartners, a district-wide reform effort integrating community arts resources into classrooms
- Supported partnership among DISD, City of Dallas and 62 cultural organizations
- Designed the curriculum integration framework
- Designed professional development strategies for all elementary teachers in DISD and artists from 62 organizations

Big Thought Director of Education, 1995–1997

- Big Thought Senior management team overseeing \$1M budget, 4 fulltime staff and 175 contract teaching artists
- Responsible for developing program content, professional development for artists and teachers, writing education materials and conducting assessments

Teacher, 1991 - 1995

- Dallas Independent School District

PUBLICATIONS

Webeck, M., & Hasty, B., French, K. (2006). Enlightened political engagement deep in the heart of Texas: Teaching for Democracy and developing digital documentaries. *Action in Teacher Education*, Summer 2006.

Webeck, M., & Hasty, B. (2006). Arts and Learning Across the Community: Light/ The Holocaust and Humanity Project. *Arts and Learning Research Journal*, Volume 21.

INVITED PRESENTATIONS AND PAPERS (Detail available upon request)

American Association for Teaching and Curriculum

American Association of Museums

American Educational Research Association

American Education Studies Association

Americans For the Arts

Arts Education Partnership

Association of Research on Nonprofit Organizations and Voluntary Action (ARNOVA)

Ballet Austin Educational Leadership Forum

Community and Cultural Action: Youth as Central to a City's Design conference.

Annenberg Institute for School Reform

Dade County Office of Cultural Affairs

Greening the Arts in the 21st Century

International School for Holocaust Studies, Yad Vashem

Invisible College of the American Educational Research Association

John F. Kennedy Center for the Performing Arts

Midwest Arts Alliance

National Council for the Social Studies (NCSS)

National Council of PTA

National Council of Teachers of English

National Service Learning Conference

Partnership for Arts Education

Southern Methodist University

Texas Commission for the Arts

Very Special Arts

Young Audiences, Inc.

Young Audiences of Atlanta

Young Audiences of Houston

Young Audiences of North Texas

Young Audiences of Portland and SW Washington

Young Audiences of Virginia

Whittaker Institute. St. Louis, MO.

Wichita Arts Partners. Wichita, KS.

Wichita State University

INVITED PRESENTATIONS (Detail)

- Hasty, B. (2014) Creative Learning. Keynote presented at the National PTA Reflections Luncheon. Austin, TX.
- Hasty, B. (2014) Austin's Creative Learning Initiative. Presentation at the Kennedy Center's Any Given Child Exchange. Washington, DC.
- Hasty, B. (2014) New Data Directions for the Cultural Landscape. Invited participant at the Bloomberg Foundation and Cultural Data Project. New York, NY.
- Hasty, B. (2014) Your Creative Future. Convocation speech presented at the McCallum High School Fine Arts Academy Convocation. Austin, TX.
- Hasty, B. (2013) Austin's Creative Learning Initiative. Presentation at the Texas Music Administrators Conference. Austin, TX.
- Hasty, B. (2013) Guiding Creative Learning. Keynote speech presented at the Austin Independent School District. Austin, TX.
- Hasty, B. (2012) Building Collective Impact in the Arts. Presentation at the Texas Commission on the Arts Conference. Austin, TX.
- Hasty, B. (2012) The State of Creative Learning in Austin. Keynote speech at the City of Austin Economic Growth and Development Cultural Division Luncheon. Austin, TX.
- Hasty, B. (2012) Creating Strategic Creative Learning Partnerships. Panel presented at the Any Given Child Exchange. Washington, DC.
- Hasty, B. & Duquette, A. (2011) *SLANT 45: A Service Learning Adventure*. Paper and film presented at The National Service-Learning Conference. Atlanta, GA.
- Hasty, B. (2011) Thinking in Museums: Pedagogic and Strategic Issues. Panel with Michael Berenbaum presented at the International Conference of Holocaust Museum and Holocaust Center Curators. Houston, TX.
- Webeck, M., & Hasty, B., Mims, M., Herzog, N., & Brosvik, S. (2011). *A Little Help From a Friend: Interpreting Difficult Knowledge with Partners to Strengthen the Museum of Tomorrow*. Paper presented at the American Association of Museums (AAM). Houston, TX.
- Hasty, B., Varon, R., & Cherry, R. (2011). *Exploring a Leverage Model: Digital Technology, Professional Development and Micro-funding*. Paper presented at the American Association of Museums (AAM). Houston, TX.
- Hasty, B. (2011). Exploring community partnerships. Invited participant at the Hearst Foundations K-12 Arts Education Roundtable. Kansas City, KS.
- Hasty, B. (2010). Paper presented at the Texas Commission for the Arts. Austin, TX.
- Hasty, B. (2010). MINDPOP: A new kind of partnership. Paper presented at the National Association of State Arts Agencies. Austin, TX.
- Hasty, B. (2010). Paper presented at the Association of Small Foundation. Austin, TX.
- Bauml, M., & Field, S. L., Castro, A. J., Morowski, D. L., & Hasty, B. (2009). *Interrogating Multiculturalism for Social Studies Practice: An Exploration of Elementary*

- Preservice Teachers*. Paper presented at the College and University Faculty Assembly (CUFA). Atlanta, GA.
- Hasty, B. (2009). *The purposes(s) of education in Millennial generation pre-service teacher talk*. Paper presented at the American Educational Research Association. San Diego, California.
- Hasty, B., Webeck, M. (2009). *Positioning multiple texts: Penumbral moments and liminal spaces in museum-based Holocaust education*. Paper presented at the American Educational Research Association. San Diego, California.
- Hasty, B. (2009). Digital storytelling in Teacher Preparation. Invited presentation for the Association of Teacher Preparation. Dallas, Texas.
- Hasty, B. (2009) UT Faculty Technology Showcase
- Hasty, B. (2009). *The Museum as pedagogical experience*. Paper presented at the International Conference of Holocaust Museum and Holocaust Center Curators. Houston, Illinois.
- Hasty, B. (2008). Quality teaching and the Teaching Artist. Southern Methodist University. Three seminars in *Artist in the World: Dance, Fall, Fine Arts Course, 2051*.
- Field, S., Hasty, B, Bauml, M., Castro, T. (2008). *Teaching Millennial Preservice Teachers*. Panel presented at the College and University Faculty Association's (CUFA) meeting at the Annual Meeting of the National Council for the Social Studies (NCSS). Houston, TX.
- Field, S., Hasty, B, Bauml, M., Castro, T. (2008). *Millennial Preservice Teachers, Cultural Diversity and Social Studies Education*. Panel presented at the American Association for Teaching and Curriculum. Austin, Texas.
- Field, S., Hasty, B, Bauml, M., Castro, T. (2008). *The Next "Greatest" Generation: Investigating the Promise of the Millennial Preservice Teachers*. Panel presented at the Social Science Education Consortium. Austin, Texas
- Hasty, B. (2007). *A closer look: Big Thought's systemic partnerships in Dallas*. Presented at the Partnership for Arts Education. Syracuse, New York.
- Hasty, B. (2007). *Dallas Arts Learning Initiative*. Presented at the Arts Education Partnership quarterly meeting. Dallas, Texas.
- Webeck, M., Hasty, B., Field, S. (2007). *Through aesthetic response: Re-conceptualizing personal and pedagogic challenges in Holocaust education*. Paper presented at the American Educational Research Association. Chicago, Illinois.
- Hasty, B., Webeck, M., Curran, T. (2007). *Sustaining inquiry and democratic undertakings: Digital documentaries during the 2004 Presidential election*. Paper presented at the National Council of Teachers of English. Nashville, Tennessee.
- Hasty, B., & Webeck, M. (2006). *Sustaining inquiry and democratic undertakings: Digital documentaries during the 2004 Presidential election*. Paper presented at the American Educational Research Association. San Francisco, California.
- Webeck, M., & Hasty, B. (2006). *One by one by one: Re-conceptualizing personal and*

- pedagogic challenges in Holocaust education*. Paper presented at the American Educational Research Association. San Francisco, California.
- Webeck, M., Field, S., Salinas, C., & Hasty, B. (2005). *Conceptions of education for citizenship*. Symposium conducted at American Association for Teaching and Curriculum. Austin, Texas.
- Webeck, M., Field, S., & Hasty, B. (2005). *Curriculum enactments in and out of classrooms: Light/ The Holocaust and Humanity Project*. Symposium conducted at American Association for Teaching and Curriculum. Austin, Texas.
- Hasty, B., Webeck, M., Mills, S., & Ruiz, C. (2005). *Light/ The Holocaust and Humanity Project*. Symposium conducted at Americans For the Arts National Conference. Austin, Texas.
- Webeck, M., Hasty, B., & Field, S. (2005). *Arts and learning across the community: Light/ The Holocaust and Humanity Project*. Paper presented at the American Educational Research Association. Montreal, Quebec, Canada.
- Hasty, B. (2004). (Un)comfortable silences: Stillness, pause and echoes in a Holocaust education fellowship. Paper presentation in *(Un)comfortable silences in authoring narratives: Considerations in qualitative research*. American Education Studies Association Conference. Kansas City, Kansas.
- Hasty, B. (2004). *Developing young audiences*. Invited keynote in Greening the Arts in the 21st Century conference. Columbia, SC.
- Hasty, B. (2004). *Learning guides: Education, schooling and arts in education*. Invited presentation for Young Audiences of Atlanta. Atlanta, GA.
- Hasty, B. (2004). Negotiating curriculum spaces in an arts education partnership. Paper presentation in *Complexities in the classroom*. American Educational Research Association. San Diego, CA.
- Webeck, M., & Hasty, B. (2004). *Resonant philanthropy*. Paper presented at the Association of Research on Nonprofit Organizations and Voluntary Action (ARNOVA). Los Angeles, CA.
- Webeck, M., Hasty, B., Llanes-Myers, S., & Vasquez, C. (2004). *Thoughtful Moves and Actions: The Holocaust and Humanity Project*. Paper presented at The Fourth International Education Conference, The International School for Holocaust Studies, Yad Vashem, Jerusalem, Israel.
- Webeck, M., Field, S., & Hasty, B. (2004). *Light/ The Holocaust & Humanity Project: Transdisciplinarity, synergy & resonance*. Symposium presented at the College and University Faculty Association's (CUFA) meeting at the Annual Meeting of the National Council for the Social Studies (NCSS). Baltimore, MD.
- Webeck, M., Field, S., Hasty, B., & Mills, S. (2004). *Risky moves in civil society: The Holocaust and Humanity Project*. Paper presented at the Invisible College of the American Educational Research Association. San Diego, CA.
- Hasty, B. (2004). *Principles and practices for preparing teaching artists for working in schools*. Presented at Arts Education Partnership Forum. Arts Education

Partnership. Dallas, TX.

Takahisa, S., & Hasty, B. (2004). *Children and youth as critical thinkers*. Presentation at Community and Cultural Action: Youth as Central to a City's Design conference. Annenberg Institute for School Reform. Dallas, TX.

Hasty, B. (2003). *When the closet door hits you in the face....* Paper presented in Examining Our "Good Intentions" within Inclusive Education symposium. American Education Studies Association Conference. Mexico City, Mexico.

Hasty, B. (2003). *The Artist in schools: Critical issues in arts in education*. Invited presentation at Young Audiences Artist Institute. Young Audiences of Atlanta. Atlanta, GA.

Hasty, B. (2002). *Designing effective programs*. Interactive presentation for Young Audiences of Virginia. Young Audiences Artist Institute. Norfolk, VA.

Hasty, B. (2002). *Integrating arts and cultural resources*. Interactive presentation for Young Audiences of St. Louis. Whittiker Institute. St. Louis, MO.

Hasty, B. (2001). *Outside the artists studio: Arts in schools*. Interactive presentation for Miami Dade County Office of Cultural Affairs. Miami, FL.

Hasty, B. (2001). *Bringing the arts to every student: The ArtsPartners model*. Paper presented for Texas Commission for the Arts. Cultural Connections. Austin, TX.

Hasty, B. (2001). *ArtsPartners: Integrating community arts resources in schools*. Paper presentation for Ballet Austin Educational Leadership Forum. Austin, TX.

Hasty, B. (2000). *Designing workshops that work*. Interactive presentation for Wichita Arts Partners. Wichita, KS.

Hasty, B. (2000). *Inquiry, engagement and learning through the arts*. Interactive presentation for Wichita State University and Wichita Arts Partners. Wichita, KS.

Hasty, B. (2000). *All the world's a stage: Making dramas in the classroom*. Interactive presentation for Young Audiences of Houston. Houston, TX.

PROFESSIONAL SERVICE

2013 Regional Advisory Committee for Cultural Data Project

2012 Executive Committee for Light/ The Holocaust and Humanity Project

2010- 2011 MIDEA Advisory Board of the New Media Consortium

2005 - 2010 Invited participant Critical Analysis of Constitutional Issues with Implications for Social Studies Methods Courses, University of Florida and the Center for Civics Education

2008 - present Education Committee at the Holocaust Museum Houston

2007- 2008 Program Chair Holocaust Professional Development Institute for Teachers, Austin, TX

2008 Faculty Fellow at the Holocaust Museum Houston Warren Fellowship

2008 Funding Review Panelist City of Austin Cultural Contracts

2007 - 2008 Funding Review Panelist Kennedy Center Alliance for Arts Education Network

2005 - 2007 Program Co-Chair Holocaust Professional Development Institute for Teachers, Austin, TX

2006 Invited participant R. Freeman Butts Institute on Civic Learning in Teacher Education, Center for Civics Education

2005 Publication review of manuscript Animating Democracy: Civic Dialogue, Arts and Culture by Korza, Bacon & Assaf

2003- 2004 Internal Review Board International Journal of Qualitative Studies in Education (QSE)

2002 - 2003 Funding Review Panelist Kennedy Center Alliance for Arts Education Network

1999 - 2002 Education Program Chair, Young Audience National Leadership Conference, New York, NY

2000 - 2002 Texas Commission on the Arts Educational Advisory Panel, Chair 2002

2000 Kennedy Center Alliance for Arts Education and National Association of School Boards School Board of the Year Selection Committee Washington, DC

MEMBERSHIPS IN PROFESSIONAL AND SERVICE ORGANIZATIONS

American Educational Research Association

Arts Education Partnership

Kappa Delta Pi

National Council for Social Studies

HONORS AND AWARDS

2011 Human Rights Campaign Austin Visibility Award
2009 Technology Vision Award, The University of Texas at Austin
2006 Silver Telly Award (highest distinction), Executive Producer: "The Making of Light"
2005 Outstanding Graduate Research Assistant Award in Curriculum and Instruction The University of Texas at Austin
2005 Continuing Tuition Fellowship, The University of Texas at Austin
2005 Volunteerism Recognition, The University of Texas at Austin
2005 Warren Foundation Yad Vashem Study Award, Jerusalem, Israel
2000-2005 Travel Award The University of Texas at Austin
2004 Association of Research of Non-Profits and Voluntary Action First-time Attendee Award, Los Angeles, California
2004 Outstanding Assistant Instructor Award in Curriculum and Instruction, The University of Texas at Austin
2004 Warren Teaching Fellowship, Holocaust Museum Houston
2001 Ballet Austin Bravo Award for Community Outreach and Education
2000 Ballet Austin Bravo Award for Community Outreach and Education
1998 Young Audiences National Staff Member of the Year

COMMUNITY SERVICE

2008-current Board of Directors, Fusebox Festival, Austin, Texas
2011-2013 Board of Directors, Contemporary Austin, Austin, Texas, Education Chair
2011-2012 Non-Profit Advisory Council, I Live Here, I Give Here
2010-current Advisory Board, Theatre Action Project
2006-2011 Board of Directors, Arthouse, Austin, Texas, Vice President
2004-2008 Ballet Austin Capital Campaign Steering Committee
2000-2006 Ballet Austin Community Outreach & Education Committee, Chair 2004 - 06
2002-2007 Ballet Austin Fete Gala Committee
2005-2006 UT Graduate Student Assembly Representative
2000-2002 Board of Directors, Austin Museum of Art Guild, Secretary 2002
1998-1999 Board of Directors, Dallas Arts District, Secretary 1999
1995-1998 Board of Directors, Dallas Partnership for Arts, Culture and Education, President 1997-1998
1993-1998 Kennedy Center Imagination Celebration, Chair 1995 & 1998

SUCCESSFULLY FUNDED GRANT AWARDS

MINDPOP - \$2,100,000

Guided the successful development of funds over three years by authoring or co-authoring grants from a variety of public and private sources including Still Water Foundation, Applied Materials Foundation, Webber Family Foundation, Tapestry Foundation, Suzanne Booth Foundation, Prentice Foundation, Genevieve and Ward Orsinger Foundation, Marcus Foundation, Michael and Alice Kuhn Foundation, Anonymous and others.

John F. Kennedy Center for Performing Arts Any Given Child Designation

Authored a successful application on behalf of MINDPOP, the City of Austin, Austin Independent School District, and the Arts and Cultural Community to receive the prestigious Any Given Child Designation for 2011-2014.

Holocaust Professional Development Institute for Teachers - \$8,500.00

Humanities Texas - Co-authored with M. Webeck for The University of Texas at Austin to fund a 2-day professional development course and a public lecture series.

The University of Texas at Austin Vision Award - \$5,000.00

Co-authored with M. Webeck for The University of Texas at Austin to fund website development.

ArtsPartners Documentation and Dissemination - \$250,000.00

US Department of Education - co-authored with G. Antoni, L. Hoitsma, & G. Thorson for Young Audiences of North Texas, to fund the document and dissemination of the development of Dallas ArtsPartners.

REFERENCES

Dr. Mary Lee Webeck
Director of Education
Holocaust Museum of Houston
5401 Caroline St.
Houston, TX
(713) 942-8000
mwebeck@hmh.org

Ms. Gigi Antoni
Executive Director
Big Thought: A Learning Organization
2501 Oak Lawn, #550
Dallas, TX 75219
(214) 520-9988
gantoni@bigthought.org

Ms. Cookie Ruiz
Executive Director
Ballet Austin
301 San Antonio
Austin, TX, 78701
(512) 476-9151
cookie.ruiz@balletaustin.org

***Additional recommendations available upon request**

CINDA L. CHRISTIAN

4503 Roundup Trail
Austin, TX 78745
512-589-9662
cindalee@yahoo.com

PROFESSIONAL PROFILE

- ♦ Skilled liaison and facilitator between school district leadership and community partners.
- ♦ Accomplished presenter and instructor; adept with presentations to large groups as well as supervision and mentoring of individuals.
- ♦ Published author of peer-reviewed journal articles, book chapters, and institutional reports.
- ♦ Expert program evaluator with an advanced understanding of the importance of creating evaluations that meet both program development and accountability purposes.

EDUCATION

- ♦ **Doctor of Philosophy in Human Development and Family Sciences**, The University of Texas at Austin, December 2000
- ♦ **Master of Arts in Child Development and Family Relationships**, The University of Texas at Austin, December 1995
- ♦ **Bachelor of Arts in Psychology**, University of California, San Diego, June 1990

ADMINISTRATIVE AND RESEARCH EXPERIENCE

Senior Research Associate II, Department of Research and Evaluation, Austin Independent School District, Austin, TX, 2000 to Present (Promoted from Administrative Supervisor, effective August 2012; promoted from Evaluation Analyst II, effective January 2007; promoted from Evaluation Analyst I, effective July 2003)

- ♦ Support grant-writing efforts in the district by serving as lead grant developer for selected projects, by assisting stakeholders in identifying appropriate funding sources, and by creating evaluation plans for grants that are under development.
- ♦ Lead coordination between Departments of Research and Evaluation and Innovation and Development in order to streamline process of partnering with the district.
- ♦ Serve as a liaison on district- and community-based committees.
- ♦ Coordinate with legal, management information services, purchasing, and learning support services departments on written agreements with district partners, including MOUs, cooperative, interlocal, and data sharing.
- ♦ Respond to ad hoc requests from a variety of stakeholders, including the superintendent and her board, cabinet members, campus principals, program facilitators, and community members.
- ♦ Develop Student Aggregate Report tool, provide training and ongoing technical support to users, and continue development of this resource that has been lauded as a national model for data sharing strategies to achieve better student outcomes.
- ♦ Responsible for evaluation of multiple federal, state, and locally funded programs, primarily focused in the area of school support services. Independently conduct several

of these evaluations and supervise a team of staff members on others.

- ♦ Carry out all evaluation components, from planning to final reporting, including data collection, reduction, and analyses.

Research Consultant, Shore Research, Austin TX, 2009 to present

Research Consultant, The Bell Group, Austin, TX, 2003 to 2004

- ♦ Conducted a multi-state, longitudinal evaluation of Protecting You/Protecting Me, an alcohol prevention curriculum for elementary school students.

Research Consultant, Adopt US Kids Project, Center for Social Work Research, The University of Texas at Austin, 2003 to 2004

- ♦ Provided database management and statistical analyses consultation as needed.

Graduate Research Assistant, Center for Social Work Research, University of Texas at Austin, 1993 to 2000

- ♦ Assisted in all phases of development, implementation, and reporting for the following evaluation projects: Openness in Adoption, Kinship Foster Care, Post-Adoption Services, Cultural Diversity Curriculum Project, Adoption Disruption and Dissolution.
- ♦ Performed archival analyses of adoption and foster care case files.
- ♦ Managed teams of graduate student interviewers: created interview protocols, developed interviewer training materials and presentations, coordinated interviewer scheduling, conducted interviews, transcribed interviews, and tracked progress of all interview phases.
- ♦ Lead qualitative coding teams: developed qualitative coding schema, trained and supervised coders, and reviewed and finalized all coding.
- ♦ Performed statistical analyses of quantifiable results and summarized thematic findings from qualitative assessments.

Research Consultant, Austin Independent School District, ACME Case Study Evaluation 1998 to 1999

- ♦ Conducted interviews with teachers and administrators, completed classroom observation protocols, performed qualitative and quantitative analyses of data, developed system analyses mapping to describe collaboration patterns of teachers.

Research Assistant, Children's Hospital in San Diego, 1996

- ♦ Completed archival analyses for the Foster Care Evaluation

Interviewer, The Casey Family Program, Austin, TX, 1993 to 1995

- ♦ Conducted semi-structured interviews with foster children for the Quality of Service Assessment, Foster Care Evaluation

Intern, Children's Trust Fund of Texas, Austin, TX, Summer 1994

- ♦ Updated their annual publication, Texas Children's Quality of Life Report

Data Collector, Conroy & Feinstein Associates, Quality of Living Study, Austin, TX, 1994.

- ♦ Collected archival data from state hospital records and conducted structured interviews with both consumers of residential mental health services and with care providers at the facility.

Graduate Research Assistant, Department of Human Ecology, Division of Child Development and Family Relationships, University of Texas at Austin, 1992

- ♦ Utilized the q-sort coding technique to determine childhood attachment styles for the Austin Longitudinal Project

TEACHING EXPERIENCE

Training Development and Trainer, Austin Independent School District, 2010-Present

- ◆ Conduct quarterly Student Aggregate Report training sessions with both AISD staff and with community partners.

Assistant Instructor, University of Texas at Austin, School of Social Work, 1999 to 2000

- ◆ Taught Research Issues in Adoption

Assistant Instructor, University of Texas at Austin, Department of Human Ecology, 1996 to 1997

- ◆ Taught Child Development
- ◆ Taught Child Guidance

Lecturer, Southwestern University, Department of Psychology, Georgetown, TX, 1997

- ◆ Taught Developmental Psychology

Teaching Assistant, Our Lady of the Lake University, Department of Psychology, San Antonio, TX, 1997

- ◆ Assisted in Qualitative Research Design 1

Teaching Assistant, University of Texas at Austin, Department of Human Ecology, 1992 to 1995

- ◆ Assisted one or more times in each of the following courses: Curriculum-Music & Literature, Child Development, Child Guidance, Research Methods in Child Development
- ◆ Worked part time at the University Child and Family Lab School where I assisted master teacher in the mentoring and supervision of undergraduate students while simultaneously providing developmentally appropriate guidance to the pre-school students attending the school. Over three years, worked in all classroom levels: infant/toddler class (8 months-3 years), younger class (3-4 years), and older class (4-5 years).

Master Teacher, University of Texas at Austin, Department of Human Ecology, 1994

- ◆ Served as interim master teacher for one semester in the older class (4-5 years) at the Child and Family Lab School.

Teaching Assistant, University of California at San Diego, Department of Psychology, 1989

- ◆ Psych. 60 - Introduction to Statistics

PUBLICATIONS

Johnson, B., & Christian, C. (2011, August). *Positive behavior support: fall 2010 implementation research brief*. (AISD, Publication No 10.52). Austin, TX: Austin Independent School District, Department of Research and Evaluation.

Johnson, B., & Christian, C. (2011, June). *Positive behavior support: 2010-2011 summary research brief*. (AISD, Publication No 10.53). Austin, TX: Austin Independent School District, Department of Research and Evaluation.

Johnson, B., & Christian, C. (2011, June). *Positive behavior support: 2009-2010 research brief*. (AISD, Publication No 09.8orb). Austin, TX: Austin Independent School District,

Department of Research and Evaluation.

- Johnson, B., & Christian, C. (2011, April). *Positive behavior support: 2009-2010*. (AISD, Publication No 09.80). Austin, TX: Austin Independent School District, Department of Research and Evaluation.
- Naik, R., & Christian, C. (2010, December). *Travis county collaborative afterschool program final report, 2009-2010*. (AISD, Publication No 09.73). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Basu, S., La Turner, J., Christian, C. (2009, December). *Positive behavior support evaluation, 2008-2009*. (AISD, Publication No. 08.70). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Christian, C. (2009, November). *State compensatory education, 2008-2009*. (AISD, Publication No. 08.83). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Garland, M., & Christian, C. (2009, September). *Title IV safe and drug free schools and communities evaluation, 2007-2008*. (AISD, Publication No. 07.83). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Christian, C. (2009, August). *State compensatory education, 2007-2008*. (AISD, Publication No. 07.84). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Christian, C., Garland, M., & McCracken, K. (2008, June). *Title IV safe and drug free schools and communities evaluation, 2005-2006 through 2006-2007*. (AISD, Publication No. 06.50). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Christian, C., & Schmitt, L. (2008, June). *State compensatory education, 2006-2007*. (AISD, Publication No. 06.49). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Christian, C. (2007, October). *2006-2007 INVEST and Positive Families survey summary*. (AISD, Publication No. 06.35). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Christian, C., & Garland, M. (2007, March). *State compensatory education, 2005-2006*. (AISD, Publication No. 05.15). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Dunbar, N., vanDulmen, M.H.M., Ayers-Lopez, S., Berge, J.M., Christian, C., Fitzgerald, N., Gossman, G., Henney, S.M., Mendenhall, T.J., Grotvant, H.D., & McRoy, R. (2006). Processes linked to contact changes in adoptive kinship networks. *Family Process*, 45(4), 449-464.
- Christian, C., McCracken, K., & De La Ronde, C. (2006, April). *Positive behavior support evaluation, 2004-2005*. (AISD, Publication No. 04.15). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- De La Ronde, C., & Christian, C., (2006, March). *State compensatory education, 2004-2005* (AISD, Publication No. 04.13). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Christian, C., & McCracken, K. (2004, December). *Title IV safe and drug free schools and*

- communities evaluation report, 2003-2004*. (AISD, Publication No. 03.14). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Irani, B., & Christian, C.L. (2004, December). *Getting ahead of the need: Comprehensive counseling for elementary schools, evaluation report 2003-2004*. (AISD, Publication No. 03.11). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Irani, B., & Christian, C.L. (2003, November). *Getting ahead of the need: Comprehensive counseling for elementary schools, evaluation report 2002-2003*. (AISD, Publication No. 02.15). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Oswald, K., & Christian, C.L. (2003, November). *Title IV safe and drug free schools and communities evaluation report, 2002-2003: Program evolution in an era of reduced resources*. (AISD, Publication No. 02.14). Austin, TX: Austin Independent School District, Department of Program Evaluation.
- Christian, C.L. (2003, May). *Title IV safe and drug free schools and communities evaluation report, 2001-2002: Identifying strategies to unify a multi-faceted approach*. (AISD, Publication No. 01.23). Austin, TX: Austin Independent School District, Office of Program Evaluation.
- Christian, C.L. (2003, March). *Getting ahead of the need: Comprehensive counseling for elementary schools, evaluation report 2001-2002*. (AISD, Publication No. 01.21). Austin, TX: Austin Independent School District, Office of Program Evaluation.
- Christian, C.L. (2002, June). *Title IV safe and drug free schools and communities evaluation report, 2000-2001: Accomplishments and challenges of a multi-faceted approach*. (AISD, Publication No. 00.16). Austin, TX: Austin Independent School District, Office of Program Evaluation.
- Batchelder, M.L., & Christian, C.L. (2000). Implementation of district wide standards-based mathematics: Role of the school principal. *Educational Research Service Spectrum*, 18(3), 30-39.
- Christian, C.L., & Thompson-Gershoff, E.E. (2000). Empirical support for family preservation and kinship care. In H. Alstein & R.G. McRoy (Eds.), *Does family preservation serve a child's best interests?* (pp.23-40). Washington, D.C.: Georgetown University Press.
- Batchelder, M. L., & Christian, C. (1999, September). *Austin Collaborative for Mathematics Education: Case study, 1998-1999*. (AISD, Publication No. 98.08). Austin, TX: Austin Independent School District.
- Christian, C., & Bryant, C.M. (1998). Birthmothers' adjustment and resolution of grief. In H.D. Grotevant & R.G. McRoy (Eds.), *Openness in adoption: Exploring family connections* (pp. 135-172). Newbury Park, CA: Sage.
- Christian, C., McRoy R.G., Grotevant, H.D., & Bryant, C.M. (1997). Grief resolution of birthmothers in confidential, time-limited mediated, ongoing mediated, and fully disclosed adoptions. *Adoption Quarterly*, 1(2), 35-58.
- Franklin, C., Grant, D., Christian, C., & Henney, S. (1995). *Texas programs for the prevention of school age pregnancy: Perspectives of program directors*. (Report prepared for the Texas Department of Health, Bureau of Women and Children) Austin,

PRESENTATIONS

Christian, C., & Lyons, A. Behavioral health: school and community safety (Presented at the Child and Youth Behavioral Health Summit, Austin, TX, May 2011)

Christian, C., Malerba, C., & Hummel, B. Innovations in data access and sharing: standard aggregate reports for student service providers. (Presented at the NCES 24th Annual MIS Conference, Austin, TX, February 2011)

Christian, C. Policy and community-based service providers. In Looby, K., Schmitt, L., Doolittle, M., Christian, C., & Whitsett, M. (Panel), How evaluation policies affect evaluation quality in a Texas public school district. (Presented at the American Evaluation Association Conference, San Antonio, TX, November 2010)

Basu, S., LaTurner, R.J., & Christian, C.L. Conducting a comprehensive three-tier PBS evaluation in a diverse, urban district. (Presented at the Association for Positive Behavior Support, Jacksonville, FL, March 2009)

Christian, C. School Centered Emergency Management: Considerations for grant funding and evaluation planning. (Presented at the Texas Homeland Security Conference, San Antonio, TX, November 2006)

Christian, C & McCracken, K. AISD student alcohol use trends & substance use prevention programs. (Invited presentation at the Travis County Underage Drinking Prevention Task Force, Austin, TX, May 2006)

Henney, S., Ayers-Lopez, S., & Christian, C. Research interviewing skills: How to get all the answers. (Invited presentation at the Utopia Research Series, Austin, TX, April 2003)

Christian, C.L., Huskey, B., & Johnson Oswald, K. Finding solutions to evaluation challenges: An interactive workshop. (Presented at the Safe and Drug Free Schools and Communities Annual State Conference, Houston, TX, February 2003)

Brein, S., Christian, C.L., & Doolittle, M.D. Taking it to the campuses. (Presented at the Safe and Drug Free Schools and Communities Annual State Conference, Waco, TX, February 2001)

McRoy, R.G., Ayers-Lopez, S., Henney, S., Christian, C., Gossman, G., Fravel, D., & Grotevant H. Openness in adoption: Birthmother outcomes 12-20 years post-placement. (Presented at the Conference of the Society for Social Work and Research, Austin, TX January 2001)

Dunbar, N.D., Christian, C., Ayers-Lopez, S., Fitzgerald, N.S., Fravel, D.L., Grotevant, H.D., Henney, S., McGurrin, B., McRoy, R.G., Mendenhall, T., Mohlman, J., Perry, Y.V., & Miller Wrobel, G. An integrative approach to understanding development and maintenance of relationships. (Presented at the Conference of the National Council on Family Relations, Minneapolis, MN, November 2000)

McRoy, R., & Christian, C. The argument for family preservation. (Presented at the Family Preservation Conference, Austin, TX, September 1999)

Grotevant, H.D., McRoy, R.G., Ayers-Lopez, S., Bohman, T., Christian, C.L., Dunbar, N., Lewis Fravel, D., Henney, S.M., Kohler, J.K., Van Dulman, M., & Wrobel, G. Issues in longitudinal research: A practical workshop for current and prospective researchers.

- (Presented at the Conference of the Society for Social Work and Research, Austin, TX, January 1999)
- Henney, S.M., & Christian, C.L. Adoption and the internet: A travel guide for the information superhighway. (Presented at the conference of the Adoption Knowledge Affiliates, Austin, TX, November 1998)
- McRoy, R.G., Henney, S.M., Christian, C.L., Wrobel, G., Grotevant, H.D. Openness in adoption: Perspectives of adoptive families, birthmothers, and adoption agencies. (Presented at the International Conference on Research for Social Work Practice, North Miami, FL, January 1998)
- Christian, C.L., McRoy, R.G. Birthmother adoption adjustment and grief resolution in adoptions with varying degrees of openness. (Poster presented at the National Association of Social Workers Conference, Baltimore, MD, October 1997)
- Christian, C.L., Henney, S.M., McRoy, R.G., & Gusukuma, I. Changing agency practices in an era of openness: Evaluating post-legalization adoption services. (Presented at the Child Welfare League of America's Southern Regional Conference, Tulsa, OK, September, 1997)
- Christian, C.L., McRoy, R.G., & Grotevant, H.D. Birthmother grief resolution and adoption adjustment in adoptions with varying degrees of openness. In H.D. Grotevant (Chair), Openness in adoption: Diverging perspectives of adopted children, adoptive parents, and birthmothers. (Symposium presented at the biannual meeting of the Society for Research in Child Development, Washington DC, March, 1997)
- McRoy, R.G., Christian, C.L., & Arsenault, R. Openness in adoption: Outcomes for birthmothers, adoptive parents and adopted children. (Presented at the Year of the Child Resource Fair, Austin, TX, March 23, 1997)
- Gusukuma, I., & Christian, C. Adoption disruption and dissolution: Implications for adoption preparation. (Specialized workshop for the Child Protective Services Training Institute, six workshops presented in the spring of 1995)
- Christian, C., McRoy, R.G., & Grotevant, H. Birthmother role adjustment in open, mediated, and confidential adoptions. (Presented at the biannual meeting of the Southwestern Society for Research in Human Development, Austin, TX, 1994)
- McRoy, R.G., Ayers-Lopez, S., Christian, C., Gusukuma, I., & Onken, S. Open adoption research findings: Issues for post-adoption workers. (Presented at The Post Adoption Evolution/Revolution Seminar, San Antonio, TX, October, 1994)

PROFESSIONAL AFFILIATIONS

American Educational Research Association
 American Evaluation Association

Gabriela Montoya-Stier's Bio

Gabriela Montoya-Stier is a music specialist with the Northside Independent School District in San Antonio, Texas. She received her Bachelor's in Music Education from the University of New Mexico and her Master's in Music Education from Indiana University, Bloomington, where she completed Kodály levels I, II, and II with Dr. Jean Sinor and Dr. Alan Strong. She completed her Orff certification levels I, II, and III from Trinity University with Chris Judah-Lauder, Julie Scott, Susan Ramsey, and Bob De Frece. She is the author of *El Patio De Mi Casa* Book and CD which is published by GIA. She is also a contributing author to *Music in Elementary Education* by John W. Flohr and Valerie Trollinger. Gabriela is on the faculty for the Kodály Certification Program at Texas State University in San Marcos and the Kodály Initiative at Austin ISD. She also served on the K-2 music committee for the Revised Music TEKS.

HOLLY CLARE WILLIAMS
10105 Ullswater Cove, Austin, Texas 78750
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EDUCATION

Ph.D. in Educational Psychology, University of Texas at Austin, August 1994.
Specialization: Quantitative Methods (Area III)

M.A. in Clinical Psychology, Southern Methodist University, May 1987.

B. A. in Psychology/minor in Spanish, Southern Methodist University, May 1984.

LICENSURE

Licensed as a Psychologist in the State of Texas, license number: 5164.

PROFESSIONAL AFFILIATIONS

American Educational Research Association (AERA), American Psychological Association (APA),
National Council on Measurement in Education (NCME), Austin Association of Public School
Administrators(AAPSA), American Evaluation Association (AEA)

RESEARCH AND EVALUATION EXPERIENCE

AUSTIN INDEPENDENT SCHOOL DISTRICT, Department of Research and Evaluation

Director of the Department of Research and Evaluation (2000-Present). The Department conducts research and evaluation of federally; state, and locally funded programs in the Austin Independent School District. The Department currently employs a staff of seventeen, including eleven Doctoral and two Masters level Evaluation staff.

Assistant Director of the Department of Accountability, Student Services, and Research (1996 to 1999). Responsible for the Office of Program Evaluation in the Department of Accountability, Student Services, and Research. Administrative responsibilities included: liaison to district, state, and community decision makers, development of annual research/evaluation agenda, monitoring research/evaluation projects, developing office policy, maintaining federal, state, local evaluation budgets, and hiring/supervising staff and consultants.

Chapter One/Title I Evaluator (1994 to 1996). Planned, supervised, carried out, and reported results of mandated evaluations of federally funded Chapter One/Title I and Migrant programs targeting low-income and migrant student populations.

TEXAS EDUCATION AGENCY, Office of Policy Planning and Evaluation.

Educational Research Specialist II (1992 to 1994). Provided technical support for longitudinal research and program evaluation of Special Education in Texas including: research design, sampling, survey development, data collection, data management, data analysis, interpretation of results, and report writing.

THE UNIVERSITY OF TEXAS, Department of Educational Psychology.

Doctoral Candidate (1992 to 1994). Designed and carried out a simulation study comparing Goodness of Fit Indices used in conjunction with Confirmatory Factor Analysis (Third Year Research Prospectus) and a simulation study comparing Confirmatory Factor Analysis and Common Factor Analysis in conjunction with Procrustes rotation method (Dissertation).

SOUTHWESTERN MEDICAL SCHOOL

Research Assistant (1988). Gathered data for The Stanford University Infant Health and Development Research Project, an National Institute of Health-funded longitudinal study of low birth-weight children.

SOUTHWEST FAMILY INSTITUTE

Consultant (1987). Compiled longitudinal data for Systems Theory study of Anorexia.

SOUTHERN METHODIST UNIVERSITY, Department of Psychology

Graduate Research Assistant (1985 to 1987). Worked as a research team member on multiple research projects in Health Psychology. Gathered physiological and psychological data for studies of the immune system in order to investigate physiological manifestations of psychological phenomena (e.g., confiding traumatic events and bereavement). Worked as principal investigator on study of an innovative treatment for sleep disorders (Thesis).

Undergraduate Research Assistant (1983 to 1984). Carried out sociometric study of peer interactions among pre-school age children. Developed and carried out survey of eating disorders in freshman college students at S.M.U.

THE METHODIST HOSPITAL, Department of Infectious Disease.

Lab Technician (1982). Conducted effectiveness trials of wide range antibiotics.

CLINICAL EXPERIENCE

DALLAS INDEPENDENT SCHOOL DISTRICT, Psychological and Social Services.

Psychological Services Specialist (1988 to 1989). Provided crisis intervention in sixteen elementary schools. Served as case manager, performed individual, family and group therapy; taught parenting skills classes; and established mentor programs.

DALLAS INDEPENDENT SCHOOL DISTRICT, Department of Special Education.

Early Childhood Assessment Specialist (1988). Performed psycho-educational assessments to determine student's eligibility for Early Childhood Special Education services.

SOUTHERN METHODIST UNIVERSITY, Counseling and Testing Center.

Career Counselor/Therapist in training (1986 to 1987). Performed intake interviews, assessments, and referrals. Counseled students on personal, school, and career-related matters (practicum).

TERRELL STATE HOSPITAL, Substance Abuse Unit.

Diagnostician (1986). Performed intake interviews and assessment (WAIS, MMPI, Rorschach); indicated appropriate course of treatment (practicum).

LAKEWOOD GENERAL HOSPITAL, Eating Disorder Unit.

Psychiatric Technician (1984 to 1985). Planned and supervised recreational therapy.

KATHRYN DAWSON

Assistant Professor, Drama and Theatre for Youth

Email: kathryndawson@mail.utexas.edu Phone: 512.232.5314

(Selections from C.V.)

AREAS OF SCHOLARSHIP AND PRACTICE

- **Pre-service and In-service Teachers:** Effective pedagogy for diverse learners
- **Applied Drama/Theatre:** Museums, schools, business, and community-based settings
- **Teaching Artist Praxis:** Drama-based pedagogy and practice, arts integration
- **Research:** Integration of quantitative and qualitative research designs, arts-based assessment

University Experience--Current

Assistant Professor, University of Texas at Austin (2013-present). Faculty member in the Drama and Theatre for Youth and Communities program in the Department of Theatre and Dance. Courses include: Courses include: Drama-based Pedagogy and Practice, Creative Drama I, Creative Drama II, Drama/Theatre Applications in Museum Settings, Theatre in Education, Teaching Artists in Schools and Communities, Applied Drama and Theatre, Pre-Thesis: Research and Practice, and Outreach Methods.

Program Director, Drama for Schools, University of Texas at Austin (2006-present). Faculty supervisor and co-principle investigator for research-based professional development program model in drama-based instruction for K-12 teachers. Responsibilities include grant writing, budgets, planning and evaluation, curriculum development, and training and supervising 10-12 undergraduate/graduate students annually. Partnerships include work in: Austin, McAllen, and Victoria, TX; Galena, Alaska; and, Washington, D.C.

Institute Director/Lead Instructor, Summer Institute: Activating Learning through the Arts, University of Texas at Austin (Summer 2010 - present). Faculty supervisor for arts integration institute offering 50 hours of intensive professional development experiences for in-service and pre-service educators.

PUBLICATIONS (*denotes student collaborator)

PEER REVIEWED BOOK

Dawson, K. & Kelin, D. (under contract, in process) *The Reflexive Teaching Artist: Collected Wisdom on Theatre Education*. Intellect Books, UK.

PEER REVIEWED JOURNAL ARTICLES (in reverse order)

Lee, B., Cawthon, S., **Dawson, K.** (in press) Teacher Self-Efficacy and Pedagogical Conceptual Change in a Drama-Based Professional Development Program. *Teaching and Teacher Education*.

Cawthon, S., **Dawson, K.**, et al. (2012). Participatory research in an arts integration professional development program. *Teacher Development: An international journal of teachers' professional development*, 16 (2), 217-234.

Dawson, K., Cawthon, S., & Baker, S.* (2011). Drama for Schools: Teacher Change in an Applied Theatre Professional Development Model. *RiDE: The Journal of Applied Theatre and Performance*, 16 (3), 313-335.

Cawthon, S. & **Dawson, K.** (2011) Drama-based Instruction and Educational Research: Activating Praxis in an Interdisciplinary Partnership. *International Journal of Education and the Arts*, 12 (17).

PEER REVIEWED JOURNAL ARTICLES (continued)

- Cawthon, S., **Dawson, K.** & Ihorn, S.* (2011). Activating Student Engagement Through Drama-Based Instruction. *International Journal for Learning Through the Arts: A Research Journal on Arts Integration in Schools and Communities*, 7 (1), <http://escholarship.org/uc/item/6qc4b7pt>
- Cawthon, S. & **Dawson, K.** (2009). Drama for Schools: Impact of a Drama-Based Professional Development Program on Teacher Self-Efficacy and Authentic Instruction. *Youth Theatre Journal*, 23 (2), 144-161.
- Dawson, K.** (2000, September). Beyond the Script: Empowering Institutions to do Theater in Traveling Exhibits, *International Museum Theater Association*.

PEER REVIEWED BOOK CHAPTERS

- Dawson, K.** (2012). *Why Drama-Based Instruction*. In R. Purnima (Ed.), *Sharing Experiences: Varied Voices*. Ksou, Mysore: Prasaraanga.
- Dawson, K.** (under revision). *Growing Pains: Reciprocity and Representation*. In Peter Duffy (Ed.), *What was I thinking: A Reflective Practitioner's Guide to (Mis)Adventures in Drama Education*. London, UK: Intellect Publishing.

VIDEO RESOURCES

- Dawson, K.** (Executive Producer, Writer, Actor). (2012) *DBI Network*. [Web Video].

PUBLISHED CONFERENCE PROCEEDINGS

- Cawthon, S., Lee, B., **Dawson, K.**, Baker, S., & Kutach, L. (2009, March). Engaging teachers and students through drama-based instruction. Paper included in the *Proceedings for the Southwest Teaching and Learning Conference*, San Antonio, TX.
- Dawson, K.**, Lee, B., & Cawthon, S. (2009a, May). Drama-based Professional Development for Adult Learners. *Keynote presentation included in the Proceedings for the Southeast Center for Education and the Arts*, Chattanooga, TN.
- Dawson, K.**, Lee, B., & Cawthon, S. (2009b, May). Quality and Fidelity Issues in Implementation of a Drama-based Professional Development Model. *Keynote presentation included in the Proceedings for the Southeast Center for Education and the Arts*, Chattanooga, TN.

BOOK REVIEWS

- Dawson, K.** (2012). Mapping a Pedagogy of Possibility. Review of Nicholson, H. (2011) *Theatre, Education, and Performance*. *RiDE: The Journal of Applied Theatre and Performance*. 17 (3), 136-138

MANUSCRIPTS UNDER REVIEW

- Dawson, K.** (under revision). *But... Where's the Bloody Drama? Interrogating the Translation of Educational Drama as a School Change Model for the United States Generalist Classrooms*.
- Lee, B.,* **Dawson, K.** & Cawthon, S. (under revision). *What happens when the master is also the apprentice in a cognitive apprenticeship? An exploratory qualitative analysis of MFA graduate students in an applied theatre professional development program*.
- Cawthon, S., **Dawson, K.**, Ihorn, S., Judd-Glossy, L. (under review). *Drama-based instruction in the visual arts: A teacher's action research journey*.

INVITED KEYNOTES/TRAINING PRESENTATIONS (Select examples)

- Dawson, K.** (May 2013) Keynote for the ComeOut Festival the largest national children's festival in Australia and 3-hour professional development workshop: *Project BallOOn*. Adelaide, Australia.
- Dawson, K.,** Pope, B., Brown, D., Champion, S. (May 2013) Keynote for the *Fear No Art* APACA Performing Arts Conference annual national conference: *Deep Engagement*. Canberra, Australia.
- Dawson, K.** (2012-2013). Supervised development and co-facilitated three 6 hour Trainings and four Planning Meetings with Arts Education Leaders as Lead Consultant and Professional Development Trainer for the mindPOP/AISD Partnership, Austin, TX.
- Dawson, K.,** Martin, N. (February, 2012). 3 hour All-District Training for Secondary Social Studies Instructors: *Activating History through Drama-Based Instruction*. Austin Independent School District, Austin, TX.
- Dawson, K.,** Dossett, L., & Martin, N. (December 2011). 6 hour Training for all Curriculum Instruction Leadership Staff: *Differentiate, Activate, and Motivate: Drama-Based Instruction across the Curriculum*. Victoria Independent School District, Victoria, TX.
- Dawson, K.,** & Hoare, L. (August, 2008, 2009, 2010, 2011). 3 hour Presentation for the MBA New Student Orientation: *Theatre for Dialogue: The safety to explore and the strategies to make the right choice!*. Career Services, McCombs School of Business, University of Texas at Austin, Austin, TX.
- Dawson, K.,** & Hoare, L. (August, 2010, 2011). 1 hour Presentation for the MBA Working Professionals Program: *Theatre for Dialogue: Working Professionals Program*. Career Services, McCombs School of Business, University of Texas at Austin, Austin, TX.
- Dawson, K.** (January, 2011). 2 hour Training for all AISD secondary theatre teachers: *Arts-based Instruction: Making the Theatre Teacher the MVP of the School*. Austin Independent School District, Austin, TX.
- Dawson, K.** (2010-2011). Ongoing Consulting/Mentorship and Training for Model Arts Integration Elementary School. Tyler Elementary School, D.C. Public Schools, Washington, D.C.
- Dawson, K.,** Hashagen, A., & Hoare, L. (January, 2010). 2 hour Pre-Workshop and Curriculum Development for International Webposium and Training Event: *What do teaching artists need to know to be successful when working with students with disabilities?*. Co-sponsored by The Dana Foundation, VSA arts of Texas, City of Austin Cultural Affairs Division, and CreateAustin, Austin, TX.
- Dawson, K.,** & Hoare, L. (October, 2009). 2 hour Presentation for the UT Law School: *Theatre for Dialogue: Networking Presentation*. Career Services Program, Law School, University of Texas at Austin, Austin, TX.
- Dawson, K.,** Cawthon, S., & Lee, B. (May, 2009). Two 90 minute Keynote Presentations: *Drama-based Professional Development for Adult Learners* and *Quality and Fidelity Issues in Implementation of a Drama-based Professional Development Model*. Annual Forum of the Southeast Center for Education in the Arts, University of Tennessee at Chattanooga, Chattanooga, TN.
- Dawson, K.,** Barker, L. & Rosenow, S. (August, 2008) 8 hour Keynote Training: *Teaching Artists as Footprint Creators and Classroom Creators*. American Alliance of Theatre and Education, Atlanta, GA.
- Dawson, K.,** Cawthon, & Brookby, B. (April, 2008). 8 hour Keynote Training: *Drama for Museums*. Texas Association of Museums, Galveston, TX.

Kelly Laws currently teaches music classes at Huston-Tillotson and St. Edward's University in Austin, Texas as an adjunct professor. She holds Levels I, II, and III Kodaly certification and studied with Micheal Houlahan, Phil Tacka and Lamar Robertson through the AISD Kodaly certification program. After retiring from teaching with Austin ISD, Ms. Laws reflects that the success of her music program at Sims Elementary School and the Sims Silvertone Choir is directly linked to her Kodaly training through AISD. Her music classes gave demonstration Kodaly lessons for Houston ISD, Round Rock ISD, and Austin ISD. Her 5th graders presented a lesson for the OAKE national convention held in San Antonio in 2005. The Silvertone Choir won numerous awards at the Sound Wave Contest and traveled throughout Texas performing at various state conventions. Kelly has presented at TMEA 2010 and 2011 and at CEDFA in 2011 and has recently presented several workshops in the Central Texas area. She has mentored several past university students in their new roles as elementary teachers. Teacher mentoring includes help with song collections, guiding the new teachers through writing Kodaly yearly plans, model teaching in their classrooms, and helping them choose material for PTA performances. Ms. Laws is excited about the possibility of enabling elementary music teachers to develop strong Kodaly programs for Austin ISD students and to be a part of this grant!

Mícheál Houlahan

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Department of Music
Millersville, PA 17551
Tel: (717) 871-2197

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110 North Duke Street
Lancaster, PA 17602
Tel: (202) 907-7881

Education

The Catholic University of America, Washington, DC, Department of Music
Ph.D. Music Theory, 1989. **M.M.** Music Education/Kodály Studies, 1986

Liszt Academy of Music/Kodály Zoltán Zenepedagogiai Intezet, Hungary
Diploma in Kodály Studies: Piano, Solfege/Theory, Conducting and Methodology, 1984

St. Patrick's College, National University of Ireland
B.Ed. Degree (honors) in Music, Education, French, 1983
Diploma in Catholic Studies, 1983

London College of Music, England
Fellowship, Licentiate and Associate Diploma in Piano Performance, 1980-1983

Trinity College of Music, England
Fellowship, Licentiate and Associate Diploma in Piano Performance, 1980-1983

Administrative and Professional Experience

National Association of Schools of Music,
NASM Evaluator, 2008-
NASM Team Leader, 2012-

Boston University, Department of Music
Tanglewood II: A Symposium on Charting the Future,
Committee and Symposium Member, 2005-2008

Millersville University of Pennsylvania, Department of Music
Chair of Music, 2000-
Professor of Music Theory, 1997-
Associate Professor of Music Theory, 1995-1997
Assistant Professor of Music Theory, 1992-1995

Major Administrative Experience

Create a Vision for the Music Department and Preparatory division that inspires
Promote student success
Make Diversity a priority
Oversee strategic planning
Supervise departmental and Music Preparatory activities including personnel,
budgeting, and administrative activities

space planning; coordination of arts events and facilities; facilitate program assessment and reviews; develop operating and strategic plans; develop and implement curricular changes; evaluation of general education courses for the School of Arts and Sciences, conduct tenure, five year and promotion reviews of music faculty; help design the new Visual and Performing Arts Center with music, art, communication and theater faculty

Teaching Experience

Courses taught: Ear Training/Theory and Analysis I-IV, Music History I and II, Pedagogy Seminar, Language of Music I and II, Piano.

Independent Studies: Renaissance and Baroque Counterpoint, Keyboard harmony. Analysis of American Folk Music. Independent studies relating to interdisciplinary student projects. Music in the Pre and kindergarten classroom. Thesis reader for B.A students in honors program

Wolf Trap Foundation for the Performing Arts, Vienna, Virginia

Consultant for the Wolf Trap Education Center, 2000-2004

Training visual, performing artists and creative writers as well as classroom teachers

Texas State University, San Marcos, Texas

Visiting Professor, 1993-

Courses taught: graduate courses in Analysis of American folk music, Advanced Solfege/Theory/Harmony, Pedagogy of Theory, Choral Conducting and Methodology. Graduate thesis director and reader

Belmont University, Nashville, Tennessee

Visiting Professor, 1993-

Courses taught: graduate courses in Analysis of American folk music, Solfege/Theory/Harmony, Pedagogy of Theory, Conducting and Methodology.

Kodály Envoy

Editorial Board, 1994-2001 and 2007-

Quarterly publication of the Organization of American Kodály Educators

Foundation For Aesthetic Education, Houston, Texas

Visiting Professor, 1991-1992

Courses taught: Intermediate and Advanced Solfege/Theory and Choral Conducting

Opera America, Washington, DC

Consultant, 1991-1992

Georgetown University, Washington, DC

Professorial Lecturer, 1987-1994

Courses taught: Theory, Harmony and Analysis I-IV, Medieval Music and 20th Century Music.

Independent Studies: Renaissance and Baroque Counterpoint, and Keyboard harmony. Individual studies relating to interdisciplinary student projects

Wheaton College and The Kodály Center of America, Norton, Massachusetts

Faculty, Summer, 1987

Courses taught: Graduate courses in Solfege/Harmony/Theory, and Methodology

Virginia Public Schools, Alexandria, Virginia
Consultant, 1987-1988

John F. Kennedy Center for the Performing Arts, Washington DC
Consultant to the Educational Division, 1987

The Catholic University of America, Washington, DC
Lecturer, 1986-1989
Courses taught: Intermediate and Advanced Solfege/Theory

Dublin Conservatory of Music, Ireland
Lecturer, 1982-1983
Courses taught: Piano Performance and Music Theory

Non-Academic Work Experiences

Le Crédit Lyonnais, Wall Street, New York
Financial Associate in International Banking Division, 1989-1990

Chase Manhattan Bank, Wall Street, New York
Research Consultant in Cash Management, 1988-1989

Selected Honors and Awards

International Research Exchange Board/ National Endowment for Humanities
Research Grant, 1997-1998

Board of Trustees Scholarship for Ph.D. studies
The Catholic University of America, Washington, DC, 1986-1989

Fulbright Research Scholarship
Awarded by USA and Irish Government, 1984-1989

Irish Arts Council Postgraduate Scholarship
Liszt Academy / Kodály Zoltán Zenepedagogiai Intezet, Hungary, 1983-1984

Performance Scholarship
College of Music, Dublin, Ireland, 1981-1983

Selected Research Grants

Department of Education Grant
Consultant, grant writer and trainer for \$1.3 million in-service Teacher Training Grant for Title I music teachers in Houston public schools

National Endowment for Humanities
Consultant for \$1.5million Wolf Trap Grant, ARTSLINK, 2000-2002

Pennsylvania State System of Higher Education Grants

Research Grant, 1995: \$4,070

Millersville University Professional Development Grant

Research Grant, 1994: \$4,500

Publications

Books

Houlahan, Mícheál and Philip Tacka. Kodály in the Kindergarten: Developing the Creative Brain in the 21st Century. (New York: Oxford University. In Press.)

Houlahan, Mícheál and Philip Tacka. From Sound to Symbol: Fundamentals of Music Theory. (New York: Oxford University Press 2009, 2011.) Newly revised second edition including an audio CD and interactive Skill Development DVD and web-based supplementary materials for eleven chapters.

Houlahan, Mícheál and Philip Tacka. Kodály Today: A Cognitive Approach to Elementary Music Education Inspired by the Kodály Concept. (New York: Oxford University Press 2008.)

Houlahan, Mícheál and Philip Tacka. Zoltán Kodály: A Guide to Research. (New York: Routledge Publishing, 1998.)

Tacka, Philip and Mícheál Houlahan. Sound Thinking: Developing Musical Literacy Volume I and Volume II. (New York, London: Boosey & Hawkes, 1995.)

Houlahan, Mícheál and Philip Tacka. Sound Thinking: Music for Sight-Singing and Ear Training Volume I and Volume II. (New York, London: Boosey & Hawkes, 1990.)

Chapters in Books

Houlahan, Mícheál and Philip Tacka. "Aural Awareness: A New Pitch for Developing Sound Thinking." Sound Musicianship: Understanding the Crafts of Music. Ed. Andrew Brown. Australia: Cambridge Scholars Publishing, 2012.

Houlahan, Mícheál and Philip Tacka. "Comparing Perceptual and Conceptual Orientations to Teaching Sight Singing and Aural Skills." Musica Viva! Festschrift for Matti Vainio. Painopaikka Gummerus Kirjapaino Oy, Jyväskylä, 2006.

Houlahan, Mícheál and Philip Tacka. "Assessing the Musicianship and Pedagogical Expertise of Music Teachers." Music and Power. 2001-2002 Yearbook of the Finnish Kodály Center. Eds. Matti Vainio and Jouko Laksasmo. Finland: University of Jyväskylä, 2002. 121-144.

Houlahan, Mícheál and Philip Tacka. "Zoltán Kodály: A Selected Guide to Musicological Research." Zoltán Kodály-Composer, Musicologist and Educationist. 1996 Yearbook of the Finnish Kodály Center. Ed. Anu Sormunen. Finland: University of Jyväskylä, 1996. 105-125.

Articles in Reference Books

Eosze, László/Houlahan, Mícheál and Philip Tacka. "Zoltán Kodály (1882-1967)." The New Grove Dictionary of Music and Musicians Volume 13. Ed. Stanley Sadie. London: Macmillan Publishers, 2002. 716-726

Articles in Books

Houlahan, Mícheál and Philip Tacka. "Zoltán Kodály." *Oxford Bibliographies Online*. Ed. Bruce Gustafson. Oxford University Press, 2011.

Houlahan, Mícheál and Philip Tacka. "Assessing the Musicianship and Pedagogical Expertise of Music Teachers." *Music and Power. 2001-2002 Yearbook of the Finnish Kodály Center*. Eds. Matti Vainio and Jouko Laksasmo. Finland: University of Jyväskylä, 2002. 121-144.

Houlahan, Mícheál and Philip Tacka. "Zoltán Kodály: A Selected Guide to Musicological Research." *Zoltán Kodály-Composer, Musicologist and Educationalist. 1996. Yearbook of the Finnish Kodály Center*. Ed. Anu Sormunen. Finland: University of Jyväskylä, 1996. 105-125.

Selected Peer-Reviewed Articles

Houlahan, Mícheál and Philip Tacka. "Aligning Elementary, Choral, Band and Orchestra. Curriculum through a Perceptual Model of Teaching Musicianship Skills." The Southwestern Musician. November 2009.

Houlahan, Mícheál and Philip Tacka. "A Perceptual Orientation to Teaching Readiness Concepts in the Early Childhood Classroom." Bulletin of the International Kodály Society 30.1 (2005): 14-32

Houlahan, Mícheál. "Hungarian and Italian Adaptations of the Kodály Philosophy of Music Education." Kodály Envoy 22. 3 (1996): 4-10.

Houlahan, Mícheál and Philip Tacka. "Comparing a Rule Based Approach With an Aural Approach To Teaching Solfege: A Response to the Article By Steve Larson, 'The Value of Cognitive Models in Evaluating Solfege Systems.'" Indiana Theory Review 15.2 (1995): 161-163.

Houlahan, Mícheál and Philip Tacka. "Extending Tonality: Suggestions for Teaching Pentachord, Hexachord, Diatonic, and Modal Pitch Constructions." Kodály Envoy 20.4 (1994): 4-10.

Houlahan, Mícheál and Philip Tacka. "Continuing the Dialogue: The Potential of Relative Solmization for the Music Theory Curriculum at the College Level." Journal of Music Theory and Pedagogy 8 (1994): 221-225.

Houlahan, Mícheál and Philip Tacka. "The Kodály Concept: Expanding the Research Base." International Kodály Society Bulletin 19 (1994): 34-43.

Tacka, Philip and Mícheál Houlahan. "An Aural Approach to Harmonic Analysis." Kodály Envoy 19.4 (1993): 11-19.

Tacka, Philip and Mícheál Houlahan. "Developing Harmonic Hearing." Kodály Envoy. 19.3 (1993): 10-13.

Houlahan, Mícheál and Philip Tacka. "The Americanization of Solmization: A Response to the Article by Timothy A. Smith, 'A Comparison of Pedagogical Resources in Solmization Systems.'" Journal of Music Theory and Pedagogy 6 (1992):137-151.

Houlahan, Mícheál and Philip Tacka. "Encouraging Music Literacy in America." Journal of Planning for Higher Education 20.4 (1992): 23-26.

Houlahan, Mícheál and Philip Tacka. "A Suggested Sequence for Teaching Musical Elements Based on the Philosophy of Zoltán Kodály for a College Music Theory Course." (Part 1) Journal of Music Theory and Pedagogy 4.1 (1990):85-109.

Houlahan, Mícheál and Philip Tacka. "Sequential Order for the Preparation, Presentation, Practice and Evaluation of Rhythmic and Melodic Concepts." (Part 2) Journal of Music Theory and Pedagogy 4.2 (1990): 243-267

In Progress

Third Edition for Sound to Symbol Music theory Text to be submitted to Oxford University Press, 2013

The 21st Century Kindergarten Classroom: Developing the Creative Brain and Deeper Learning Through Music. Currently under review by Oxford University Press.

Selected Presentations

International

"From Sound to Symbol: Connecting Perceptual Knowledge and Conceptual Understanding in Music Theory," International Society for Music Education. University of Bologna, Italy 21-24 July 2008.

"Kodály Today: Refining and Defining the Kodály Concept for the 21st Century," International Society for Music Education. University of Bologna, Italy 21-24 July 2008.

"From Sound to Symbol: Connecting Perceptual Knowledge and Conceptual Understanding in Music Theory," International Conference on Music Perception and Cognition. University of Bologna, Italy 22-26 August 2006.

"Revisiting 'Happy Birthday': Linking Perceptual Knowledge and Conceptual Understanding in Teaching Music Fundamentals," The First European Conference on Developmental Psychology of Music Education, Jyväskylä, Finland, 2005.

"Sound Thinking: A Perceptual Orientation to Teaching Readiness Concepts in the Early

Childhood Classroom," The First European Conference on Developmental Psychology of Music Education, Jyväskylä, Finland, 2005.

"Developing Symbolic Understanding in the Early Childhood Classroom," International Kodály Society Conference, Leicester, England, 2005.

"A Cognitive Approach to Music Theory," The International Kodály Symposium, Kecskemet, Hungary, 2000.

"Zoltán Kodály's Contributions Towards a Search for Hungarian Identity in a Fragmented Society," Music and Nationalism Conference, Tallinn, Estonia, 1998.

"The Mind Behind the Musical Ear: A Model for Developing Musical Competence," Invited lecture in celebration of the Thirtieth Anniversary of the Department of Music Jyväskylä, Jyväskylä, Finland, 1998.

"A History of the Psychology of Music," Music Cognition Symposium, University of Jyväskylä. Sponsored by the European Union, Finland, 1998.

"Cognition and Musical Meaning," Music Cognition Symposium, University of Jyväskylä. Sponsored by the European Union, Finland, 1998.

"In Search of a Voice, The Cultural Legacy of Zoltán Kodály," Sixth Conference of the International Society for the Study of European Ideas, The University College of Ripon & York, York, England, 1997.

"Vision and Voice: The Cultural Legacy of Zoltán Kodály," Fifth Conference of the International Society for the Study of European Ideas, Utrecht, The Netherlands, 1996.

"Quo Vadis Musica?" Invited panelist. Sponsored by the European Union. Humlebaek, Denmark, 1996.

"Establishing a Research Base for Kodály Studies," International Kodály Symposium Assisi, Italy, 1995.

"Cognitive Processes and Curriculum Development: Implications for the Kodály Concept," The International Kodály Symposium, Hartford, Connecticut, 1993.

National

Music Fundamentals "Webinars" on the second edition of our publication: *From Sound to Symbol* Sponsored by Oxford University Press. New York, 2011.

"From Sound to Symbol: Sound Thinking in Your Pre-K to Grade 12 Music Program. The Dalton School. 108 East 89th St. New York, NY. Invited lecture/workshop, February 2011.

"Building Bridges between Music Theory and Music Perception," College Music Society Meeting, Atlanta, 2008.

Presentation One:" A Sound Approach to Teaching Piano," Presentation Two: " Sound Thinking: How to Link Music Literacy and Literacy Skills in the Kindergarten

Classroom." Organization of American Kodály Educators Conference, Charlotte, North Carolina, 9-12 March 2006.

"The Viability of the Kodály Concept for the 21st Century," Organization of American Kodály Educators Annual Conference, New Orleans, Louisiana, 1998.

"Relative Solmization: A Sound Approach to Musical Analysis," New England Conservatory, Boston, Massachusetts, 1996.

"The Structural Approach to Sound Thinking: Developing Musical Literacy," Massachusetts Music Educators Association Annual Meeting, Boston, Massachusetts, 1996.

"Sound Thinking: Developing Musical Literacy Skills at the College Level," Invited Lecture, Eastman School of Music, Rochester, 1994.

"A New Epistemology for Music Theory," The College Music Symposium National Conference, San Diego, California, 1992.

"Developing the Seeing Eye and the Hearing Ear," The College Music Symposium Regional Meeting, Richmond, Virginia, 1992.

"Sound Thinking: Musical Reading and Writing," Organization of American Kodály Educators Annual Conference, Fort Worth, Texas, 1988.

Radio Presentations

Desert Island Discs for WITF/NPR. Guest Artist. Harrisburg, Pennsylvania, 2004.

Other Publications

Houlahan, Mícheál and Philip Tacka "Reading, Writing and Singing." The New York Times Aug. 2, 1992: letter to the editor.

Houlahan, Mícheál and Philip Tacka "Hearing Aid for the Classics." The New York Times, Sept 15, 1991: letter to the editor.

Houlahan, Mícheál and Philip Tacka "Our Educational System Needs a Tune-up." The Wall Street Journal, May 10, 1991: letter to the editor.

Study Guides and Program Notes for The Opera Company of Boston, 1990 Season.

Selected Service Activities

Elected National Committee Assignments

Chair, National Association of Music Ethics Committee, 2010-

Elected University Committee Assignments

Capital Campaign Cabinet, 2008-
Visual and Performing Arts Committee, 2008-
Humanities Curriculum, 2006-
Humanities Council, 2002-2006
Cultural Diversity Committee, 2000-2003
Grievance Committee, 2000-2004
Chair, Recruitment Committee for Professor of Music History, 1998-1999
Department Evaluation Committee, 1997-2000
University Task Force on Promotion and Tenure, 1996-1998
Distinguished Professor Committee, 1996-1998
Noonan Fund Committee, 1995-1998
Honors and Awards Committee, 1994-2008
Recruitment Committee for Professor of Piano, 1994
Chair, Recruitment Committee for Professor of Music Education, 1994-1996
Faculty Senator for Music Department 1993-1998
International Committee, 1993-1995
Long Range Planning Committee, 1993-2000

Additional Committee Assignments

Committee member, Search for Associate Dean For School of Humanities and Social Sciences, 2012
Employee Campaign Committee 2009-
Visual and Performing Arts Advisory Committee 2005-2010
Chair, Academic Theme Committee, 2000-2001
Academic Theme Committee, 1995-1997
Administration Manual/Department Standards, 1996-2000
Scholarship and Awards Committee, 1996-2000
Student Affairs Committee, 1994-
Chair, Ascher Award Committee, 1993-1994
Chair, Ad Hoc Theory / History Committee, 1993-1994
Chair, Developing a Masters Degree in Music, 1992-1996

Related Service Activities

Advisor and reader for Masters and Doctoral dissertations in Europe and the United States
External evaluator for tenure and promotion applications
Peer reviewer for Pennsylvania State System of Higher Education Professional Development Grants

Memberships

College Music Society
European Society for the Cognitive Sciences of Music
International Kodály Society
Organization of American Kodály Educators
National Art Education Association

Society for Education, Music and Psychology
Society of Music Theory

Languages

Irish (native speaker). Reading knowledge of French.

Patricia (Patty) Moreno
Fine Arts Instructional Coordinator
Austin Independent School District
Austin, TX 78703
512-414-4191
Patricia.H.Moreno@austinisd.org

Address: 210 Pintail St., Kyle, TX
512-787-2599 cell phone
Morenop724@gmail.com

Administration Experience

September 2008 – present Fine Arts Instructional Coordinator, Austin ISD, Austin, TX
Administrator of elementary music and secondary choral music; 86,000 student enrollment, 110 elementary music specialists, 35 choral directors, 120 campuses; develop curriculum with teachers, oversee planning, delivery, and evaluation of staff development, manage centralized budget, distribute funds to campuses; manage and distribute teaching units to campuses; support teachers preparing for UIL, district-wide events, conferences and other performances, coordinate schools attendance to Austin Symphony, Ballet Austin, and Austin Jazz Workshop events; research, write, and submit grants; hire music specialists and assist principals in hiring best candidates; represent the director in his absence and as directed and provide signatory authority; maintain active role as music educator and researcher, other duties as assigned or discovered

Teaching Experience: 16 years in the classroom

August 1991 – September 2008 Music Specialist for Hays CISD (4 campuses)
August 2006 – September 2008 Science Hall Elementary, Kyle, Tx.
Kindergarten – fifth grade music, 4th / 5th grade choir, team leader, UIL academic Coordinator, chair of grant writing committee, grade level programs, Smart board and airliner teacher and presenter
August 2000 – May 2006 Tom Green Elementary, Buda, Tx.
Pre-kindergarten – fifth grade music, team leader, campus leadership team, UIL academic Coordinator, 4th / 5th grade choir, music memory coach, grade level programs, digital student portfolios, Finale Notepad software used by 1st – 5th grade students
August 1993 – May 1999 Kyle Intermediate School, Kyle, Tx.
Sixth grade choral director, 4th / 5th grade choir, campus leadership team, district leadership team, superintendent's liaison committee, music memory coach, grade level programs, students attended Austin Lyric Opera, Austin Symphony, and Texas State Orchestra concerts
August 1991 – May 1993 Kyle Elementary and Green Elementary, Kyle/Buda, Tx.
Pre-kindergarten – fifth grade music, 4th / 5th grade choir, grade level programs, folk dancing and movement development focus with all grade levels

Other Experience

2004 – 2008	Hays CISD Children’s Honor Choir, Co-founder and Director
1993 – present	Kodály Certification Program at Texas State University, Project Director and Co-Founder
1992 – present	Workshop presenter at district, state, and national conferences and Kodály Certification programs; topics include folk song materials, Kodály pedagogy, curriculum, technology, folk dancing, part-singing, and creativity
1998 – 2008	Music Consultant for Austin Independent School District, Round Rock Independent School District and Houston Independent School District

Education

June 2008 – July 2009	Texas Education Agency, Region XIII, Principal Certification Network, Austin, TX
2007 – 2008	Texas State University – San Marcos, Tx; Educational Administration courses, 4.0 GPA
1993 – 1997	Texas State University – San Marcos, Tx; Master of Music Education, 3.87 GPA
1988 – 1990	Texas State University – San Marcos, Tx; Teacher certification in all-level music (choral)
1983 – 1987	Texas State University – San Marcos, Tx; Bachelor of Music, <i>cum laude</i> , Music Performance and Piano Pedagogy

Honors

Appointed by the State Board of Education to serve on the Texas Education Agency’s Music Texas Essential Knowledge and Skills (TEKS) Revision Committee (3rd – 5th), 2012-13
Cadre Member of the Center for Education and Development of Fine Arts (CEDFA), 2012 - present

Organizations

Kodály Educators of Texas, President 2004-2006
Texas Music Educators Association (TMEA), Region 18 Elementary Chair, 2006 – present
Texas Music Administrators’ Conference (TMAC)
Organization of American Kodály Educators (OAKE)
Texas Choral Directors Association (TCDA)
Texas Elementary Principals and Supervisors’ Association (TEPSA)

Philip V. Tacka

Millersville University
Department of Music
Millersville, PA 17551
tel: (717) 872-3478
fax: (717) 871-2304
email: Philip.tacka@Millersville.edu

18 North Shippen Street
Lancaster, PA 17602
tel: (717) 291-9072
email: philiptacka@aol.com

Education

Liszt Academy of Music/Kodály Zoltán Zenepedagogiai Intézet. Budapest and Kecskemét, Post-doctoral studies. Hungary. Solfège, Pedagogy, Conducting. 1986.

The Catholic University of America. Washington, DC
Doctor of Musical Arts, 1982.

The Kodály Center of America. Newton, Massachusetts
Diploma in Kodály Studies. 1984.

The Catholic University of America, Washington, DC
Master of Music. 1979.

Towson University, Towson, Maryland
Bachelor of Science Music, 1971.

Professional Positions

Millersville University, Millersville, Pennsylvania
Professor, Music 2002-

- Language of Music I and II
- Introduction to Art Music
- Music History and Literature I and II
- Elementary Music Methods
- Music and Culture
- Music Supervision Course
- Supervision of Student Teachers

Georgetown University, Washington, DC
Associate Professor, Music 1980-2001

Developed music courses for non-music majors and created a minor in music.

Courses taught:

- Music History courses,
- Baroque, 18th, and 19th Century Period Courses
- Seminar in Beethoven,

Independent Studies and Research Tutorials:

- Literature as Opera
- Women in Music
- American Music

- Psychology of Music
- Choral Literature in Theory and Performance
- Individual studies relating to interdisciplinary student projects

The Eastman School of Music. 2002-2005
Visiting Professor of Kodály Studies

Texas State University. Department of Music. 1991-present
Visiting Professor of Kodály Studies Graduate Program
Satellite Programs
Socorro Independent School District: El Paso, Texas 2006-
Houston Independent School District; Houston, Texas 2002-2006
Austin Independent School District. Austin, Texas, 1999-

Belmont University. School of Music. Nashville, Tennessee 1993-present
Adjunct Professor of Kodály Studies Graduate Program

The University of Texas at Austin. 1989-91
Visiting Professor. Kodály Studies: Summer programs through which graduate credit towards Masters of Music is granted. Graduate courses: Methodology (Beginning-Advanced levels), Solfege, Conducting. Thesis Advisor.

Massachusetts Institute of Technology
Professorial Lecturer, Music 1986-87
Music Fundamentals; Haydn, Mozart, and Beethoven.

The Kodály Center of America, Boston, Massachusetts
Academic Year Coordinator and liaison for Masters and Doctoral students, 1986/87

Summer Course Director for American Students.
The Zoltán Kodály Pedagogical Institute, Hungary 1986

Great Woods Educational Forum, Norton, Massachusetts
Summer Course Director. 1985 and 1987. Instructor of Kodály studies: Solfège, Theory, Methodology, Piano, Chamber Music, 1979-1987

The Catholic University of America, Washington, DC
Assistantship and Lecturer, Music Theory/Solfège and Pedagogy, 1979-82

Baltimore County Maryland Public Schools, 1971-85
Music Specialist
Elementary Vocal Music and Curriculum Development 1971-79; 1982

High School General Music and Curriculum Development Gifted and talented
Program 1983-85

Co-author: *Music Perspectives: A High School Music History Curriculum*,
Baltimore County Public Schools, 1983

High School Choral Music and Music Theory, Alexandria, Virginia Public
Schools 1987-1988

Publications¹

Books

1. Kodály in the Kindergarten: Developing the Creative Brain in the Twenty-First Century. (New York: Oxford University Press, 2014), *In Production*
2. From Sound to Symbol: Fundamentals of Music. Newly revised second edition including an audio CD and interactive Skill Development DVD and web-based supplementary materials for eleven chapters. (New York: Oxford University Press, 2009, 2011), 489p.
3. Kodály Today: A Cognitive Approach to Elementary Music Education. (New York: Oxford University Press, 2008), 617p.
4. Zoltán Kodály: A Guide to Research. (New York: Rutledge Publishing, Inc.), 1998, 611p.
5. Sound Thinking: Developing Musical Literacy Volume I and Volume II. (New York, London: Boosey & Hawkes), 1995. 225p, 177p.
6. Sound Thinking: Music for Sight-Singing and Ear Training Volume I and Volume II. (New York, London: Boosey & Hawkes), 1990. Reprinted 1992. 225p, 153p.
7. Tacka, Philip and Susan Taylor-Howell, eds. Sourwood Mountain: An Anthology of Two-Part American Folk Music Arrangements. New York, London: Boosey & Hawkes, 1986.

Articles in Reference Books

1. Eosze, Laszlo/Houlahan, Micheal and Philip Tacka. "Zoltán Kodály (1882-1967)." The New Grove Dictionary of Music and Musicians Volume 13. Ed. Stanley Sadie. London: Macmillan Publishers, Ltd., 2002. 716-726.

Chapters in Books

1. "From Sound to Symbol: A New Pitch for Developing Aural Awareness. Sound Musicianship: Understanding the Crafts of Music. Cambridge Scholars Publishing. By invitation. (Submitted and forthcoming 2012).
This is one of seven books in the "Meaningful Music Making for Life" series by Cambridge Scholars Publishing. The book outlines an expanded view of musicianship taking into account the cultural, technological and

¹ Books and Articles have been co-authored with Micheál Houlahan unless otherwise indicated.

knowledge contexts in the 21st century, in particular, what now constitutes musical understanding and its expression.

2. "Comparing Perceptual and Conceptual Orientations to Teaching Sight Singing and Aural Skills. Musica Viva! Festschrift fo Matti Vainio. Painopaikka Gummerus Kirjapaino Oy, Jyväskylä, 2006).
3. "Assessing the Musicianship and Pedagogical Expertise of Music Teachers." Music and Power. 2001-2002 Yearbook of the Finnish Kodály Center. Eds. Matti Vainio and Jouko Laksasmo. Finland: University of Jyväskylä, 2002. 121-144.
4. "Zoltán Kodály: A Selected Guide to Musicological Research." Zoltán Kodály-Composer, Musicologist and Educationist. 1996 Yearbook of the Finnish Kodály Center. ed. Anu Sormunen. Finland: University of Jyväskylä, 1996. 105-125.

Selected Peer-Reviewed Refereed Articles

1. Zoltán Kodály. *Oxford Bibliographies Online*. Chief Editor for our portion of the series: Bruce Gustafson. Invited entry for Oxford University Press. Article has been submitted for publication. 38 pages., 2012.
2. "Aligning Elementary, Choral, Band and Orchestra. Curriculum through a Perceptual Model of Teaching Musicianship Skills." The Southwestern Musician. November 2009.
3. "A Perceptual Orientation to teaching Readiness Concepts in the Early Childhood Classroom." Bulletin of the International Kodály Society 30.1 (2005): 14-32.
4. Tacka, Philip. "*Amiamo le canzoni della nostra infanzia.*" [Music Education in Early Childhood]. *Friuli nel Mondo*, (July 2003), 51, 586. 16.
5. Tacka, Philip. "*Appalachian Spring: Harold Spivacke's Role in the Evolution of an American Classic.*" *International Journal of Musicology*. (1999) Vol. 8. 321-346.
6. Harré, Rom and Philip Tacka. "Some Varieties of Emergence: The Case of Melody." Submitted for publication.
7. Houlahan, Mícheál, Frank Ruppert, and Philip Tacka. "The Myth of the Wanderer: Programmatic Aspects of The Sonata in A major, D. 959 by Franz Schubert." The Music Review. Accepted for publication.
8. "Comparing A Rule Based Approach With an Aural Approach To Teaching Solfege: A Response to the Article By Steve Larson, 'The Value of Cognitive

- Models in Evaluating Solfège Systems." Indiana Theory Review 15.2 (1995): 161-163.
9. "Extending Tonality: Suggestions for Teaching Pentachord, Hexachord, Diatonic, and Modal Pitch Constructions." Kodály Envoy 20.4 (1994): 4-10. (Published as "After Pentatonic: Suggestions for Teaching Fa and Ti." Editor's error).
 10. "Continuing the Dialogue: The Potential of Relative Solmization for the Music Theory Curriculum at the College Level." Journal of Music Theory and Pedagogy 8. (1994): 221-225.
 11. "The Kodály Concept: Expanding the Research Base." International Kodály Society Bulletin 19.1 (1994): 34-43.
 12. "An Aural Approach to Harmonic Analysis." Kodály Envoy 19.4 (1993): 11-19.
 13. "Developing Harmonic Hearing." Kodály Envoy 19.3 (1993): 10-13.
 14. "The Americanization of Solmization: A Response to the Article by Timothy A. Smith, 'A Comparison of Pedagogical Resources in Solmization Systems.'" Journal of Music Theory and Pedagogy 6 (1992): 137-151.
 15. "Encouraging Music Literacy in America." Journal of Planning for Higher Education 20.4 (1992): 23-26.
 16. "A Suggested Sequence for Teaching Musical Elements Based on the Philosophy of Zoltán Kodály for a College Music Theory Course." (Part 1) Journal of Music Theory and Pedagogy 4.1 (1990): 85-109.
 17. "Sequential Order for the Preparation, Presentation, Practice and Evaluation of Rhythmic and Melodic Concepts." (Part 2) Journal of Music Theory and Pedagogy 4.2 (1990): 243-267.

Published Abstracts

1. Kanwal J.S., Kim J., Kamada K., and Tacka P. (2000) Localization of brain areas activated when attending to presented versus imagined music. In: Biological Foundations of Music, A New York Academy of Science Conference. 24.
2. Kim J., Tacka P., Berkowitz A., Kamada K., and Kanwal J.S. (2000) Music imagery leads to focal activation within multiple areas in the cortex of musically trained individuals. Journal of Cognitive Neuroscience. Supplement. 32.

Newspaper

1. "Reading, Writing and Singing." The New York Times Aug 2, 1992, Letter to the Editor.
2. "Hearing Aid for the Classics." The New York Times Sept. 15, 1991, Letter to the Editor.
3. "Our Educational System Needs a Tune-up." The Wall Street Journal May 10, 1991, Letter to the Editor.

Books in Progress

- An Early Childhood Music Education Text
- Preparing a third edition of Sound Thinking: Music for Sight Singing and Ear Training. (New York: Boosey & Hawkes).
- Teaching the Piano to Develop Musical Literacy

Selected Refereed Presentations

International

1. "From Sound to Symbol" Enhancing Expert Musicians' Perceptual Understanding of Music Fundamentals and Implications for Teacher Training. World Conference of the International Society for Music Education. University of Bologna, Italy. 20-25 July 2009.
2. "Kodály Today: Refining and Developing the Kodály Concept for the Twenty-first Century." World Conference of the International Society for Music Education. University of Bologna, Italy. 20-25 July 2008.
3. "From Sound to Symbol" Connecting Perceptual Knowledge and Conceptual Understanding in Music Theory. International Conference on Music Perception and Cognition. University of Bologna, Italy 22-26 August 2006.
4. "Revisiting 'Happy Birthday': Linking Perceptual Knowledge and Conceptual Understanding in Teaching Music Fundamentals," The First European Conference on Developmental Psychology of Music Education, University of Jyväskylä , Jyväskylä, Finland, 17-18 November 2005.
5. "Sound Thinking: A Perceptual Orientation to Teaching Readiness Concepts in the Early Childhood Classroom," The First European Conference on Developmental Psychology of Music Education, University of Jyväskylä , Jyväskylä, Finland, 17-18 November 2005.

6. "Developing Symbolic Understanding in the Early Childhood Classroom," International Kodály Society Conference, Leichester, England, August 18-21 2005.
7. "Music Learning in Early Childhood Education," Invited Lecture. Società Filologica Friulana Udine, Italy, 28-29 May 2003.
8. "Zoltán Kodály's Contributions Towards a Search for Hungarian Identity in a Fragmented Society," Music and Nationalism Conference; Finnish-Estonian-Hungarian Viewpoints on Music Cultures. Tallinn, Estonia, 1-4 December 1998.
9. "The Mind Behind the Musical Ear: A Model for Developing Musical Competence," Invited lecture in celebration of the Thirtieth Anniversary of the Department of Music. University of Jyväskylä, Finland. 26 November 1998.
10. Harré, Rom and Philip Tacka. "Melody as an Emergent Property of Sound," Emergence, Complexity, Hierarchy, Organization: Universal Development in Cognitive Context, Under the Auspices if The International Society for the Study of Emergence in Collaboration with Helsinki University of Technology. Helsinki, Finland, 3-7 August 1998.
11. "Cognition and Musical Meaning," Intensive Programme in Cognitive Musicology sponsored by the University of University and the European Union. University of Jyväskylä, Finland, 2-12 August 1998.
12. "A History of the Psychology of Music," Intensive Programme in Cognitive Musicology sponsored by the University of University and the European Union. University of Jyväskylä, Finland, 2-12 August 1998.
13. "In Search of a Voice, The Cultural Legacy of Zoltán Kodály," The New Europe at the Crossroads. Sixth Conference of the International Society for the Study of European Ideas. The University College of Ripon & York, St. John, York, England, 3-7 August 1997.
14. "Vision and Voice: The Cultural Legacy of Zoltán Kodály," *Memory, History and Critique: European Identity at the Millennium*. Fifth Conference of the International Society for the Study of European Ideas. Utrecht, The Netherlands. 19-24 August 1996.
15. "Quo Vadis Musica?" Second International Forum. Sponsored by the European Union. Invited panelist. Humlebaek, Denmark 6-9 December 1996.
16. "Establishing a Research Base for Kodály Studies," Panelist, International Kodály Symposium. Assisi, Italy, 1995.

National

1. Tuning Up to Minor. Conference Headliner for the Eastern Division Conference of the Organization of American Kodály Educators. Adelphi University Performing Arts Center, Garden City, New York. 4 and 5 November 2011
2. Music Fundamentals “Webinar” on the second edition of our publication: *From Sound to Symbol* Sponsored by Oxford University Press. New York. 4 March 2011, 11 March 2011 and six other webinars. Attend
3. Philip Tacka. “Describing What You Hear” Organization of American Kodály Educators National Conference. Minneapolis, Minnesota. Paper/presentation 17 March 2011.
4. “Developing Musicianship Skills: Aligning Music Theory with Studio Instruction. The Diller-Quaile Community Music School. 24 East 95th Street. New York, New York. Invited lecture/workshop. 17 September 2010.
- 5.
6. “From Sound to Symbol: Sound Thinking in Your Pre-K to Grade 12 Music Program. The Dalton School. 108 East 89th St. New York, NY. Invited lecture/workshop. 22 February 2011.
7. Philip Tacka. “Working Towards Vertical Alignment in the Choral Program” Austin Independent School District Secondary Choral Educators. Invited lecture/workshop. 18 February 2011.
8. Texas Music Educators Association (The largest music conference in the United States). *Headliner*. Six Presentations on Four Topics “*Sing Together.*” Presentation Two “*Confounded by Compound*”. Presentation Three “*Making Minor Melodies a Major Part of Your K-5 Curriculum,*” Presentation Four “*Sing Together: Linking the Elementary General Music and the Choral Music Program.*” San Antonio, Texas 10-13 February 2011.

9. Texas Music Administrator's Association. "Steps to Achieving and Assessing Vertical Alignment in Your Music Program. San Antonio, Texas 9 February 2011.
10. "Developing Musicianship Skills: Aligning Music Theory with Studio Instruction. The Diller-Quaile School of Music Invited lecture/workshop. 24 E. 95th St. New York, NY. 17 September 2010.
11. Philip Tacka. "Building Musicianship in the Choral Rehearsal" Austin Independent School District Secondary Choral Educators. Invited lecture/workshop 18 August 2010.
12. "From Sound to Symbol: Teaching Fundamentals of Music" Jacobs School of Music, Indiana University, Bloomington, Indiana. Invited Lecture. 2 May 2009.
13. "Building Bridges Between Music Theory and Music Education. National Conference of the College Music Society. Atlanta, Georgia, 25-28 September 2008.
14. "From Sound to Symbol: Building Bridges Between Music Theory and Music Education and Music Cognition. National Conference of the College Music Society. Atlanta, Georgia, 25-28 September 2008.
15. Texas Music Educators Association (The largest music conference in the United States). Philip Tacka: Featured Presenter. Presentation One "*Kodály Today: A Cognitive Approach to Music Education.*" Presentation Two "*From Sound to Symbol: Developing Higher Level Thinking Skills for Older Beginners.*" Presentation Three "*Sound Thinking: Developing Aural Skills to Prepare Future Band, Choir and orchestra Students.*" San Antonio, Texas 15-17 February 2007
16. Presentation One "A Sound Approach to Teaching Piano," Presentation Two, "Sound Thinking: How to Link Music Literacy and Literacy Skills in the Kindergarten Classroom." Organization of American Kodály Educators Conference, Charlotte, North Carolina, 9-12 March 2006.
17. "The Connection Between Music Theory and Music Education." Pennsylvania Music Educators Association Conference, King of Prussia, Pennsylvania, 3 April 2006.
18. "Teaching Music Theory and Sight-Singing According to the Kodály Concept," Organization of American Kodály Educators Conference, Springfield, Massachusetts, 18-21 March 2005.
19. "What Do We Mean By 'Cognitive Teaching' And How Do We Teach Cognitively?" Six hour instructional seminar presentation to music specialists in Rochester/Buffalo New York, 11 April 2003.

20. "Developing A Successful In-Service Model for OAKE Certification," Report on a three-year study of the Austin Kodály Teacher Training Initiative. Organization of American Kodály Educators National Conference. San Antonio, Texas, 10-12 April 2002.
21. "The Viability of the Kodály Concept for the 21st Century," Organization of American Kodály Educators Annual Conference. Paper and Panel Discussion. New Orleans, Louisiana, 26-29 March 1998.
22. "A Perspective in Social Psychology: *Appalachian Spring*," The Juilliard School of Music. New York, New York, 23 February 1998. Invited Lecture.
23. "Musical Tribute to Zoltán Kodály," Corcoran Gallery of Art, 11 September 1997 and Embassy of Hungary, Washington, D.C., 12 & 13 September 1997. Invited Lecture.
24. "Relative Solmization: A Sound Approach to Musical Analysis," New England Conservatory, Boston, Massachusetts, 18 March 1996. Invited Lecture.
25. "The Structural Approach to Sound Thinking: Developing Musical Literacy," Massachusetts Music Educators Association Annual Meeting. Boston, Massachusetts, 16 March 1996.
26. "Sound Thinking: Developing Musical Literacy Skills at the College Level," Eastman School of Music, Rochester, New York, Fall 1994. Invited Lecture.
27. "Cognitive Processes and Curriculum Development: Implications for the Kodály Concept," The International Kodály Symposium. Hartford, Connecticut, August, 1993.
28. "The Origins of the Myth of Nibelung: Wagner's *Die Walküres*," Pope Pius XII Institute, Washington, DC, 1993. Invited Lecture.
29. "Beethoven's Leonora Overtures," Beethoven Festival, National Symphony Orchestra, Kennedy Center, Washington, DC, 1993. Invited Lecture.
30. "A New Epistemology for Music Theory," The College Music Symposium National Conference, Annual Meeting. San Diego, California, 1992.
31. "Developing the Seeing Eye and the Hearing Ear," The College Music Symposium Regional Meeting, Richmond, Virginia, 1992.
32. "Veiled in Allegory, Illustrated in Symbol, Mozart's *The Magic Flute*," Pope Pius XII Institute, Washington, DC, 1992. Invited Lecture.

33. "Music Literacy at the High School and College Level," Texas Music Educators Association Annual Meeting, San Antonio, Texas, 1990.
34. "Solfege Pedagogy at the High School and College Level," Pennsylvania Music Educators Association Annual Meeting, Hershey, Pennsylvania, 1990.
35. "Meeting the High School General Music Requirement," and "Music Theory at the High School Level," Music Educators National Conference. Columbus, Ohio, 1989.
36. "Sound Thinking: Musical Reading and Writing,," Organization of American Kodály Educators Annual Meeting, Fort Worth, Texas, 1988.
37. "Musicianship Training for Older Beginners," University of Oklahoma, Norman, Oklahoma, 1987.
38. "Improvisation and Twentieth Century Music," Capital University, Columbus, Ohio, 1986.

Regional

1. "Kodály Today and From Sound to Symbol" Kodály Organization of New York (KONY). Workshop for music instructors. 17 October 2009
2. "Aligning the Elementary, Middle and High School Music Curriculum: An Approach to Rhythmic Reading." Cornwall-Lebanon School District Workshop for Music Instructors. 27 August 2009
3. "Games that Teach a Concept." Pennsylvania Music Educators Association, Millersville University, Millersville Pennsylvania, 8 October 2007.
4. "A Cognitive Approach to Developing Musical Literacy," Pennsylvania Music Educators Association, Hershey, Pennsylvania, 10 April 2003.
5. "The 'Preparation' Stage of Teaching Music According to the Kodály Concept," Kodály Educators of Eastern Pennsylvania, Hershey, Pennsylvania, 14 September 2002

Performances

Texas State University
Choral Conductor July 2003, 2004 and 2005.
Kodály and Bartók Choral Compositions

Georgetown University, Washington, DC
Conductor. Choral Literature In Theory and Performance Concerts.

Dahlgren Chapel, 4 December 1995; Trinity Church, Washington, DC, 1 May 1995; 5 December 1994; 13 April 1994.

Major works included:

Agnus Dei (Adagio for Strings)

Requiem

Chichester Psalms

Christmas Cantata

Prayer for Honor

Hymn to King Stephen

Samuel Barber

Maurice Duruflé

Leonard Bernstein

Daniel Pinkham

Zoltán Kodály

Zoltán Kodály

Professional Service Outside the Community

Masters Thesis (M.A. Psychology.): University College. London, Department of Psychology. candidate, Bernard Stoltz. "The Influence of Surface Musical Structures on Emotional Response." 1998. Music Advisor and Reader.

External evaluator for faculty appointment: Senior Lecturer in Music. Massachusetts Institute of Technology, Department of Music and Theater Arts. 1995-96.

Reader. Doctoral dissertation (DMA): The Catholic University of America. candidate, Joyce Elaine Hongsermeier. "Kodály-Inspired Musicianship Training and the Beginning Piano Student: Integrating Musical and Technical Skill Development." 5 April 1995.

Adjudicator. Catherine Filene Shouse Performance Scholarship, Piano Performance Competition. Wolf Trap Foundation for the Performing Arts, Vienna, Virginia. 1995-1998.

"Zoltán Kodály: Composer, Musicologist, Educator." The Catholic University of America, Benjamin T. Rome School of Music. Invited series of five lectures presented to music majors. 1994.

Editorial Board *Kodály Envoy*, Quarterly Publication of the Organization of American Kodály Educators. 1990-1998.

Professional Consultant and Grant Evaluator

American Fellowship Panelist, Grant Reviewer. American Association of University Women Educational Foundation. 2010-2011-2012. American Fellowship Panelist. Reviewed and presented all music and performing arts applications. Presented findings and worked with colleagues on the panel to award grants to women at the dissertation level, junior scholar and senior scholar levels. A major competitive grant competition awarded by AAUW (over three million dollars).

Consultant to the Austin Independent School District, Austin, Texas, 1998 – present.

Consultant to the Houston Independent School District, Houston, Texas, 2002 – 2006

Consultant to the Sycamore Independent School District, El Paso, Texas 2006 – 2008.

Critical Reviewer

Prentice Hall. *The Rhythm Book* by Richard Hoffman 2007

Music texts. (Author: Stanley Sadie). London: Calmann & King Ltd. 1995.

American Fellowship Panelist, Grant Reviewer. American Association of University Women Educational Foundation. 2006, 3-6 March 2005; 7-9 March 2003; 7-9 March 1997; 20-22 March 1998; 19-21 March 1999; 2-4 March 2000. A major competitive grant competition awarded by AAUW. Reviewers are invited from across the country.

Adjudicator, Piano Competition Catherine Filene Shouse Performance Scholarship, Piano Performance Competition. Wolf Trap Foundation for the Performing Arts, Vienna, Virginia. 1995-2001.

Critical Reviewer, music texts. London: Calmann & King Ltd. 1995.

Co-author: for Opera America. Project: "The Role of Women in Opera: Carmen, La Traviata and Evita." Series: *Words, Music, Opera*. 1990-92.

Consultant to the Educational Division of the John F. Kennedy Center for the Performing Arts, 1987-1988.

Curriculum Advisor, "Grammys in the Schools." New York City Office of the Mayor, Board of Education, Creative Arts Team of New York University, 1988.

Music Specialist and Consultant in Theory and History. Alexandria, Virginia Public Schools, 1987-1988.

Grants, Fellowships

International

Post Doctoral Fellowship, Sarolta Kodály Scholarship for study in Hungary. 1985-86. Competitive scholarship awarded by Zoltán Kodály's widow. Concentration: Conducting, Solfège, Pedagogy, and Piano.

National

The Houston Independent School District 2004-2006

The program began again in 2004-2006 as the United States Department of Education has funded our grant \$1.3 million dollars over the next three years.

[Literacy Emergence Employing Kodály Strategies] and music technology. The program is scheduled to continue into 2007 and 2008.

The Houston Independent School District 2002-2003

Developed the curriculum and taught a teacher-retraining program in Kodály Studies. I was also part of the grant writing team. Grant \$250,000 [KISMETT Kodály Instructional Strategies for Music Education in Teaching and Technology].

University

Millersville University Publication and Travel Grants 2003, 2004, 2005, 2006, 2008.

The President's Interdisciplinary Curriculum/Research Initiative. Jagmeet S. Kanwal and Philip Tacka. "Neuro-cognitive Mechanisms for Music Perception." Georgetown University. January 1998, \$16,500.

Undergraduate Research Program--Teaching/Research Nexus. A proposal to involve students in cataloguing, authenticating, and investigating the Leon Robbin collection of original music manuscripts contained in the Joseph Mark Lauinger Library, Georgetown University. November 1997, \$10,000. The manuscript collection is valued at \$1,000,000 and the donor gave a \$1,000,000 contribution in support of this collection. I was part of the acquisition process. This addition to our library's special collections has been featured in *GU Today*, *The Georgetown Magazine*, and *The Blue & Gray*.

Junior Faculty Research Fellowship 1995, Georgetown University. One semester release time from teaching.

Grant-In-Aid, 1995 Georgetown University.

Service Within Millersville University

University Level

Promotion and Tenure Committee 2008

Teacher Education Council 2002-present

University Curriculum and Program Review Committee 2002-2005.

Faculty Senator, Music Department elected Spring 2002-2008.

Humanities Curriculum Committee, 2002-present

Faculty Athletic Liaison 2002-present

Honors College Liaison 2003-

Faculty Athletic Liaison, 2002-

Music Department Professional Development Committee 2007-present

Department Level

National Association of Schools of Music Committee 2009-

Professional Development Committee Chair 2010-2011

Junior Level Exam Committee 2002-present

NCATE Committee for the Department of Music and the University 2005-6

Program Review Committee Department of Music 2006

Music Department Standards Committee 2007-present

Performance Committee 2007-present

Chair, Department of Music Curriculum Committee 2002-2003; 2005-2007.

Committee member 2002-; Current Chair of the Committee. I was chair of this committee and architect of the mandated 120 credit degree programs; currently serving on the committee.

Service Within Georgetown University

Georgetown University Undergraduate Research Initiative. 1998- present.
Committee member.

Doctoral dissertation (Ph.D.): Georgetown University, Department of Psychology. candidate, Siu-Lan Tan. "Unity in Music. A Listener's Perspective." Spring 1997-98. Reader.

American Studies Committee. 1998-

Office of Sponsored Programs Committee. Doris Lyons, Director of the Office of Sponsored Programs. 1995-1998. Committee member.

Student Affairs Committee of the Faculty Senate. Rev. James P. Walsh, SJ. 1995-1998. Committee member.

Performing Arts Advisory Council (PAAC) through 1988-1994. Committee member.

Phi Beta Kappa Lecture Series, Fall 1996; Spring and Fall 1997; Spring 1999. Accompany students to the Kennedy Center and present pre-concert lectures relating to performances of the National Symphony Orchestra. Student activity initiative.

Georgetown Ambassador Admissions Program, Spring 1997. "Nineteenth-Century Family Associations in Music." Lecture.

Georgetown University Law Center. Assisted with music for CD-Rom. Dean Cornblatt and Ted Radway. Spring, 1997. Consultation.

John Carroll Scholar Mentor, 2000-2002, 1997. Student advising.

"Whither Georgetown?--Pluralism and Purpose." Faculty seminar under the direction of Dean of Faculty, Bruce Douglass. 1995-96.

Association of Jesuit Colleges and Universities. Seminar on teaching and the Jesuit tradition. John Breslin SJ, Georgetown University Faculty Coordinator. 1995-6.

Presentation for Dean Lawton and the Advisory Board to demonstrate the effectiveness of our technically enhanced classrooms. April 1995.

Choral performances for President O'Donovan and the Board of Directors. May 1994 and 1995.

Advisor to first-year students. 1993-1995; 1995-1997.

Search Committee for Director of Liturgical Music, Spring 1996. Collaborated with Campus Ministry to establish performance space and possibilities for student concerts. 1995-present.

"Nationalism in Russian Music of the Late Nineteenth Century." Fine Arts and Popular Culture in Russia; Fall 1996.

English Department Lecture. "18th Century Historical Sources." English Department. Fall 1996

English Department Lecture. "Edward Elgar's *Dream of Gerontius*." English Department. 1994.

Lecture for School of Language and Linguistics. "Romanticism in Nineteenth Century Music" 1988.

Departmental

Responsible for coordinating and developing the music program at Georgetown University; advisor to all music minors. 1987-1999.

Departmental executive faculty committee. 1994-1996.

Art History/Music History Lecture. "Musical Portraits." Spring, 1995 and 1997.

Art History/Music History Lecture. "Brunelleschi's Dome and Dufay's Motet, *Nuper Rosarum Flores*." 1993, 1995.

Russian History Lecture. "Nineteenth Century Russian Nationalism in Music." 1993; 1996.

Memberships

College Music Society
Music Educators National Conference
Pennsylvania Music Educators Association
International Kodály Society
Organization of American Kodály Educators

Yesenia Garcia

4809 Valcour Bay Lane

Austin, Texas 78754

C: (956) 342-1568

E: yesenia.y.garcia@gmail.com

PROFESSIONAL EXPERIENCE

AUSTIN INDEPENDENT SCHOOL DISTRICT, Austin, TX

Creative Learning Coordinator

- Leader of a seven-person team of instructional coaches and creative learning specialists who help support teachers with arts based instructional strategies.
- Coordinated professional development with over 40 facilitators from seven community arts partners for approximately 1,100 teachers (PK-12) in arts-based instructional strategies.
- Developed a strategic communication plan to build public awareness of the positive impact of arts-based instruction in the classrooms.
- Increased the number of schools interested in applying for the Any Given Child Creative Learning Initiative in 2014-15 by 400%.
- Conservatively managed a one million dollar budget.

AUSTIN INDEPENDENT SCHOOL DISTRICT, Austin, TX

Public Relations Coordinator

**** Recognizing All Valuable Employees (RAVE) award recipient within six months of employment****

- Disseminated accurate, timely and consistent information about school policies, programs, achievements, decisions and critical issues internally and externally.
- Developed strategies for communicating with the media, elected officials, internal and external stakeholders.
- Responsible for developing and maintaining website content for AAFRs, BAC, CBAC, CBOC, ESAC, FMP Framework.
- Established relationships with key external and internal stakeholders in the community, specifically within economically disadvantaged districts.
- Assisted in the development of topic specific messages/speeches for the Chief Operations Officer, Executive Director for Facilities and the Superintendent.
- Effectively engaged with senior district and campus leadership to coordinate the

development, community engagement and Board approval of the 2013-14 Annual Academic and Facilities Recommendations.

- Appointed by Superintendent to engage in exclusive Trustee communication. (

C2C MULTIMEDIA LLC, Austin, TX

Founder/President/Creative Director 2010-2012

****2011 Nominee for the Greater Austin Hispanic Chamber of Commerce's "Rising Star" Award****

- Developed effective strategic engagement, marketing campaigns, multimedia projects and web design for state agencies, higher education, healthcare facilities, small and medium businesses and marketing firms.
- Actively organized, controlled and audited the activities of the company, ensuring that quality deliverables were produced on time and within budget.
- Incorporated research and analysis into creative briefs for clients.
- Managed milestones, timelines and action items for team members/clients.
- Directed and coordinated team members in executing creative concepts for web, video, print, (photography, PowerPoint and social media.

AUSTIN COMMUNITY COLLEGE, Austin, TX

Adjunct Faculty 2010-Present

****2011 Kennedy Center Award Recipient for Excellence****

- ☐ Developed first promotional marketing video for the ACC Drama Department.
- ☐ Faculty liaison for The Kennedy Center American College Theatre Festival.
- ☐ Designed curriculum for Theatre majors, non-majors and concurrently enrolled high school (students. (

ECHO EARTH MEDIA, Austin, TX

Director of Operations/Line Producer 2008-2010

- Supervised and managed the development and execution of bilingual marketing campaigns, multimedia, web design and development, animation and motion graphics for state and local government, higher education, healthcare facilities, small and medium businesses, marketing firms.
- ☐ Actively organized, controlled and audited the activities of the company.
- ☐ Prepared business processes, requirements and performed research and analysis on

a client's organizational industry and competitive position.

- ☐ Prepared and managed milestones and action items for team members/clients.
- ☐ Directed team members in executing creative concepts.
- ☐ Conducted state bid research and management to determine RFP participation. (

THE INSANITY CORPORATION, New York, NY

Production Manager 2007-2008

- ☐ Conducted market research and analysis for promoting production services to marketing firms in New York City metropolitan area.
- ☐ Assisted with the execution of project deadlines and budgets.
- ☐ Developed key external relationships. (

AMERICAN BALLET THEATRE, Austin, TX

Residential Coordinator 2005-2006

- ☐ Developed, managed and supervised recreational activities for 175+ student participants while overseeing a staff of 20+ individuals.
- ☐ Developed and implemented training for a staff of 20+ individuals.
- ☐ Organized schedules for instructors and space assignments.
- ☐ Created targeted marketing campaign to increase ticket sales by 15% for final summer (performance.
- ☐ Developed profit/loss statements ABT New York. (

EDUCATION

Bachelor of Arts in Communication & Theatre
Southwestern University, Georgetown, TX, 2003

Master of Fine Arts
The University of Texas at Austin, Austin, TX, 2007

Crystal Wang

10101 W. Parmer Lane, Apt. 226, Austin, TX 78717

crystal.wang@austinsd.org, (614) 260-4621

EDUCATION**The University of Pittsburgh**, Pittsburgh, Pennsylvania

Ph.D., Social and Comparative Analysis in Education, Department of Administrative and Policy Studies in School of Education, 05/2008 – 04/2013

The Ohio State University, Columbus, Ohio

Master of Public Administration (MPA), John Glenn School of Public Affairs, 05/2005 - 12/2007

University of Science & Technology of China, Hefei, China

B.A., English, 09/1999 – 07/2003

EXPERIENCE**Collaborative for Evaluation and Assessment Capacity (CEAC)**, The University of Pittsburgh, Pittsburgh, Pennsylvania**Evaluation Analyst** (08/2013 – Present)

- Responsible for the development of evaluation designs, data collection and analysis, and reporting evaluation results for Creative Learning Initiative Project
- Serve on district committees, providing consultant services to other district administrators for district decision-makers
- Respond to ad hoc information requests from the Superintendent, other administrators, teachers, and the public

Collaborative for Evaluation and Assessment Capacity (CEAC), The University of Pittsburgh, Pittsburgh, Pennsylvania**Lead Evaluator** (08/2010 – Present), **Evaluator** (05/2008 – 08/2010)

- Worked with clients to strengthen their capacity for program evaluation
- Led evaluation work in various projects, including K-12 math and science education, computer science education, health science education, international higher education, and community service
- Assisted in writing grant proposals, including planning of evaluation activity, scope of work, and budgeting
- Presented work to external audiences in professional conferences, including the annual American Evaluation Association (AEA) conference, and Eastern Evaluation Research Society (EERS) conference

Institute for International Studies in Education (IISE), The University of Pittsburgh, Pittsburgh, Pennsylvania**Project Associate** (08/2009 – 04/2013)

- Performed research study on indigenous education, analyzing American Indian students' higher education access
- Engaged in distance education research, exploring an effective model for the application of distance education between the U.S. and Vietnam
- Co-investigated research study on higher education in Indonesia, examining current status, development, and critical issues of higher education in Indonesia

- Co-authored one book chapter titled “Higher Education Reform in Indonesia: University Governance and Autonomy”, and one journal paper titled “Impact of Identity, Language, and Culture on Access and Equality of Education for Native Americans”
- Presented research study at IISE International Education Brown Bag

Ohio Department of Education, Columbus, Ohio

Intern (07/2007 – 12/2007), Center for Curriculum and Assessment

- Assisted in planning and development of research goals and projects
- Gathered, interpreted and analyzed data and information related to international education issues as they compare to Ohio’s Academic Content Standards and educational practices
- Prepared records and reports related to high-performing countries in terms of Math, Science, and English language education

The OSU Chinese Flagship Program, The Ohio State University, Columbus, Ohio

Graduate Research Associate (06/2005 – 12/2007), **Consultant** (12/2007-04/2008)

- Produced on-line instructional resources with audio recording of the scripts
- Completed instruction project showing scripts and video files in conjunction with TV interview programs
- Created an on-line categorized video episodes instruction based on TV series
- Populated and administered database of student performance compiled into audio, video and print portfolio
- Assisted in project management in daily operations

PRESENTATIONS AND PUBLICATIONS

Conference Presentations

- **Wang, Y.** (2013). *We Are the Evaluators in Your Neighborhood*. Co-presented with CEAC staff at the annual Council of Graduate Student in Education (CGSE) Spring Conference, March 28, 2013 at the University of Pittsburgh.
- **Wang, Y.** (2013). *Developing Student Global Competency and Skills for International Careers by a University Certificate Program*. Invited presentation at Institute for International Studies in Education (IISE) International Education Brown Bag, March 27, 2013 at the University of Pittsburgh.
- **Wang, Y.** (2013). Paper presentation: *Developing Student Global Competency and Skills for International Careers by a University Certificate Program*. Presented at the annual Comparative and International Education Society (CIES) Conference, March 10-15, 2013 in New Orleans, Louisiana.
- **Wang, Y.** (2012). Poster presentation: *The Role of Integrated Computational Thinking into Health Science Education: A Case Study of the Mixed-Methods Evaluation of CPATH*. Presented at the annual American Evaluation Association (AEA) Conference, October 22-27, 2012 in Minneapolis, Minnesota.
- **Wang, Y.** (2012). Roundtable presentation: *Complexity of Roles and Relationships in Evaluation Work with CEAC*. Co-presented with CEAC staff for Robert Wood Johnson Fellow in Education Evaluation at Duquesne University. March 15, 2012 at the University of Pittsburgh.
- **Wang, Y.** (2011). Panel presentation session: *The Role of the ACTIVATE Workshops in Teachers’ Professional Growth and Student Learning: Measuring the Effectiveness of Teachers’ Professional Development in Computer Science within a K-12 Education Context*. Presented at the annual American Evaluation Association (AEA) Conference, November 2-5, 2011 in Anaheim, California.

- **Wang, Y.** (2011). A skill building workshop: *Driving Miss Data: Survey Monkey II and Advanced Tables and Graphs in SPSS and Excel*. Co-presented with CEAC staff at the annual Council of Graduate Student in Education (CGSE) Conference, March 28-29, 2011 at the University of Pittsburgh.
- **Wang, Y.** (2011). *Creating the Global Student: Increasing Global Competency and Career Preparation of Students in a University International Certificate Program*. Invited presentation at Institute for International Studies in Education (IISE) Symposium, February 9, 2011 at the University of Pittsburgh.
- **Wang, Y.** (2010). Multipaper session: *Creating the Global Student: Increasing Global Competency and Career Preparation of Students in a University International Certificate Program*. Presented at the annual American Evaluation Association (AEA) Conference, November 8-13, 2010 in San Antonio, Texas.
- Tananis, C., Ciminillo C., Trahan, K., & **Wang, Y.** (2010). Roundtable Rotation I: *Learning about Educational Reform from a Seven-Year Math-Science Partnership*, at the annual American Evaluation Association (AEA) Conference, November 8-13, 2010 in San Antonio, Texas.
- Jacob, W. J., **Wang, Y.**, & Pelkowski, T. (2010). *Higher Education Reform in Indonesia*. Paper submitted to International Workshops on Higher Education Reform, October 6-8, 2010 in Vancouver, Canada.
- Tananis, C., Trahan, K., Ciminillo C., **Wang, Y.**, Price, R., & Pelkowski, T. (2010). Multipaper session: *Learning Lab: Connecting Learning and Practice*. Paper submitted to the annual American Educational Research Association (AERA) Conference, April 30 – May 4, 2010 in Denver, Colorado.
- **Wang, Y.** (2010). Presentation session: *Reciprocity, Integration, and Community Connectedness: AmeriCorps Program Volunteers Building Program Capacity*. Presented at the annual Eastern Evaluation Research Society (EERS) Conference, April 18-20, 2010 in Galloway, New Jersey.
- **Wang, Y.**, & Trahan, K. (2010). Panel presentation session: *Exploring Community Volunteerism: Evaluating Literacy AmeriCorps Program*. Presented at the annual Council of Graduate Student in Education (CGSE) Conference, March 24-26, 2010 at the University of Pittsburgh.
- Trahan, K., **Wang, Y.**, & Price, R. (2009). Multipaper session: *Exploring Community Volunteerism: Evaluating Literacy AmeriCorps Program*. Paper presented at and submitted to the annual American Evaluation Association (AEA) Conference, November 9-14, 2009 in Orlando, Florida.
- **Wang, Y.** (2009). *From the Perspective of Graduate Students: Assistantship to Support Graduate Study - Many Roles, Many Pulls*. In a panel discussion *Learning Evaluation Through Apprenticeship: A Continuing Conversation of Evaluation Practice and Theory from the Trenches*, Chair: Cynthia Tananis, at the annual American Evaluation Association (AEA) Conference, November 9-14, 2009 in Orlando, Florida.

Academic Publications

- Jacob, W. J., **Wang, Y.**, Pelkowski, T. L., Priyanto, A., Karsidi, R. & Priyanto, A. D. (2012). Higher Education Reform in Indonesia: University Governance and Autonomy, in Hans G. Schuetze, William Bruneau & Garnet Grosjean (Eds.) *University Governance and Reform: Policy, Fads, and Experience in International Perspective* (pp. 225-240). New York: Palgrave Macmillan.
- Tananis, C., Trahan, K., Ciminillo C., **Wang, Y.**, Price, R., & Pelkowski, T. (2010). Learning Lab: Connecting Learning and Practice. *Proceedings of the American Educational Research Association (AERA) Conference*, Denver: American Educational Research Association.
- Jacob, W. J., White, L., & **Wang, Y.** (2009). Impact of Identity, Language, and Culture on Access and Equality of Education for Native Americans. *International Studies in Education*, 10(1): 1-5.
- Trahan, K., **Wang, Y.**, & Price, R. (2009). Exploring Community Volunteerism: Evaluating Literacy AmeriCorps Program. *Proceedings of the American Evaluation Association Conference*. Orlando: American Evaluation Association.

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:** AISD - Project Creative Learning_Budget Narrative.p

Add Mandatory Budget Narrative

Delete Mandatory Budget Narrative

View Mandatory Budget Narrative

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

Add Optional Budget Narrative

Delete Optional Budget Narrative

View Optional Budget Narrative

Note: The budget and budget narrative presented in this application represent year one of the grant and presume the same cost allocation for subsequent years two and three.

1. Personnel

Instructional Coach: AISD will hire one (1) full-time instructional coach that will provide dedicated arts-based instructional support to Pre-K through 8th grade teams and individual teachers in the selected vertical team. During 4 to 5 visits, coaches will plan, model and co-teach lessons that integrate arts-based strategies with core curriculum content. AISD is committed to hiring a qualified bilingual candidate that reflects the diversity of population of AISD. Total support requested is **\$48,849.93**.

Instructional Specialists: AISD will hire two (2) full-time instructional specialists that will provide sequential fine arts instruction through core curriculum arts integration in theatre and dance at all elementary schools on approximately 11 campuses. They will focus on Pre-K through 2nd grade teams. AISD is committed to hiring a qualified bilingual candidates that reflects the diversity of population in the Title I schools within our district. Total support requested is **\$97,699.86**.

Administrative Clerk: AISD will hire a part-time administrative clerk to oversee administrative elements of the program, such as grant monitoring and reporting on outcomes. Total support requested is **\$12,535.00**.

Project Co-Directors/Project Co-Investigator/Project Oversight: AISD will provide in-kind contributions in the form of two (2) project co-directors, one (1) project co-investigator and all project oversight personnel.

2. Fringe Benefits

Fringe benefits include taxes, health, and welfare benefits needed to fulfill employee contracts. (15.2% for FICA/TRS/Worker's Comp taxes for stipends and other hourly rates; plus \$5,459 for Health and Welfare Benefits for FTEs (pro-rated)). Total support requested for one (1) instructional coach, two (2) instructional specialists, and stipends for bilingual expertise and professional development for music teachers is **\$46,096.57**.

3. Travel

Support is requested for travel for the instructional coach and instructional specialists. \$2000 will be allocated for Coach Travel, with \$300 allocated for Mileage Reimbursement. Total support requested is **\$2,300.00**.

4. Equipment

None requested.

5. Supplies

Increase Student/Teacher Capacity for Technology-Based Documentation &

Dissemination: Support is requested to provide technology needed for students and teachers to document and disseminate student and classroom use of arts-based strategies as well as Kodály Training in multiple media (photos, video, audio). Students and teachers will be able to post work in an online **Learning Lab to share innovative ideas and practices**. A total of 11 Title I schools would be directly impacted. Instructional coach and instructional specialists would share two video cameras (\$2000), two tripods (\$600), four 32GB SD Cards (\$120), an external hard drive (\$275), two portable external drives (\$200), two audio recorders (\$200), four external hard drives, and four SD memory cards. Apple laptops would be provided for the instructional coach and instructional specialists (\$6,000). In addition, support is requested to furnish music/choral directors with professional development supplies for Kodaly Trainings (\$2,000). Total support requested is **\$11,395.00**.

6. Contractual

Professional Development Teacher Training in Kodaly Certification: AISD will contract with five Kodaly Trainers to provide Kodaly certification to sixteen (16) music/choral directors in the selected vertical team. Total support requested is **\$27,250.00**.

Professional Development Teacher Training in Arts-Based Instructional Strategies: AISD will contract with 26 community arts partner facilitators to train over 600 general classroom teachers from 11 Title I schools in the selected high need vertical team in arts-based instructional strategies during 2015-16. Each general classroom teacher will receive two, half-day trainings (6 hours) in arts-based instructional strategies. Total support requested is **\$36,000.00**.

Professional Development Analysis & Documentation Contract: AISD will contract with MINDPOP to assess professional development for district and campus leaders, teachers, and community arts partners, including documentation/dissemination of professional development materials and tools. Total support requested is **\$15,000.00**.

Documentation & Dissemination – Online Learning Lab: Create an online Learning Lab to document, disseminate, and share student and teacher documentation (e. g., classroom, school, district project photos, videos, and tools). AISD will contribute in-kind by dedicating co-directors current personnel to this project.

7. Construction

None requested.

8. Other

Professional Development Training Stipends: AISD will provide training stipends to music/choral directors participating in level III Kodaly Training. Stipends will be provided at \$20/hour for 105 hours impacting 16 teachers over the course of 15 training days. The other training will not require stipends. Total support requested is **\$35,000.00**.

Bilingual Stipends for Coach and Specialists: AISD will provide stipends for bilingual coaches and specialists. Total support requested is **\$7,500.00**.

9. Total Direct Costs \$339,626.36

10. Total Indirect Costs \$9,815.20

11. Total Costs \$349,441.56

AISD Project Creative Learning Budget

Personnel	\$ 159,084.79
Instructional Coach	\$ 48,849.93
Specialist	\$ 48,849.93
Specialist	\$ 48,849.93
Administrative Clerk .5	\$ 12,535.00
Fringe Benefits	\$ 46,096.57
Fringe Benefits	\$ 39,636.57
bilingual stipend fringe benefits	\$ 1,140.00
music teacher stipend fringe benefits	\$ 5,320.00
Travel	\$ 2,300.00
Coach travel	\$ 2,000.00
Mileage	\$ 300.00
Equipment	\$ -
Supplies	\$ 11,395.00
Computers	\$ 6,000.00
Video cameras (1,000 x 2)	\$ 2,000.00
Tripods (\$300 x 2)	\$ 600.00
SD Cards (32GB \$30 x 4)	\$ 120.00
External Hard Drive	\$ 275.00
Portable external drives (\$100 x 2)	\$ 200.00
Audio Recorders (\$100 x 2)	\$ 200.00
Office Supplies	\$ 2,000.00
Contractual	\$ 78,250.00
Kodaly Trainer-Philip Tacka	\$ 7,000.00
Kodaly Trainees-Micheal Houlahan	\$ 7,000.00
Kodaly Master Teacher -Gabriela Montoya-Stier	\$ 5,000.00
Kodaly Trainer-Daniel Arredondo	\$ 5,250.00
Kodaly Trainer-Kelly Laws	\$ 3,000.00
Creative Learning Trainers	\$ 36,000.00
MINDPOP	\$ 15,000.00
Construction	\$ -
Other	\$ 42,500.00
Professional Development Training (Music teachers)	\$ 35,000.00
Bilingual Stipends for Coach and Specialists \$2500 x 3	\$ 7,500.00
Total Direct costs	\$ 339,626.36
Indirect Costs	\$ 9,815.20
Total Costs	\$ 349,441.56

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

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

Name of Institution/Organization

Austin Independent School District

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	159,084.79	159,084.79	159,084.79			477,254.37
2. Fringe Benefits	46,096.57	46,096.57	46,096.57			138,289.71
3. Travel	2,300.00	2,300.00	2,300.00			6,900.00
4. Equipment						
5. Supplies	11,395.00	11,395.00	11,395.00			34,185.00
6. Contractual	78,250.00	78,250.00	78,250.00			234,750.00
7. Construction						
8. Other	42,500.00	42,500.00	42,500.00			127,500.00
9. Total Direct Costs (lines 1-8)	339,626.36	339,626.36	339,626.36			1,018,879.08
10. Indirect Costs*	9,815.20	9,815.20	9,815.20			29,445.60
11. Training Stipends						
12. Total Costs (lines 9-11)	349,441.56	349,441.56	349,441.56			1,048,324.68

***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: 07/01/2013 To: 06/30/2014 (mm/dd/yyyy)

Approving Federal agency: ☐ ED ☒ Other (please specify): Texas Education Agency

The Indirect Cost Rate is 2.89 %.

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

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

Name of Institution/Organization	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.
Austin Independent School District	

**SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS**

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

SECTION C - BUDGET NARRATIVE (see instructions)

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

OMB Number: 1894-0007
Expiration Date: 07/31/2014

1. Project Director:

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
Mr .	Greg		Goodman	

Address:

Street1:	1111 West 6th Street
Street2:	
City:	Austin
County:	
State:	TX: Texas
Zip Code:	78703
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
512-414-4489	

Email Address:

greg.goodman@austinisd.org

2. Novice Applicant:

Are you a novice applicant as defined in the regulations in 34 CFR 75.225 (and included in the definitions page in the attached instructions)?

☐ Yes ☐ No ☒ Not applicable to this program

3. Human Subjects Research:

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

☐ Yes ☒ No

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

☐ Yes Provide Exemption(s) #:

--

☐ No Provide Assurance #, if available:

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

	Add Attachment	Delete Attachment	View Attachment
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