

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 # U351C140034

Grants.gov Tracking#: GRANT11650803

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: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
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* 3. Date Received: <input type="text" value="05/19/2014"/>	4. Applicant Identifier: <input type="text"/>
--	--

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

State Use Only:

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

8. APPLICANT INFORMATION:

* a. Legal Name:

* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="36-6004325"/>	* c. Organizational DUNS: <input type="text" value="0465266950000"/>
--	---

d. Address:

* Street1:	<input type="text" value="6021 South 74th Avenue"/>
Street2:	<input type="text"/>
* City:	<input type="text" value="Summit"/>
County/Parish:	<input type="text"/>
* State:	<input type="text" value="IL: Illinois"/>
Province:	<input type="text"/>
* Country:	<input type="text" value="USA: UNITED STATES"/>
* Zip / Postal Code:	<input type="text" value="60501-1500"/>

e. Organizational Unit:

Department Name: <input type="text" value="Curr., Assmt., & Eng. Lang Lrn"/>	Division Name: <input type="text"/>
---	--

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

Prefix: <input type="text" value="Mr."/>	* First Name: <input type="text" value="Jon"/>
Middle Name: <input type="text"/>	
* Last Name: <input type="text" value="Baricovich"/>	
Suffix: <input type="text"/>	

Title:

Organizational Affiliation:

* Telephone Number: <input type="text" value="708-458-0506"/>	Fax Number: <input type="text" value="708-458-0532"/>
---	---

* Email:

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.):

AreasAffectedbyProject.pdf

Add Attachment

Delete Attachment

View Attachment

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

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

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

* b. Program/Project

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

17. Proposed Project:

* a. Start Date:

* b. End Date:

18. Estimated Funding (\$):

* a. Federal	<input type="text" value="1,399,762.00"/>
* b. Applicant	<input type="text" value="486,940.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="1,886,702.00"/>

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

a. This application was made available to the State under the Executive Order 12372 Process for review on

b. Program is subject to E.O. 12372 but has not been selected by the State for review.

c. Program is not covered by E.O. 12372.

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

Yes No

If "Yes", provide explanation and attach

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

** I AGREE

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

Authorized Representative:

Prefix: * First Name:

Middle Name:

* Last Name:

Suffix:

* Title:

* Telephone Number:

Fax Number:

* Email:

* Signature of Authorized Representative:

* Date Signed:

Summit School District 104

Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

Areas Affected by FAST:

Village of Summit, County of Cook, State of Illinois

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.

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.

<p>SIGNATURE OF AUTHORIZED CERTIFYING OFFICIAL</p> <p>Jon Baricovich</p>	<p>TITLE</p> <p>Director of Curr., Assmt., & Eng. Lang. Lrng.</p>
<p>APPLICANT ORGANIZATION</p> <p>Cook County School District 104</p>	<p>DATE SUBMITTED</p> <p>05/19/2014</p>

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 checked="" type="checkbox"/> a. bid/offer/application <input 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:
 Prime SubAwardee

* Name: Cook County School District 104
* Street 1: 6021 S. 74th Ave Street 2:
* City: Summit State: IL: Illinois Zip: 60501
Congressional District, if known: IL-003

5. If Reporting Entity in No.4 is Subawardee, Enter Name and Address of Prime:

6. * Federal Department/Agency: U.S. Department of Education	7. * Federal Program Name/Description: Arts in Education CFDA Number, if applicable: 84.351
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8. Federal Action Number, if known:	9. Award Amount, if known: \$
--	---

10. a. Name and Address of Lobbying Registrant:

Prefix: Mr. * First Name: Peg Middle Name:
* Last Name: Agnos Suffix:
* Street 1: 10701 South Kilpatrick Avenue Street 2:
* City: Oak Lawn State: IL: Illinois Zip: 60453

b. Individual Performing Services (including address if different from No. 10a)

Prefix: Mr. * First Name: Peg Middle Name:
* Last Name: Agnos Suffix:
* Street 1: 10701 South Kilpatrick Avenue Street 2:
* City: Oak Lawn State: IL: Illinois Zip: 60453

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: Jon Baricovich
* Name: Prefix: Mr. * First Name: Jon Middle Name:
* Last Name: Baricovich Suffix:
Title: Dir. of Curr., Assmt, & Eng. Lang. Lrng. Telephone No.: 708-458-0506 Date: 05/19/2014

Federal Use Only: Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)

PR/Award # U351C140034

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.

PDACATGEPASstatement.pdf

Add Attachment

Delete Attachment

View Attachment

Summit School District 104

Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

General Education Provisions Act Section 427 (GEPA)

The proposed project, Professional Development and Achievement through Cultural Arts and Technology (PDACAT), concurs with the General Education Provisions Act, other related federal regulations, and Summit School District 104 (Summit) and project partner anti-discrimination policies for student, teacher, parent and employee participation and services. The project's guiding principle is to promote equitable participation and access to services regardless of race, color, national origin, religion, creed, gender, age, sexual orientation, or disability. As with all Summit projects, the commitment to diversity is paramount. Affirmative and proactive steps, described below, will not only ensure diversity among project participants, but also equitable participation.

The schools from Summit targeted for services primarily serve minority (Latino and African American) children who live in high poverty areas. This is evidenced by average Latino and African American student populations of 80% and 5%, respectively and a low-income rate of 87%. Target schools are made up of a diverse pool of teachers and staff that are reflective of Summit's overall employee background which is composed of staff that are: 4.1% African-American, 75.6% White, 17.3% Latino, and 1.0 multi-racial/other. U.S. Department of Education funds for PDACAT will give students in the target schools, including English Language Learners (ELL) and special needs students, access to appropriate and differentiated instructional strategies, programs and materials, assessments, project and school leadership and well-trained teachers and instructors. Further, it will provide all teachers with services, information and resources that are appropriate for their level of skill, content area background, and classroom/school situation and circumstance. In addition, socioeconomic, language, literacy and

other relevant factors will also be addressed when communicating, providing information and delivering services to parents of students in the project.

Student Participation

As with all projects and grants, every step will be taken to ensure equal access to interested participants, in particular English Language Learners and students with disabilities. Although activities will not necessarily be different for each student, they must be academically and developmentally appropriate. Appropriateness refers to the degree of correspondence between the capabilities of the students and the objectives of a given lesson or activity. In PDACAT, project staff and partners will ensure that adaptive teaching methods, equipment and supplies are incorporated into all arts education and related content area activities. This will be done in partnership with teachers, school leadership and parents to ensure that any participating student, regardless of individual circumstance, can effectively participate in PDACAT programming. Continuous monitoring of student progress and outcomes will inform teachers, other instructional personnel and project staff of adjustments they need to make to ensure a successful and meaningful teaching and learning experience.

Professional Development

All teachers in the participating schools will have equal access to appropriate instructional programs, materials, and assessments and will participate in similar professional development and instructional activities, based on the needs of their students and the project goals. Project personnel in partnership with school principals will publicize professional development opportunities to teachers, via various mediums and an ongoing basis, to ensure equitable access based on gender, race, national origin, color, disability, and age.

School Community

PDACAT, in all aspects and components of programming, will take every measure necessary to ensure equal opportunity access to all interested and eligible members of target school

communities and address any concerns arising from programming in a timely manner and in full collaboration with principals and teachers from the project's respective school campuses.

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	
<input style="width: 100%;" type="text" value="Cook County School District 104"/>	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: <input style="width: 100px;" type="text" value="Mr."/>	* First Name: <input style="width: 200px;" type="text" value="Jon"/> Middle Name: <input style="width: 150px;" type="text"/>
* Last Name: <input style="width: 300px;" type="text" value="Baricovich"/>	Suffix: <input style="width: 80px;" type="text"/>
* Title: <input style="width: 250px;" type="text" value="Director of Curr., Assmt., & Eng. Lang. Lrng."/>	
* SIGNATURE: <input style="width: 300px;" type="text" value="Jon Baricovich"/>	* DATE: <input style="width: 150px;" type="text" value="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.]

You may now Close the Form

You have attached 1 file to this page, no more files may be added. To add a different file, you must first delete the existing file.

* Attachment:

ABSTRACT

Illinois Summit School District #104 (legally called Cook County School District #104) - 6021 South 74th Avenue - Summit, IL 60501; **Contact:** Jon Baricovich- T: 708-458-0506 - jbaricovich@sd104.us--Summit School District --in partnership with the National Museum of Mexican Art (NMMA), the Matli Dance and Theater Academy, the Old Town School of Folk Music, the Barrel of Monkeys Theater, the Illinois Institute of Technology, and DePaul University's Center for Urban Education--proposes a four-year *Professional Development and Achievement through Cultural Arts and Technology (PDACAT)* project for five elementary schools in Summit School District (just south of Chicago). *PDACAT* is a systems-based professional development (PD) arts model designed to strengthen standards-based arts education in the visual arts, dance, music, theater, and digital media, and the integration of the arts into teaching arts education, through PD serving 45 teachers who will collaborate with 8 teaching artists in implementing the project. The 45 classroom teachers and arts educators (including 8 Teacher Arts Leaders) will transform instruction through the arts to improve 3rd - 8th grade literacy in the arts and in reading and mathematics for approximately 1,600 at-risk students who will become deeply engaged in understanding the arts from the cultures of Mexico, Brazil, the Caribbean, Haiti, Peru, and the United States. The *PDACAT* model has the following goals: (1) developing a system of collaboration among *PDACAT*'s partners; (2) increasing teachers' knowledge of professional arts content and arts integration skills; (3) successfully applying those arts skills in classrooms; and (4) increasing students' academic performance in the arts and in reading and mathematics; Outcomes aligned with the above goals include: (1) collaborative partner plans for the *PDACAT* PD model; (2) 45 project teachers demonstrating that they have acquired core arts, arts integration, and digital tools skills at a significantly higher rate than a comparison group of schools; and (3) a higher percentage of the 1,600 students demonstrating an increase in academic engagement, and their academic achievement in the arts and in reading and mathematics skills at a statistically significant level in contrast to comparison groups.

Project Narrative File(s)

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Summit School District 104

Professional Development for Arts Educators Program

Professional Development and Achievement through Cultural Arts and Technology

(PDACAT)

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ABSOLUTE AND COMPETITIVE PREFERENCE PRIORITIES

(a) How the Project Addresses the Absolute priority:

Introduction: Summit School District # 104 in Illinois (legally called Cook County School District #104)-- in partnership with its lead partner, the National Museum of Mexican Art (NMMA) and the Matli Dance and Theater Academy, the Old Town School of Folk Music, the Barrel of Monkeys Theater, The Illinois Institute of Technology, and DePaul University's Center for Urban Education--proposes a four-year ***Professional Development and Achievement through Cultural Arts and Technology (PDACAT)*** project for middle and elementary schools in Summit School District (just south of Chicago); namely, Heritage Middle School and Wharton, Graves, Walker, and Walsh elementary schools.

PDACAT fully addresses all of the criteria listed under the Absolute Priority as indicated by the pages in the project's narrative. Listed below are page citations as to where **PDACAT** focuses on: (1) professional development that enhances and expands standard-based arts education programs; (2) the integration of standards-based arts instruction with other core academic area content, and (3) demonstrating that the **PDACAT** project is linked to state and national standards intended to enable all students to meet challenging expectations, and to improve student and school performance. First, the supporting activities or tasks for the project's four objectives, which address each of the three criteria, are listed above on pages: 27-39, which are focused on: (1) Developing and implementing a system of collaboration and evaluation among Summit's partners to support the teaching of the state and standards-based arts of visual arts, dance, theater, and music and integrate standards-based arts education into the curricula of its five project schools to improve 1,600 students' arts proficiency and their performance in reading and mathematics (pages 27-28), all based on meeting the Consortium of National Arts Education Associations standards and those of Illinois (pages 17-18); (2) A quality, sustained, and intensive PD program that prepares teachers and arts teacher educators to develop a deep

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understanding of arts content and how the arts can be integrated into the teaching and reading and mathematics in grades 3-5 in the Summit Illinois school district, which addresses points 1,2, and 3, above (pages 28-31); (3) Increasing the academic performance of students in grades 3-8 in reading and mathematics, and the arts through an innovative, inquiry-based, constructivist, critical thinking, standards-based culture of the Americas approach to learning for the visual arts, dance, theater, and music using digital tools on pages 31-34 and 2-6. The project's evaluation (pages 42-42) and its logic model provide extensive research citations to support the design of the project under each objective on pages 9-11. There is also extensive research that explains how this project is likely to improve student academic performance in the arts and in reading and mathematics (pages 17-19).

(b) The Competitive Preference Priority--Technology:

Teaching the Cultural Arts Using Digital Tools in Classrooms: This project in its design draws upon research that demonstrates how quality digital tools can enhance both teaching and student achievement, especially in the case of the arts (Partnership for 21st Century Skills, 2009; Schwarz & Brown, 2005; the National Center on Education and the Economy, 2006; and Magana & Marzano, 2013; Gee, 2010; Darling-Hammond, 2010; Collins & Halverson, 2009; Gray & Lewis, 2009; Lawless & Pellegrino, 2007). ***PDACAT*** also has designed its professional development (PD) and teacher instruction in line with recent research on the use of digital tools showing how students can become deeply engaged in learning by sharing their artistic productions on line, which have been created with the assistance of edited digital video, photography, animation, recordings, and scripts (Collins & Halverson, 2009; Gray & Lewis, 2009; Lawless & Pellegrino, 2007). These digital tools used in PDACAT PD sessions and classroom instruction will be grouped into 8 categories; namely, on-line, virtual depictions, visual, audio, graphic, software, textual, and editing digital tools. Within each category teachers and students will use digital tools in ways that bring enhance and enrich learning in the arts and the subject areas of reading and mathematics, and increase students' motivation to learn.

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These technological tools are utilized through the project's objectives and activities. These digital tools are used in *PDACAT* appear above, and are extensively integrated into all professional development for teachers (pages 28-31) and instruction for students (pages 31-39).

An Instructional Process for Employing Digital Tools: In this project digital tools will be employed throughout the, not for their own sake, by how they can advance and become a central part of authentic and critical thinking instructional and learning processes in teaching the arts and academic content. Drawing upon the research of Jenkins (2006) and Newman (2010), this project will develop opportunities for teachers and students to learn and interact in diverse media and literacy systems. The project's PD will prepare teachers to design curricular units using digital tools, focused on arts content and the integration of the arts, and which enable students to participate in opportunities to critically analyze, connect, and create knowledge through digital media production. Teachers in PDACAT will develop skills through PD that can empower students to learn the following competencies through connected digital learning experiences; namely: ***Analyzing and Preparing for Inquiry-Based Learning:*** Students will conduct research to locate digital text and visual resources, evaluate the quality of information, evaluate the reliability of information sources, and critically analyze text and visual media. ***Constructing Content Arts and Academic Content Knowledge:*** Students will learn specific pre-production, production and post-production skills in various media arts, including photography, film/video, audio, graphic design, web design, game design, and journalism where they will use digital tools to construct knowledge in the arts and academic content. They also will be able to write, annotate and edit content, both text and visual, in order to create pieces that synthesize, advocate, provoke, express, and report. ***Connecting with Others to Deliberate about The Results of Their Inquiries:*** Students will be able to engage in extensive deliberations with diverse individuals to thoughtfully critique and discuss others' work and ideas, and collaborate with others on-line and in-person. ***Students Sharing Their Work with Others to Provide Deeper Meaning Beyond the School:*** Students will perform or present the results of the arts inquiries to a wider audience of

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students and parents as a way to give meaning to their artistic, literary, and mathematical work, using digital on-line means of communication, and digital video and textual reproductions.

Illustrations of How Types of Digital Tools Will Be Used to Teach Arts Content and the Integration of the Arts in Academic Content through the Cultures of the Americas: In addition, examples of specific applications of those digital tools to the teaching of arts content for theater, visual arts, dance, and music, and the integration of the arts in the teaching of reading and mathematics are described under those digital tools categories as follows: ***On-line Digital Tools:*** Google Apps for Education (GAFE) will be used by all project teachers, students, artists, and project staff to share the teaching of curricular units, and discuss and reflect on samples of arts curriculum projects through a collaborative blog enabling them to share and chronicle their experiences in their work in the PDACAT project and to assess the quality of their work, whether as teachers or as students. Moreover, teachers will upload project units and lesson plans and resources in Safari Montage’s Learning Object Repository to facilitate sharing within the project. Teachers and students will also access Safari Montage’s streaming video and digital resources. On-line groups ***Virtual Depictions Digital Tools:*** Teachers will conduct students on virtual field trips to museums and countries in the Americas to view dance, musical, and theater productions, and paintings at museums using such digital tools as: Art Zone and Destination Modern Art. ***Visual Digital Tools:*** Teachers will use digital video (PowerPoints and Prezi) to record their use of the arts in their teaching of dance, the visual arts, and theater, and reading, and mathematics, and then play those videos to colleagues so that teachers can reflect on how the teaching strategies they have been using can be fine-tuned, using digital programming for photos, videos, cinematography and animated performances, e.g. PhotoShop and PhotoPlus. In addition, teachers and students will use NGAKIDS art zone to learn how to digitally create animated portraits, paintings, and collages. ***Audio Digital Tools:*** In the study of acting, students will digitally record their voices to review the sound recordings to examine their use of accent, inflection, intonation, enunciation, sound quality in their voice in theater productions, using e.g.

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WavePad, GarageMusic, and RecordPad. ***Graphic Digital Tools:*** Infographics will also be employed to document, for example, dance moves in just the way that graphs are used in mathematics. In studying dances, students will learn the frequencies of these beats by drawing bars, students will learn the value of a digital graphic depiction of such data, thus paving the way for a discussion on percentages, and for calculating averages (means and medians). ***Software Digital Tools:*** Students will develop classroom websites using such web design tools (e.g. Dreamweaver); and use Final Cut Pro, a software digital program allowing users to log and transfer video onto a hard drive (internal or external), where it can be edited, processed, and output to a wide variety of formats for student arts integration projects; and Photoshop, which can be used Photoshop can be used for a wide variety of media, including web graphics, animation, illustrations, photographs, print design, typography, illustration, video and general image editing for all art forms. ***Textual Digital Tools:*** Students will also become adept at using the various features of Microsoft Word to assist them with their scriptwriting, creative writing, and lyrics for music from the Americas songs. ***Editing Digital Tools:*** Digital editing tools will be used for visual/photo and voice recordings in students study of musical productions, theater performances, and in fine-tuning choreography in dance, and reading scripts to enhance students' understanding of sub-text. In addition to learning how to use tracking with Microsoft Word, students will use a wide range of photo editing tools, including, e.g. Corel Paint Shop Pro, Serif PhotoPlus, and PotoImpression and PhotoStudio.

Digital Tools Are Integrated into all of the Project's Activities/Tasks: In the Management Section (pages 28-39) digital tools have been integrated into teaching and learning about arts of the Americas, and reading and mathematics.

University technology consultants to assist teachers in students in utilizing digital tools: Two faculty from the Illinois Institute of Technology and two faculty from DePaul University will assist teachers in acquiring these digital skills and supporting them through coaching sessions to apply them in their classrooms to support arts and arts integration instruction and learning.

SECTION 1: SIGNIFICANCE

(a) The extent to which the proposed project is likely to build local capacity to provide, improve, or expand services that address the needs of the target population.

Need for teacher PD in the arts: At present, Summit School District (SSD) teachers lack intensive PD focused on standards-based arts programming or arts integration, especially PD that incorporates the myriad of technological tools that are now becoming prevalent across high performing schools. Due to pressure to meet state standardized tests, district PD sessions focus mainly on reading and math and thus are limited in their ability to provide training for arts educators and classroom teachers who would like to offer quality arts integration. PD sessions that arts educators do attend are offered off by non-district entities and although helpful, do not have the impact that comes from PD designed or delivered by district leaders that take into account the culture and community of students. All of this makes it extremely difficult to build learning communities or have an impact on expanding teacher capacity in the arts. Further, grants for arts education PD at the state level have been cut dramatically as evidenced by the fact that only \$100,000 is available across the entire state to provide this invaluable training.

Over the last two years, teachers in PD offered by Summit have consistently expressed a need for a greater sense of community and connection amongst arts educators and classroom teachers who incorporate arts instruction in order to improve teacher practice. Most of the arts instruction across the district is being developed in isolation without a community of peers for feedback and critique. District leaders have stated that a majority of teachers have expressed the fact that regular interaction with a peer group would be the most beneficial kind of PD. Also, it is estimated that approximately 75% of teachers would participate and take full advantage of PD on lesson plan/curriculum development and arts integration using documents based on state and national standards such as the Chicago Guide for Teaching and Learning in the Arts. Summit currently lacks capacity to offer sustained, or even singular PD sessions that create ongoing opportunities for collaboration and data-based decision making among teachers and leadership.

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Need for more and higher quality standards-based arts instruction and arts integration for

students: State standards and No Child Left Behind (NCLB) define arts education as core curriculum. Although the SSD would like to provide a higher number of minutes of arts education per week (similar to districts such as Chicago which recommends 120 minutes of weekly arts education instruction), the reality in Summit schools is that arts education is currently only provided once a week via a 30-minute session. In addition, the average ratio of students to arts education teachers in Summit is 612 to 1, which makes activities such as arts integration PD even more crucial for district educators. Students also need more integrated instruction to improve reading and math skills as 49% and 58% of students in math and reading, respectively, are currently not meeting state standards on the Illinois Standards Achievement Test. 100% of Summit schools are also not meeting Average Yearly Progress (AYP) and have been identified for school improvement per the AYP specifications of the federal No Child Left

Behind Act. ***How the project will build local capacity:*** PDACAT is designed to build local capacity to provide, improve, or expand services that address the above needs. PDACAT will build this capacity by: 1) Increasing district leadership support; 2) Building on current efforts to develop Summit arts team and leadership infrastructure 3) Allowing teachers to fully participate through scheduling and logistical support; 4) Providing high quality, intensive PD developed and carried out by teachers, partners, teaching artists and district personnel; 5) Providing support/mentoring by teaching artists, digital and content experts; 6) Creating opportunities for planning, observation, and feedback meetings with colleagues and coaches; 7) Creating learning communities and resources such as webinars, best practice guides, and school arts action plans that can be used by all teachers; 8) Creating a common language/framework for arts specialists, classroom teachers, teacher leaders, and partners who deliver arts instruction within Summit; and 8) Establishing a research-based, teacher-led PD model that can be further developed, implemented, and disseminated across the Summit School District and to other school districts.

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(b) The extent to which the results of the proposed project are to be disseminated in ways that will enable others to use the information or strategies.

The results of the project and their utility: The dissemination of information, model programming, and best practice strategies is key to Summit’s educational plan. PDACAT will develop a wide range of products to facilitate dissemination of its model to other teachers, schools, and districts, including: (a) publication of a *manual* or “tool box” detailing project models, results, and lessons learned; (b) a *resource binder* including lesson/unit plans and projects focused on standards-based arts instruction and arts integration; (c) *publication of case studies and best practices* of school-based professional learning community activities; (d) *publication of evaluation results* describing the model’s effectiveness, with strategies for how to achieve these results in other settings; (e) *video, photo and online documentation* of PDACAT projects and performances; (f) *teacher papers and presentations* at school and district workshops as well as local, state and national conferences.

Guidance for project dissemination and replication will be provided via *documentation of:* (a) *PDACAT conceptual framework* to guide others in designing/implementing the model; (b) *Structures* that support project management, collaborative team work, preparing teacher cohorts, and establishing a network to share practices/resources; (c) *PD strategies* and how these can be used in a variety of settings; (d) *enhancements for teaching practices* through critical reflection, action research, and guidance for conducting such practices in other school settings.

Methods for disseminating products: PDACAT results will be disseminated in a variety of ways to enable other educators to use developed strategies. These include: (a) *PD Presentations* at the school/district levels; (b) *Posting on the Summit and partner websites* of all resources, lesson/unit plans, and evaluation results; (c) *Publication in professional journals*; (d) *Presentations at local, state, and national conferences*; (e) *Technical assistance* and invitations to educators to visit focus schools and contact staff; (f) *Presentations by participants* to other teachers in their schools.

SECTION 2: QUALITY OF THE PROJECT DESIGN

(a) How the Proposed Project is Supported by Strong Research-Based Theory

As defined by the RFP’s definition of a strong theory, the PDACAT project provides a rationale for the proposed process, strategies, or practices, within its logic model (see the graphic below). PDACAT’s logic model is supported both by strong theories, supported by moderate to strong research evidence with “evidence of promise,” and linkages between its inputs, intermediate outcomes, and final outcomes, aligned with the project’s four objectives.

Strong Theory One--A Collaborative Professional Development Partnership System

Aligned with the First Project Objective: The PDACAT professional development model (Bryk et.al., 2010; Diamond, 2007; Kochanek, 2005; Newmann, et.al., 2001; Payne, 2008;) has been designed so that it views the school as an organizational system composed of five essential supports, all of which are integrated with an effective professional development program; namely, effective school leadership, the development of teacher professional capacity, strong community ties, a climate for authentic student learning, and a standards-based curricula. The seminal research of Bryk (2010), which has informed the theory behind the project’s logic model, identifies 100 elementary schools in Chicago that had substantially improved in terms of student achievement in reading and mathematics and 100 that had not. Their statistically significant findings (with at least .25SD effect sizes) provide valuable evidence explaining what system is critical for schools to accelerate student learning. **Strong**

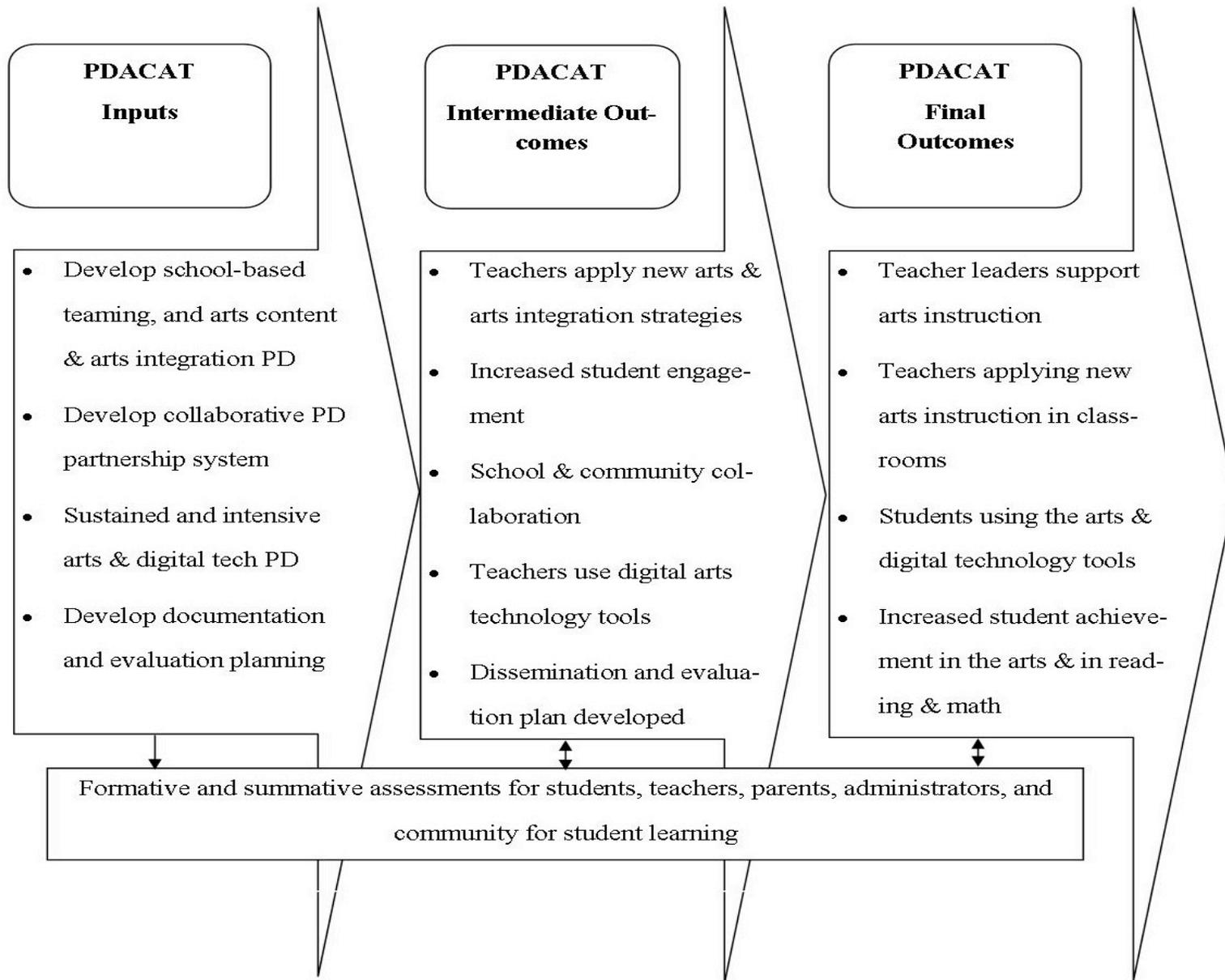
Theory Two--Intensive Professional Development on Arts Content and Arts Integration

Aligned with Project Objective 2: *PDACAT’s* professional development component and theory of change is based on Yoon et al. (2007), which posits that sustained and intensive PD can have a positive impact on student achievement. Specifically, the project’s theory of action reasons that school-based PD within a professional learning community for 45 Summit teachers will develop knowledge and attitudes supportive of standards-based arts instruction in dance, music, theater, visual arts and media arts as well as arts integration with reading and

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mathematics, and the use of digital tools. Yoon’s research (Yoon, et.al., 2007) provides strong evidence of support for this logic model, which analyzed over 1,300 studies on the impact of PD on student learning. Garet (2010) in another study analyzed an intensive PD program for 195 elementary school teachers that the sustained and intensive PD had a statistically positive impact on teachers’ ability to have an impact on students’ achievement. **Strong Theory Three—Research on Teachers Applying Content Knowledge in the Classroom Aligned with Objective 3:** *PDACAT*’s professional development design is aligned with research indicating that sustained and intensive professional development, with extensive follow-up is much more likely to have an impact on teaching practice rather than one-time workshops. (Creemers, 2012; Ash & D’Auria, 2013; Hehir & Katsman, 2012). The National Staff Development Council’s Professional Development Standards and other research stress the importance of features such as follow-up support in the form of coaching, mentoring, and reflection sessions (Darling-Hammond & Lieberman, 2012; Kee et.al., 2010; Ingersoll & Strong, 2011. **Strong Theory Four—Authentic Instructional Arts Programs Improving Student Achievement Aligned with Project Objective 3:** An arts integration treatment model like *PDACAT*, enabling students to use digital tools in critical thinking to construct knowledge can have an impact on student arts and academic achievement. The theory and research of *Different Ways of Knowing*, Kentucky arts program used in the *PDACAT* design, employed a quasi-experimental design, which showed statistically significant improvement in reading scores on standardized tests at the .05 level, with an effect size of up to 0.28SD for elementary school students (Munoz, Ross, & McDonald, 2007). A similar three-year quasi-experimental study performed in Canadian schools (Smithrim & Upitis, 2005) demonstrated that similar arts learning had a positive impact on student achievement, with statistically significant increases (at the .05 level and with effect sizes of .25SD) in mathematical skills.

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(b) Planning for extending the ongoing work of the applicant beyond the end of the grant

The *PDACAT* project will build capacity and yield results beyond the period of the grant, as follows. ***A Commitment to Institutionalization:*** First, the Summit school district and its project partners have indicated that they are committed to the institutionalization described in this section and to use their own resources, while at the same time building school resources and capacity, to continue the project. Summit principals of target schools indicate that improving schools through integrating standards-based arts education into the curriculum, for at-risk students, is a long-term priority. ***On-Going Organizational Teams Established:*** Second, the project will establish professional development organizational units in the form of teams (see pages 20-21 for a listing of these teams) through seed funds under this grant that will build teacher capacity to sustain its professional development programming. The Management Team also will develop detailed plans on how the partnership can be sustained through appropriated school funds, private grants, and reallocation of funds. ***The Institutionalization of Arts Leadership:*** Third, 8 Teacher Arts Leaders will play a critical role in the development of the project because they will have learned how to organize, develop, and facilitate PD sessions and follow-up, and collaborate with community artists, work effectively with their teacher colleagues on employing arts content and on arts integration projects, thus providing each school with teacher leaders who have the skill sets to continue the project after funding ends. It is anticipated that these new instructional skills will be a permanent part of their teaching repertoire. ***Planning for Continued Funding to Support Arts Programming:*** Fourth, during years 3 & 4, specific plans will be developed to identify how funds can be allocated within the partner institutions to support the work of *PDACAT*. Specifically, (1) Project personnel will collaborate with schools to include PD program components into their yearly discretionary funds budget; (2) Funding via state's 21st Century Community Learning Centers Program and the Illinois Arts Council, and private foundations will also be targeted; (3) It is anticipated that due to the project's PD work products (e.g. manuals, tool kits, videos, and unit plans) finances needed for

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program continuation through resource re-allocation or fund-raising will be minimal and will mainly consist of funding for teaching artists, at an average of \$7,500 per school per year.

SECTION 3: QUALITY OF THE PROJECT SERVICES

(a) Quality and sufficiency of strategies for ensuring equal access and treatment

Quality and sufficiency of strategies for ensuring equal access and treatment for students and teachers: All students in participating Summit School District teachers' classrooms will have equal access to services. No student will be denied access due to race, color, national origin, gender, age or disability. Strategies for ensuring equal treatment for students include: translation and interpretation of curricular materials where necessary; program materials in alternative formats; accommodation for varied learning styles; and inclusion for students with Individual Education Plans. *PDACAT* will ensure equal access for teachers by providing all eligible teachers full opportunity to participate, including announcements in faculty meetings, newsletters, websites and principal announcements. Members of traditionally underrepresented groups will be strongly encouraged to participate by assuring that all program recruitment strategies are relevant, appropriate, and accessible, and that program strategies, services and resources take into account teachers' particular background, content area, instructional skill level, and individual school/classroom situation.

Members of groups that have traditionally been underrepresented: The majority of students will be from traditionally underrepresented groups. Students in Summit are predominantly African-American and Latino (85%), and average 87% low-income. In Summit, over 37% of students are limited English proficient. The project will take into account teachers with the following backgrounds: a) Teachers who are non-native English speakers; b) Teachers with limited or no background in the arts; c) Teachers of English Language Learners, special education/needs, gifted, and academically challenged students; d) Teachers of low-income, homeless, and at-risk students; and e) Teachers from schools with minimal financial resources.

(b) Professional Development Services of Sufficient Quality, Intensity, and Duration

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A program with sufficient quality: PDACAT's model is high quality because:

(1) It is a comprehensive research and standards-based approach to PD, designed around a reform model that substitutes one-time workshops for deeper, sustained learning opportunities for teachers (Creemers, 2012; Ash & D'Auria, 2013; Hehir & Katsman, 2012). The project will create professional learning communities at each school, a structure that has been shown to be effective in enhancing teachers' effectiveness, creating a shared sense of responsibility for students' success, increasing teachers' satisfaction and morale, contributing to greater likelihood of systemic change, and ultimately impacting student achievement (Fullan, 2011; Hargreaves & Fullan, 2012; Sergiovanni and Green, 2014; Malone, 2011). The project's focus on school-level teams is an approach which helps schools to sustain improved teaching practice beyond the life of PD services (Darling-Hammond & Richardson, 2009). The content of PD activities in PDACAT will focus on developing teachers' content knowledge consistent with a standards-based approach to PD, and understanding of how students learn content (Yoon, 2007; Garet, 2010; Lieberman & Miller, 2008; Fullan, 2011; Kanold, 2011; Magana & Marzano, 2013).

A high quality professional development design using the above research: Consistent with these research findings, this project in components under its second objective will provide intensive and sustained professional development activities on the arts and their connections to academic content and digital tools, over the four years of the project, with monthly professional development workshop sessions, and with weekly one- hour follow-up sessions to provide an intensive level of follow-up in the form of coaching, demonstrations, mentoring, and peer sharing in SCT teams. In addition, as described on pages 17-18, teachers in the PD sessions will develop a deep understanding of how addressing local, state, and national arts standards, including the **Consortium of National Arts Education Association standards** can be employed in classrooms. Consistent with these arts content standards, the high quality of these PD sessions will be ensured by focusing on the underlying principles, structures, and habits of mind unique to each art form, e. g. *The visual arts*: line, shape, form, space, texture, value, and

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color; *Music*: harmony, melody, pitch, tempo, form, timbre, theme, and rhythm; *Theater*: theme/language/ subtext, action/plot, characterization, spectacle, audience, interpretation; *Dance*: body, action, space, time, and energy.

(2) It incorporates extensive follow-up activities at the school level, including observations, coaching, reflection sessions, data collection and analysis, and collaborative strategy sessions to review how to apply concepts and skills from PD sessions into actual teaching practice. School-based coaching with experts in a particular subject area working with small groups of teachers has been shown to improve classroom practice and student achievement (Tomlinson, Brimijoin & Narvaez, 2008). Research on Chicago school improvement has shown that high quality PD in the context of a professional community is closely linked to improvements in student achievement in reading and math (Bryk et al., 2010). Research also shows that teachers are most likely to improve practice when they have the opportunity to observe the teaching of colleagues to share their professional knowledge (Heller, et.al., 2012; Hehir & Katsman, 2012; Darling-Hammond, 2009). Research also indicates that collaborative problem-solving and the use of digital tools in a PD program can enhance professional knowledge and the quality of teaching (Yoon, 2007; Garet, 2010; Lieberman & Miller; 2008; Fullan, 2011; Kanold, 2011; Magana & Marzano, 2013). Consistent with these research findings, this project will provide opportunities for 8 teaching artists, teachers, and 8 Teacher Arts Leaders to closely collaborate in classrooms, which become “workrooms” for acquiring an in-depth understanding of arts content and how the arts can enhance instruction in reading and mathematics, all with the extensive use of digital tools. Not only will the project have monthly professional development workshop sessions, but there will be on-site with weekly one- hour follow-up sessions to provide an intensive level of follow-up in the form of coaching, demonstrations, mentoring, and peer sharing in SCT teams.

(3) It is supported by experts in arts education and the arts of the Americas Eight teaching artists from the project’s community arts organizations; namely, the National Museum of Mexican Art (NMMA), the Old Town School of Folk Music, the Barrel of Monkeys Theater, and

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Matli Dance and Theater Academy will not only lead the project PD workshop sessions, but provide the coaching and demonstrations described in the sections above. All of these teaching artists have an extensive knowledge of the arts of Mexico, Peru, Puerto Rico, Haiti, and the United States. Historically, artists have mentored apprentices in arts workrooms. Likewise in *PDACAT*, these teaching artists collaborate as a team to apprentice teachers and integrate the dances from those countries with theater, music, and visual arts, as described on pages 28-39. In this way, project teachers will be able to access arts experts who are at the cutting edge of innovation in their fields, as well as fellow teachers ready to share successes and experiences.

(4) It allows for the collection, analysis, and use of data to drive decision-making: Teachers, school administrators, district personnel and project staff will all learn to collect and use data to continually assess the effectiveness of program activities and progress toward project goals. It makes use of feedback from classroom observations to assist teachers in understanding how they can continue to improve instruction. In addition, coaches will meet with teachers to provide on-going reflection and analysis of their teaching, and they will discuss how that teaching can best implement standards-based arts instruction to enhance student achievement.

(5) It is supplemented by an online component to connect all participants so they can share practices, access arts education resources, and post evaluation results, lesson/unit plans, and samples of student work on the project website. These postings will be conducted monthly, and thus permit continuous sharing of experiences across the district. Other resources and tools will be made available online, following best practices in online teacher PD (Dede, 2006).

A program with sufficient intensity: The project's PD model will have considerable intensity: (a) 45 teachers will participate in at least 40 hours of PD each year (from 61 hours offered that they can choose from, including 31 hours of PD workshops and 30 hours of follow-up support), and 8 Teacher Arts Leaders will participate in 36 hours in the first year and 60 hours yearly in years two through four; (b) The Teacher Arts Leaders at each school will meet on a quarterly basis to plan, review, monitor, and make changes to project activities at the school site; (c) As

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part of the 61 hours of PD offered, teachers will receive at least 30 hours each year of intensive follow-up PD at their school site in collaborative planning meetings, group reflection, observation by coaches and peers, and data analysis; (d) Teachers will design and teach at least four lessons or units each year in the fall and spring; and (e) Teachers and project staff will post reflections, lesson/unit plans, student artwork, and other documentation on the project website at least once a month.

A program with sufficient duration: Project Management Team meetings, the project’s professional development teams, the PD workshops, and school-site follow-up will be held at least 10 months each project year, over three years of the grant in Years 2-4, during both the school year as well as summers. This will provide extensive opportunities for teachers to develop teachers’ knowledge and skills incrementally over three years, allowing teachers to deeply understand and internalize effective arts teaching practices over time.

(c) Improvements in the achievement of students using rigorous academic standards.

Curriculum will be based on state and national standards: The project’s PD activities and ensuing curricular units will be infused in the arts of the Americas following state and national art standards. Examples of how units will focus on local, state, and national arts standards for the four arts forms include the following: First, the **Consortium of National Arts Education Association standards**) will be addressed through the following types of tasks: ***Dance:*** identifying and describing the elements of pathways, range in space, sustained and percussive qualities of speed; the principles of ABA and round choreographic form, contrast and repetition; and the expressive qualities of mood and emotion; ***Theater:*** understanding the elements of acting, scripting, speaking, improvising, gesture, and picturization (shape, line and level); the principles of conflict/resolution and theme; and the expressive characteristics of mood and dynamics; ***Music:*** identifying elements and expressive qualities such as tone color, harmony, melody, form (theme and variation), rhythm/meter and dynamics in a variety of musical styles; ***Visual Arts:*** identifying and describing the elements of two and three dimensional space, figure,

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ground, value, and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story. ***Arts learning increases student engagement and motivation to learn:*** Students who actively participate in their classes and are engaged in school are more likely to improve academic performance (Wang & Holcombe, 2010). The arts are a powerful way to engage students, make school work relevant, and create authentic meaning in the classroom – indeed, engagement is a primary characteristic of quality in arts learning experiences (Seidel et al., 2009). Making decisions about color in a painting, listening intently to a fellow student’s jazz performance, collaborating with other students in an improv piece, editing sound for a video clip, critiquing a fellow student’s choreography – all of these activities spark stimulation, excitement, and passionate engagement, which creates the conditions that lead to improved achievement in the arts as well as in other academic content areas.

Arts learning improves critical habits of mind: Students in PDACAT will become deeply and personally immersed in critical habits of mind inherent in arts learning as co-constructors of knowledge, as well as deeper levels of authentic meaning, inquiry-based learning, and disciplined discussions and exchanges that will bring new life, relevance, and excitement to learning. In short, through such artistic and transformative endeavors, students will understand the arts in a more profound way by becoming immersed in the thinking of artistic endeavors so that the arts become lived, meaningful encounters with reality. Critical thinking and higher order thinking nurtured by the arts are also transferable to learning in other academic content areas.

Arts learning contributes to academic achievement in other content areas: Research has found links between arts achievement and achievement in other academic areas (Munoz, Ross, & McDonald, 2007; Smithrim & Uptis, 2005), with even greater effects for students from low socio-economic backgrounds (Garet, 2010). The instructional design of ***PDACAT*** is likely to improve student achievement because it will place an emphasis on students thoughtfully constructing their own knowledge through authentic intellectual inquiry rather than merely reporting meaning or knowledge created by others. The Harvard Project Zero’s Artful Thinking

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project (2008) and additional researchers (Wilhelm & Novak, 2011; Laur, D. 2013; Bender, 2012) demonstrate how such critical habits of mind can advance student achievement: e.g. questioning and investigating; observing and describing; reasoning and providing evidence; exploring multiple viewpoints; comparing and connecting; and uncovering complexity. Such constructivist and critical thinking approaches focus on students' deeper inquiry into the arts and content disciplines. PDACAT will immerse students in thinking about their thinking (Daniels & Zemelman, 2009; Marzano & Pickering, 2013; Stigler & Hiebert, 2009). Digital tools research demonstrates how those tools under PDACAT can support authentic teaching (Donovan, et. al. 2007; Magana & Marzano, 2013; and see pages 2-3 for additional research on digital tools).

Through the engagement with cultural arts, research indicates that teachers are most successful, as will be true of PDACAT, in enhancing student learning when students heuristically, through engagement in the arts, gain new insights and more complex understandings from their readings and mathematical problem-solving, while at the same time building on students' cultural backgrounds, connections with students' prior knowledge, and grasping how learning can have relevance beyond the school (Garet 2010; Turgut, 2012; Daniels & Harvey, 2014; Wilhelm & Novak, 2012). Moreover, cultural performances and displays that celebrate learning with peers and parents under PDACAT will further motivate students to learn (Horowitz, 2005). For example, parents attending performances can help affirm student initiative and contribute to increasing academic engagement (Bryk, 2010). ***A project design using the above research:*** Taking the above research into account, teachers will apply in classrooms innovative inquiry-based instructional approaches, using digital tools, acquired in their PD sessions and students will become absorbed in authentic learning and critical thinking to improve their understanding of the arts so as to significantly improve their academic performance.

SECTION 4: THE QUALITY OF PROJECT PERSONNEL

(a) Application processes to employ those who have been traditionally underrepresented:

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If key staff positions become available for the project, the Summit opportunity diversity planning process will be to actively encourage applications from underrepresented groups.

In this recruitment effort for personnel, the following initiatives will be undertaken for every search and screen: (1) A search and screen committee be organized composed of individuals from diverse backgrounds, including individuals from underrepresented backgrounds; (2) The committee will advertise in minority newspapers, journals or publications, and will use search firms as necessary; and (3) Before the hiring decision and offer is made, the chair of the search committee will transmit a completed Affirmative Action review form to the Project Director outlining the criteria used to hire. Finally, Summit is as an Equal Opportunity / Affirmative Action employer, must abide by all applicable provisions of Federal, State and Local Law. The Summit School District does not discriminate in its employment policies and practices on the basis of race, color, religion, national origin or ancestry, sex, age, marital status, veteran's status, and physical or mental handicap/disability.

Key Project Personnel: The project's current key personnel are listed below.

(b) The qualifications, including relevant training and experience, of key project personnel (with full résumés in the Appendix).

PDACAT Project Director (PPD) (50% time): Jon Baricovich holds multiple degrees from the University of Illinois at Chicago: Bachelor of Arts in Spanish, a Master of Education in Educational Leadership and Administration, and a Master of Education in Instructional Leadership. Mr. Baricovich has over 15 years of experience with the Summit School District, having held multiple positions, including that of a teacher, program director, administrator, and currently as the Director of Curriculum, Assessment and English Language Learning. He has also worked in the higher education arenas as an Adjunct Professor at National Louis University and the Illinois Resource Center, a leading teacher professional development provider in Illinois. Mr. Baricovich also has a wealth of experience in administering grant projects, including the district's Title grants, as well as developing, implementing and managing multiple programs

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across content areas and a variety of educational settings. For ***PDACAT***, Mr. Baricovich's responsibilities will include hiring all new staff; organizing all staff and program schedules; meeting with developers and coordinators, teachers, principals, and partners; supervising the student and teacher project components; overseeing program evaluation, and ensuring that all PDACAT goals and objectives are met in an effective, timely and efficient manner.

PDACAT Project and Training Manager (PTM) (100% time): To be hired. The PTM's responsibilities will be to oversee project operations, including tracking project activities, managing the budget, overseeing evaluation activities and reports, communicating with schools and teachers, supervising staff and consultants in conjunction with the lead partner, NMMA, and jointly planning and implementing PD services with the partners. Minimum qualifications for the Project and Training Manager position will include: (1) a BA (master's preferred) in arts education or education, (2) at least three years of experience in successfully managing similar projects, and (3) working knowledge of effective arts/education PD methodologies. (4) proven experience in leading and managing groups from multiple organizations and backgrounds.

Teacher Professional Development and Arts Educator (TPDAE), (50% time): Ricardo Serment holds a Master's in Education from Dominican University and just completed attaining a Visual Arts Certificate from the University of Chicago. He also holds a Bachelor's in Music from Columbia College Chicago. Currently, he is attaining a Leadership Certificate from Northwestern University and is the Director of Education at the NMMA and oversees the museum's education training programs and partnerships. Prior to this role, he managed numerous teacher activities and PD programs at the museum, which demonstrated effective implementation of art, music, and culture in the Americas into a variety of content areas and learning environments at schools and partner program sites. For ***PDACAT*** he will manage the teacher PD program by setting overall themes, goals, and objectives, and monitoring its implementation.

Teachers Professional Development and Alignment Arts Coach (TPDAC), (100% time): Marlin Estrada holds a Master of Arts in Education and one in Arts Management from National

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Louis University and Columbia College Chicago and a BA in Public Policy from the University of Chicago. She is currently a lead dance, theater, and multi-arts consultant for the Matli Dance and Theater Academy with over a decade of expertise in the areas of teacher PD, student programming, and in the development and implantation of in-school residences and after-school arts education programming all in full collaboration with school arts specialist and classroom teachers. For ***PDACAT***, Ms. Estrada will (under the oversight of the TPDAE, and in partnership with Mr. Baricovich and other project staff) coordinate PD activities, provide ongoing follow-up support to teachers and schools, oversee Arts Teacher Leaders, monitor the impact of PD services, and align other ***PDACAT*** services to the arts in the Americas.

Teaching Artist, Partner, and Content Coordinator (TAPCC), (75%): Jesus Esquivel holds a Bachelor's of Business Management from Roosevelt University, completed graduate course work (public policy/education) from the University of Illinois at Chicago, as well as having participated in leadership trainings at the University of Chicago and within the Chicago Public Schools. Mr. Esquivel has over 14 years of experience in working with the development, implementation and management of state and federal education grants in the Chicago Public Schools (CPS) and not-for-profit sectors. He has served in various leadership roles across three U.S. Department of Education grants, including a previous Professional Development for Arts Educators grant. Mr. Esquivel also served as a grant manager at CPS and administrator at the CPS Office of Arts Education. Mr. Esquivel will be responsible for working with the 8 teaching artists and the arts partners to ensure effective coordination, service provision, and inclusion of all arts disciplines across the curriculum content areas. Mr. Esquivel will also work with project staff on the program evaluation and reporting of ***PDACAT*** results.

Teacher Arts Leaders, (TAL) (8 total, 10% time each). Five classroom teachers and 3 teacher arts educators will be selected to serve as ***PDACAT*** on-site leaders who will collaborate on all strategies learned at professional development sessions and activities. Teacher Arts Leaders also

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will work with personnel to ensure PDACAT best practices and strategies are disseminated across the district and to teacher colleagues across the region.

(c) The qualification, training, and experience, of project consultants or subcontractors.

Dr. Jerry B. Olson, External Evaluation Consultant. Dr. Olson received his Ph.D. in Comparative Education from the University of Chicago and has worked as an evaluation researcher for over 35 years. His preparation and experience in mixed methods (quantitative and qualitative) research, in addition to evaluating cultural as well as arts programming in Chicago area districts, qualifies him to evaluate **PDACAT**. Dr. Olson has conducted all of his research and evaluation work among low-income ethnic minority youth and families in the Chicagoland area as well evaluating the work of their teachers. Dr. Olson has taken an active role in the design and development of the evaluation design for **PDACAT**. Dr. Olson is not an employee of Summit or the NMMA, and as a result will be able to conduct an objective analysis and project assessment. In his role as External Evaluator he will prepare reports periodically each year to assist the project in making adjustments in its design based on formative evaluation data. He also will as appropriate provide technical assistance on the design and administration of evaluation instruments, conduct the analysis of data, and prepare formative and summative reports.

National Museum of Mexican Art (NMMA), Lead Arts Partner. The NMMA is one of the most prominent Latino cultural institutions in Chicago and the country. The NMMA is a national leader for culturally grounded institutions and community-based organizations. It is the only Latino museum in the country that is accredited by the American Association of Museums. The NMMA successfully achieves its mission with a full-time staff of 35, a Board of Trustees with 33 members and an annual operating budget of approximately \$5,000,000. Since its opening in 1987, the Museum has exhibited more than 150 shows and has had 20 traveling exhibitions. The NMMA provides arts professional development, education, and activities to over 500 teachers and 52,000 K-12 students on an annual basis. The NMMA also enjoys long lasting partnerships with school districts across the Chicago area. The Museum has received many awards, including

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the National Service Award from the Institute of Museum and Library Services, the Paul Berger Award for Cultural Entrepreneurship, the White House's *Coming up Taller* award in 2003, and 2009 for its Radio Arte and Yollocalli initiatives. As Lead Partner, the NMMA will work jointly with Summit to develop, implement, document, and disseminate the PDACAT program.

DePaul University's, Center for Urban Education, *Partner.* The Center works primarily with public schools to provide school improvement programming for principals, teachers, students and parents. The Center has provided comprehensive school development support to 19 schools to move them off of probation, building capacity and increased student achievement, especially in reading and mathematics. The Center is led by Dr. Barbara Radner, who has a doctoral degree in curriculum and instruction with a specialization in teacher education, both from the University of Chicago. For PDACAT, The Center will serve as a PD provider to integrate arts instruction into the improvement of reading and math.

Illinois Institute of Technology, Office of Professional Development, *Partner.* The Illinois Institute of Technology is a national, technological, and Ph.D. granting research university, with world-renowned programs in engineering, technology, architecture, the sciences, humanities, business, law, and design. The Office of Professional Development of the IIT School of Applied Technology provides K-12 technology programs for teachers with the purpose of enhancing their skills in the area of technology, and providing an understanding of how to bring technology into the classroom and use it to its full potential across the school curriculum. For ***PDACAT***, the IIT Office of Professional Development will also serve as a PD provider for technology.

The Old Town School of Folk Music, the Barrel of Monkeys Theater, and the Matli Dance and Theater Academy, *Arts Partners:* In addition to the National Museum of Mexican Art (see above), the community arts organizations sub-contractors below will provide the project with 8 Teaching Artists in the visual arts, theater, music and dance.

Old Town School of Folk Music was founded in 1957 and since its beginnings has taught and celebrates music and cultural expressions rooted in the traditions of diverse American

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and global communities. Old Town on an annual basis serves approximately 2,700 K-12th grade students, 6,00 adult learners, and over 85,000 take part in Old Town activities via concerts, special and family events, and education programming. Old Town has over 250 Teaching Artists on staff providing PD to Chicago area schools. **Barrel of Monkeys (BOM)** is an arts education theater ensemble that works with some of the most under-served students in the Chicagoland area. Their work focuses on creating an alternative learning environment in which children share their personal voices and celebrate the power of their imaginations. BOM accomplishes this through writing workshops and in-school and public performances of children's stories. Since 1997, BOM has serviced more than 7,000 elementary school students via their dozens of Teaching Artists. **The Matli Dance and Theater Academy** was founded in 2004 with the goal of providing at-risk youth with innovative experiences in dance and theater, leading them through a path to uncover their full potential as performers, individuals, and visionaries. Matli accomplishes its work via on-site and school based services that utilize curriculum and structures based on best-practice education and youth development principles that are rooted in cultural relevancy to the communities Matli serves. Through its team of 15 dedicated Teaching Artists, Matli has been able to serve over 4,000 students across the Chicagoland area.

SECTION 5: QUALITY OF THE MANAGEMENT PLAN

(a) Adequacy of the management plan to achieve objectives of the project.

(1) Overview of PDACAT's Management Plan:

The role of the Management Team and the Management Team to ensure adequate management of the project: The management plan is designed to ensure that program objectives will be achieved in a timely manner and within budget. Detailed timelines, milestones, and persons responsible for accomplishing project tasks are delineated below and appear in Table 1. The project will function within budget and achieve objectives on time, because the Management Team (MT) will: (1) review timelines and milestones, (2) coordinate and supervise the activities

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of the project's teams; (3) monitor the budget, (4) define responsibilities of all staff, (5) carry out on-going review of project plans, and (6) monitor and modify the activities of the project based on feedback received from the project's staff. That Management Team will be composed of the Project Director, the Project Manager, the PD Arts Educator, the Teacher Professional Development and Alignment Coach, the Teaching Artist, Partner, and Content Coordinator, the Teacher Arts Leaders, and the External Evaluator. A wide range of formative evaluation methods will provide on-going feedback data and continuous project monitoring. As described in detail in sub-section c of this section, the project will take a number of steps to ensure that assessment of implementation strategies is used to improve the project through the analysis of formative and summative evaluation results. The Management Team working together with the five school principals will function as a Governance Council to provide overall leadership for the project. ***Coordination with the project's instructional teams:*** The Management Team also will work closely with school teams to: (1) establish a schedule for the project's professional development activities, including follow-up supporting for teachers at the five project schools; (2) coordinating arts integration with teachers at the project schools, especially arts activities that will be offered during three class periods each week; (3) planning program events to involve parents in arts integration activities, e.g. performances and field trips. ***An on-going communication network:*** An interactive project web page will be developed for the project, which will serve as a vehicle to establish a communication network for all project participants. ***Fiscal and Records Management:*** Fiscal oversight will be provided by the Project Director, in collaboration with Summit School district accountants, including up-to-date entry of purchases with careful attention to balances remaining in each line item. The Project Director will receive monthly reports listing financial activities to-date, thus enabling proper management of resources and fiscal records.

(2) Detailed Management Plan to Implement the Project's Objectives and Tasks/Activities:

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The section below describes in detail the project’s tasks/activities and how they are aligned with each of the project’s four objectives. Detailed statements of the project’s objectives appears in the Evaluation Section on pages 44-45, 45-46, 47, and 48.

FIRST OBJECTIVE—Developing and Implementing a System of Partner Collaboration:

Development of a Collaborative Implementation System: By March 31st of 2015, 45 classroom teachers and teachers specialists at the five schools will be recruited and organized into school-based and cross-school arts teams, based on their interest and motivation to participate in an arts in education project (9 teachers from each of the following schools: Heritage Middle School and Wharton, Graves, Walker, and Walsh elementary schools.). Each school-based team, composed of five classroom teachers from each school; 1 arts education teacher, 1 lead literacy teacher, 1 lead math teacher, and 1 curriculum coordinator – will be called the School-Based Arts Collaborative Team (SCT). The cross-school teams will be composed of all of teachers from the SCT teams plus the 8 teaching artists (two each from the arts disciplines of dance, music, theater, and visual arts), and teachers and school personnel from across the five schools in the project. The latter 45 member teacher team will be called the Arts Partner Professional Development and Support Team (APDT). As an incentive for continued participation, all teachers will be compensated at their district-union salary rates for hours spent in after-school PD sessions. During the PD sessions, the APDT team will be broken up into sub-teams, composed of teachers from across the project’s five schools to enable cross-school sharing to occur. ***Planning the Project Evaluation in the First Year:*** In the first year, the Management Team, the External Evaluator, and the project’s teams will undertake fine-tuning of the project’s evaluation, in line with the evaluation described in Section 6 and summarized in Table 1. ***Principal and Parent Support Programming:*** Because of the pivotal role that principals play in any school improvement project, the ***PDACAT*** Management Team will conduct monthly meetings with principals to plan with them how they can provide project support and update them on the ***PDACAT’s*** progress. Parents will be included by holding

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quarterly two-hour after school meetings each project year where they will be provided with strategies to support their children in the arts. ***Data Driven Decision-Making:*** Project staff, quarterly each year, will assist school staff with learning how to collect and use student needs assessment data to improve instruction in the arts and academic content areas.

SECOND OBJECTIVE— Teachers Acquiring Arts Content Knowledge and Arts Integration Skills and Tasks Supporting the Second Objective:

(a) Professional Development Tasks Focused on Arts Standards and Student Special Needs:

All of the arts PD Management Tasks in this project will be focused on addressing local, state, and national arts standards as well as student special needs, including the Consortium of National Arts Education Association standards (see pages 17-18.) ***English Language Learners and***

Students with Special Needs: This project will provide specific techniques, described in the arts and academic content connections below, for using the arts to increase vocabulary, comprehension, fluency, and writing for LEP students, and for students with special needs.

Second, ***English Language Learners and Students with Special Needs*** will be address in PD by providing specific techniques, described in the dances and academic content connections below, for using the arts to increase vocabulary, comprehension, fluency, and writing for LEP students.

Teachers Learning about How to Use Digital Tools in the Arts: Third, PD tasks will also focus on enabling teachers to acquire digital tools to support the teaching of the arts and arts integration in content areas. Additional details are provided under the Technology Competitive Priority on pages 2-6.

(b) Tasks for The First Year’s Teacher Arts Leadership Program: Setting the Stage for Full-Scale PD in Years 2 through 4 -- In the project’s first year from January through June 2015, 8 Teacher Arts Leaders (five classroom teachers, one from each school, and three arts educators) will be recruited and prepared (and compensated for undertaking leadership and mentoring roles) in ***PDACAT*** by participating in 36 hours of professional development, which will include 21 hours of Saturday and after-school workshops (one 6 hour workshop in January, followed by 15

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hours of after-school sessions) and 15 hours of once a week classroom 1 ½ hour follow-up sessions (see Objective Three Tasks below) in April through June of 2015. To provide the Teacher Arts Leaders with the capacity to lead, DePaul University faculty will assist the leaders in acquiring skills in: team building; facilitation techniques; mentoring; observation protocols; adult learning principles; and developing teams; and arts integration strategies.

(c) Overview of Full-Scale PD Tasks in Years two through Four – During the 2nd through the 4th years the 45 project teachers (including the 8 Teacher Arts Leaders) will participate each year in 61 hours of sustained and intensive PD program for deeper learning. Accordingly, all teachers will participate in 31 hours of PD workshop sessions each year, beginning with two four-hour Saturday workshop orientation sessions in August followed by monthly two and a half hour workshops September through June. Teachers will receive 30 hours each year of one and a half hour weekly follow-up coaching and mentoring from September through June (see tasks under Objective 3 for details of classroom follow-up and application of arts content and arts integration in classrooms). The PD sessions will be led by 8 teaching artists from the National Museum of Mexican Art, the Matli Dance and Theater Academy, the Old Town School of Folk Music, and the Barrel of Monkeys Theater, as well as two technology specialist from the Illinois Institute of Technology, and two DePaul University subject matter specialists in reading and mathematics, and five school technology specialists, focused on learning how the arts of the Americas and the integration of those arts into reading and mathematics instruction can enhance student learning through learning about arts in the Americas.

(e) The Focus of Full PD Programming Tasks in Years 2-4: During the PD sessions teachers will develop foundational knowledge in the arts of the Americas with an emphasis on how dance in these cultures can open up other arts to students through music, theater, and the visual arts in collaboration with the teaching artists so that students can develop skills in creating, performing, and responding to the arts consistent with the Common Core and student special needs. To prepare teachers with the knowledge and skills they will need to employ the arts in

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their classrooms, in the PD sessions, teachers of 3rd through 5th grade students and teachers of 6th through 8th grade students, will focus on different sets of major dances and their connections to art forms in theater, music, and visual arts as follows as they acquire new arts content and skills related to arts integration in content areas: Third through Fifth grade teachers will focus on cultural arts in: the Huayano of Peru, the Bomba of Puerto Rico in the Caribbean, and the Samba of Brazil. Sixth through Eighth grade teachers will focus on: the traditional Folklorico of Mexico, African influenced dances from Haiti, and the Charleston and the Lindy of the jazz age in the United States. **On-line learning community** An on-line learning community will be created to share reflections and post their lesson plans; a resource bank of lesson plans and documentation to provide teachers with access to materials and supports.

THIRD OBJECTIVE— Third through Eighth Grade Teachers Applying PD in the Classroom and Tasks Supporting the Third Objective:

(a) A pilot capacity building classroom program task integrating the arts in 3rd and 8th grades in the first year: In April-June 2015, the Teaching Artists and the Teacher Arts Leaders will pilot dances in the classroom. Twelve 3rd through 5th grade teachers will focus on the Huayano of Peru and 6th through 8th grade teachers on the Folklórico of Mexico, all over a 10-week period in 40 minute sessions each week, with a focus on the connections between the art forms and reading and mathematics. ***A year end culminating performance and parent night:*** In June of 2015, all of the students who have studied the dances will perform them for their schools and parents during assembly times, thus learning how to collaborate in learning groups. ***Field Trips to live performance for 3rd through 8th grade students:*** To further motivate students in the pilot year, they will attend performances of dance, theater, or music at Chicago theaters.

(b) Tasks Focused on developing arts content and the integration of the arts into core curricular areas in the second through the fourth years in 3rd-8th grades: In September through June each year in the 2nd-4th years, the SCTs will teach students about different art forms of the Americas every trimester or 9 weeks. The cultural dances will serve as starting points for

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students to learn about music, visual arts, and theater, and how their reading and mathematics skills can be enhanced through the study of the arts.

(c) Follow-up PD and Mentoring Tasks in Years 1 through 4: As stated in the overview of PDACAT's PD, Teaching Artists, in collaboration with IIT and DePaul University faculty specialists in reading writing and digital technology specialists, will provide on-going weekly one hour follow-up sessions at the classroom level. That follow-up will include observations, coaching, reflection sessions, data collection and analysis, the development of case material.

The Classroom as a Workroom for the Arts: Teachers and Teaching Artists Collaborating:

As teachers apply what they have learned in school classrooms, those rooms will all become arts workrooms, where there will be experimentations and exploration of the four arts forms of the Americas and connections to reading, mathematics, and digital tools. Within these “workrooms,” teachers will examine with students the underlying principles and modes of thinking in the arts, and how these habits of mind can support students' reading and math.

(e) On-line Learning Community: An online learning community will be created including a facilitated blog for teachers to share reflections and post their curricular units.

FOURTH OBJECTIVE— Improving Grade Students' Academic Engagement and Achievement and Tasks Supporting the Fourth objective:

(a) A pilot capacity building classroom program integrating the arts in 3rd and 8th grades in the first year: In April-June 2015, the Teaching Artists will pilot dances in the classroom. 3rd through 5th grade teachers will focus on the Huayano of Peru and 6th through 8th grade teachers on the Folklórico of Mexico, all over a 10-week period in 40 minute sessions each week, with a focus on the connections between the art forms and the subjects of reading and mathematics.

A year end culminating performance and parent night: In June of 2015 and in subsequent Junes, all of the students who have studied the dances will perform them for their schools during assembly times and for parents, thus learning how to collaborate in learning groups.

Field Trips to live performance for 3rd through 8th grade students: To further motivate

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students in the pilot year, students will attend performances at Chicago theaters.

(b) Learning about the arts and integration into reading & math areas in the second through the fourth years in the 3rd-8th grades: In September to June each year in the 2nd-4th years, the SCTs and their students will learn a different art form of the Americas every trimester or 9 weeks. For each of the countries of the Americas, the cultural dances will serve as starting points for students to learn about music, visual arts, and theater, and how their reading and mathematics skills can be enhanced through the study of the arts. Students will employ processes for the effective use of digital tools such as (as described in detail on pages 2-6): on-line, virtual depictions, visual representations, audio reproductions, graphic portrayals, communication software, and textual, visual, and audio editing.

3rd through 5th Grade Students: 3rd-5th grade students in years 2 through 4 will focus on the Huayano of Peru, the Carnival of the Caribbean, and the Samba of Brazil.

The First Trimester of Each Project Year: the Huayano of Peru: Students will learn from teachers and the teaching artists about the musical structure of Huayano, from its pentatonic scale to its relationship to measurement and geometric forms. Students will also explore its choreographic process, and the similarities between the dances and geometry, creating relief maps of paper mâché that illustrate regions of Peru, and writing Inca inspired theater vignettes.

The Second Trimester of Each Project Year: The Bomba and the Carnival of the Caribbean Both the Carnival and Bomba will provide students with opportunities to read and develop books and theater scripts based on these dances and explore the concept of celebrations and pageantry, discussing the rich reservoir of poetic and rhetorical vocabulary associated with the dances. Digital charts and graphs will also be employed to document dance moves in just the way that graphs are used in mathematics. For visual arts, students will create masks out of paper mâché and develop mosaics and murals, all of which will be featured as examples of folklore, myths, and legends in theater and their connections to storytelling. In creating mosaics and murals, students will learn about ratio and proportions.

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The Third Trimester of Each Project Year: The Samba of Brazil: Samba – an old Brazilian style of dance with many variations – is African in origin, performed as a street dance at carnival for almost 100 years. Many versions of the Samba (from Baion to Marcha) are danced at the local carnival in Rio. ***The Samba as an Art Form and Examples of Its Connection to Academic***

Subjects: The Samba provides an opportunity to read about the connections between the influences of one culture on another, e.g. African culture on Brazil through the writing scripts and performing them, as well as studying the visual arts associated with carnival, from costumes to visual depictions of dances. The Carnival of Brazil will also be used to study how myth has an influence on the literature of Brazil. The rhythm of the Samba will provide an opportunity to compare the beats within music with patterns in mathematical times -tables.

6th through 8th Grade Students: Dances for 6th through 8th graders in the 2nd through the 4th years will include the following dances and their arts forms: the Folklórico of Mexico, the Charleston and the Lindy of the United States, and the African-influenced dances of Haiti.

The First Trimester of Each Project Year: Folklórico of Mexico: The folkloric dance traditions of Mexico will introduce students to regional dances and enable them to understand the subtext of the dances and theatrical music to illustrate sub-text in reading; as well as using visual arts to understand mathematical skills of geometric design, measurement, and proportion.

The Second Trimester of Each Project Year: Charleston and Lindy Dances of the Jazz

Age: In studying the Charleston, students will learn the frequencies of these beats by drawing bars, students will learn the value of a digital graphic depiction of such data, thus paving the way for a discussion on percentages, and for calculating averages (means and medians). In visually depicting the dances, students will learn about color and the use of ratios when mixing colors.

The Charleston and the Lindy as Art Forms and Examples of Their Connections to Academic

Subjects: Analyzing rhythm in more detail, students will be introduced to the mathematical concept of lowest common denominators (LCDs). LCDs are required in order to calculate the lower figure of a musical time signature, e.g. whether the music is in simple duple, or simple

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triple time. Music thus provides an enjoyable way to study fractions and the underpinnings of the concept. The Charleston and ragtime are rich in syncopation, and in particular hemiolas – the metrical pattern of music where groups of three and groups of two are superimposed. As a means of employing the visual arts, sets will also be designed as visual backdrops to the performance of these of these musical and dance productions. ***The Third Trimester of Each***

Project Year: African style dances from Haiti: Haitian dance is unique in its melding of diverse African styles and cultural traditions, evolving and mixed with elements of Arawak (Arawak (indigenous Haitian Indian and French culture to form a new, uniquely Hatian dance expressions.

Haitian Dance Art Forms and Examples of Their Connections to Art Forms and Academic

Subjects: From the study of Haitian arts and the lyrics sung to Haitian Rara dances, students will learn the rudiments of lexical assimilation (borrowing within language), morphophonotactics (how letter-combinations vary from one language to another), and how language evolves.

Students will then develop theater scripts depicting these language nuances and discuss the various sub-texts embedded in these narratives to reconcile conflicting cultural influences on thinking as well as developing visual collages and watercolor illustrations for these dances.

A year end culminating performance and parent night: As was true in the pilot year, all of the students who have studied the dances will perform them for their schools during assembly times in June of each year. See above for a description of those performance and the parent nights.

Field Trip to live performance for 3rd through 8th grade students: To motivate students in their appreciation of the arts, all students will in the second through four years, as they did in the pilot year, attend a live performance of dance, theater, or music at professional theaters in Chicago.

(3) Management Chart Demonstrating the Alignment of Project Objectives and Tasks:

The Management Summary and Overview Chart below provides an overview of the tasks described above and demonstrates their alignment with milestones, timelines, and the persons responsible for the tasks under each of the project’s four objectives.

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Table 1. Management Summary and Overview Chart Organized by Objectives (See Key Below)

OBJECTIVES, ACTIVITIES, AND MILESTONES	TIMELINES	RESPONSIBLE
<p>Key for Persons Responsible for Above Activities: the Project Director (PD); the Project and Training Manager (PTM); the Teacher Professional Development Arts Educator (TPDAE); the Teacher Professional Development and Alignment Coach (TPDAC); the Teaching Artist, Partner, and Content Coordinator (TAPCC); the Teacher Arts Leaders (TAL); The School Collaborative Teams (SCT); the Partner Professional Development and Support Teams (PDST); Teacher Artists (TA); the Management Team (MT); Digital and Content Specialists (DCS); and the External Evaluator (EE).</p>		
<p><i>FIRST OBJECTIVE—Developing and Implementing a System of Collaboration and Evaluation Among Summit’s Partners</i></p>		
<ul style="list-style-type: none"> • Activity: The Governance Council (GC) & The Management Team (MT) are established and meet • Milestones: Quarterly GC & MT meetings are held. GC & MT participants will rate the partnership as functioning effectively to support effective arts in education teaching in CPS schools: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%) 	<p>Oct. 2014 & Quarterly GC & MT meetings every project year</p>	<p>PD, PTM, MT, EE</p>
<ul style="list-style-type: none"> • Activity: PDACAT Management Team providing day-to-day project coordination to integrate the arts into core curricula and to assess school needs 	<p>Every other week each</p>	<p>PD, PTM,</p>

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<p>redesigned each project year; Management Team reviews 4 needs assessment surveys administered each project year and findings are used by project teams to improve PDACAT arts programming.</p>	<p>times per yr. for needs assessment</p>	<p>EE</p>
<ul style="list-style-type: none"> • Activity: The School-Based Collaborative Teams (SCT), the Partner Professional Development and Support Teams (PDST) are established to implement arts integration and classroom teachers are recruited. • Milestones: Five school-based teams are established and one PDST, composed of 45 teachers. The above teams will rate the activities of <i>PDACAT</i> as functioning effectively to support effective teaching in CPS schools: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%). 	<p>Oct. – Nov. 2014.</p>	<p>PD, PTM, TPDAE SCT, PDST, TA, MT</p>
<ul style="list-style-type: none"> • Activity: Fine-Tuning and developing a detailed evaluation plan for <i>PDACAT</i> <p>Milestones: Evaluation instruments developed (with reliability and validity coefficients of respectively .80 & .80); Equivalent comparison schools identified with differences being less than .25SD; Base-line data at treatment and comparison school data collected; , pre-post collection points identified during each project year for qualitative and quantitative formative and summative evaluation data (including GPRA reading and mathematics scores), and procedures established for on-going feedback on project performance.</p>	<p>Begins in Nov. 2014 and is completed in June 2015</p>	<p>PD, MT, TPDAE EE</p>
<ul style="list-style-type: none"> • Activity: Principals and parents provide support for the implementation of <i>PDACAT</i> 	<p>Quarterly each</p>	<p>PD,</p>

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<ul style="list-style-type: none"> • Milestones: Principals and parents will rate the activities of PDACAT as functioning effectively to support PDACAT: (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%). 640 parents participate in project workshop programming. 	<p>project year Sept. –June</p>	<p>TPDAE TAL</p>
<ul style="list-style-type: none"> • Activity: <i>PDACAT</i> data-driven decision-making • Milestones: Quarterly needs assessments are conducted each project year used to improve the PD programming of <i>PDACAT</i> 		
<p>OBJECTIVE 2: 45 3rd-8th Grade Teachers Increasing their Attitudes, Skills and Arts Content Knowledge in State and National Standards-Based Arts Instruction and Arts Integration through High Quality Research-Based Sustained and Intensive Professional Development</p>		
<ul style="list-style-type: none"> • Activity: Project Teachers and Teacher Arts Leaders (TALs) are recruited and the TALs receive PD on leadership skills, and pilot PD is undertaken. • Milestones: 45 teachers & 8 Teacher Arts Leaders are recruited to participate in <i>PDACAT</i>, and 36 hours of PD hours are offered for 8 Teacher Arts Leaders, and 35 hours for 12 classroom teachers; and 80% of TALs and Classroom teachers rate their PD as effective. 	<p>Oct.- Nov. 2014</p>	<p>PD, PTM, TDAE, SCT, PDST TPDE</p>
<ul style="list-style-type: none"> • Activities: PD workshops and follow-up coaching and reflection sessions are offered for 45 teachers in years 2-4. 	<p>Years 2-4 September through June</p>	<p>PD, TA, TAL,</p>

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<ul style="list-style-type: none"> • Milestones: Yrs.2-4: 31 workshops hrs. & 30 follow-up hours are offered to 45 teachers; 80% of the project teachers in each year will have participated in 40 hours of PD; 80% of the teachers rate the professional development sessions as effective; and 80% report having successfully learned arts and arts integration skills and digital tools. 	<p>each year.</p>	<p>TPDAE SCT, PCST,</p>
<p>OBJECTIVE 3: Third-Eighth Grade Teachers Demonstrating their Ability to Practice in Classrooms State and National Standards-Based Arts Instruction and Arts Integration through the Development of Professional Learning Communities</p>		
<ul style="list-style-type: none"> • Activity: A pilot in the first year integrating the arts in grades 3-8 is conducted • Milestones: Twelve classroom teachers and 360 students participate in first year pilot authentic arts and standard based arts in education projects; and 80% of the students connect the arts to reading and math in yr. 1 and develop an arts classroom project; and 80% of the Teacher Arts Leaders will have demonstrated that they have successfully introduced in arts and arts integration into teacher classrooms. . 	<p>Weekly from April-June 2015.</p>	<p>PD, PTM, TPDAE TPDA C,TA</p>
<ul style="list-style-type: none"> • Activity: 45 teachers implement arts programming and arts integrated reading and mathematics into their classrooms, based on the PD received under Objective 2. . • Milestones: In yrs. 2-4, 80% of the classroom students develop and implement four arts projects per year in 3rd through 8th grades classrooms using digital tools; two school performances and one field trip are conducted each yr. 80% of the teachers rate the PD 	<p>9/1/15-6/15/18 in classrooms; Performances & field trips in March & May</p>	<p>PD, SCT, TPDM, TPDAE TPDA</p>

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<p>as having been effective in supporting their using arts and arts integration skills in their classrooms.</p>	<p>2015-2018</p>	<p>C, TAL, TA</p>
<p>OBJECTIVE 4: Increasing the Academic Engagement and Performance of 1,600 Students in Grades 3-8 through Cultural Arts of the Americas</p>		
<ul style="list-style-type: none"> • Activity: A pilot in the first year integrating the arts in grades 3-8 is conducted • Milestones: 360 students participate in first year pilot authentic arts and standard based arts integration education projects; and 80% of the students connect the arts to reading and math in yr. 1 and develop an arts classroom project. 	<p>Weekly from April-June 2015.</p>	<p>PD, TPDAE TAPCC TA</p>
<ul style="list-style-type: none"> • Activity: Arts programming and arts integrated reading and mathematics are offered to 1,600 students (see pages 31-34 for details on these activities). • Milestones: In yrs.2-4, 80% of the classroom students develop four arts projects per year in 3rd through 8th grades using digital tools; 80% of the students increase reading and mathematics achievement each yr. while using digital tools at a rate higher than comparison group school students; two school performances and one field trip is conducted each yr. 	<p>9/1/15-6/15/18 in classrooms; Performances & field trips in March & May 2015-2018</p>	<p>PD, TPDM, TAPCC TPDAE SCT, TAL, TA</p>

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(b) The time commitments of project director and key personnel are appropriate and adequate.

The time commitments of Project Director and other key personnel are appropriate and adequate in a number of ways. First, the personnel are appropriate because each member of the key staff has expertise in at least one of the four art forms of music, visual arts, dance and theater. Each of the four major project components also has key staff members assigned to it. Second, staffing is also adequate and appropriate for the following reasons. The Project Director (50% time) for the first and fourth objectives will provide leadership in developing a system of collaboration, documentation, and dissemination among the partners and the project's teams and supervise the work of the teaching artists. He also will be responsible for the overall management of the project, including: hiring all new staff; organizing and implementing all staff and program schedules for all of the program components; planning the project's professional development and classroom activities with the project's managers, coaches, and advisors listed below. In the case of the second objective, the arts content professional development component will be coordinated by the Project and Training Manger at 100% time who will also devote half-time assist the Project Director with the overall management of the project and PD programming. The Teacher Professional Development and Arts Educator two and half days a week will set up the monthly PD after-school sessions (including overall arts and cultural themes) with artists. For the third objective the Teacher Professional Development and Alignment Coach also will spend 100% time coordinating and supervising the in classroom PD follow-up with community artists to ensure that teachers receive assistance in implementing the PD in their classrooms. The Teaching Artist, Partner, and Content Coordinator (75% time) will be responsible for ensuring effective collaboration and supervision with teaching artists and arts partners. The Teacher Arts Leaders (10% time each) will mentor and coach their colleagues. The 8 professional teaching artists in dance, theater, music, and the visual arts will not only lead monthly PD sessions, but will provide classroom demonstrations with students, and curricular planning, and feedback, and reflection sessions on how to increase student motivation and their academic achievement in

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reading and mathematics. To ensure an effective use of time and to provide for efficient administration, the key staff members have been organized into teams: the school-based SCT team and the cross-school PDST teams. The IIT and DePaul faculty also will support the project in implementing its digital, and reading and mathematics components. The External Evaluator (see Section 6) will be responsible for overseeing the implementation of the evaluation design.

(c) Adequacy of procedures for ensuring continuous feedback and improvement of project.

The formative evaluation design ensures continuous feedback for improvement of project. The Management Team will ensure continuous improvement of the operation of the project. Moreover, a key component of the project is to engage teachers in continuous reflection on practice, mentoring with artists, and documenting student learning on a continuous basis. On-going assessment by teachers of the learning progress of their at-risk students is a central aspect of the project, and of the professional development program. Information will be used in a variety of ways to manage progress towards the project's stated goals and objectives. First, the Management Team will assess during each year the degree to which milestones have been met for all of the project's objectives. The quantitative and qualitative results will be shared on a quarterly basis by the Management Team. Those results will include: equivalent pre-post surveys, feed-back questionnaires, teacher observation protocols, 3-8 grade test scores, focus groups, and interviews. A detailed list of these assessment instruments appears in the Evaluation Section. Second, the Management Team will meet with the arts collaboration teams to share the formative and summative evaluation findings and to determine what changes and modifications in program design and implementation should be undertaken. Third, after these modifications have been implemented, the Management Team will assess in collaboration with the External Evaluator the effectiveness of these changes and what impact the changes have brought. In summary, the following on-going feedback loop will be employed: (a) evaluation findings will be shared on a quarterly basis with the Management Team; (b) based on assessment of findings, any needed recommendations for modifications in program implementation will be made; (c)

needed changes will be implemented; and (d) the Management Team will evaluate how effective these changes have been to improve the implementation of program objectives.

SECTION 6: QUALITY OF THE PROJECT EVALUATION

a. Objective performance measures producing quantitative and qualitative data

A Quasi-Experimental Design: This project will employ a quasi-experimental design. As described in detail in Sub-section 6c. ***PDACAT*** will choose comparison group of five schools equivalent to or not different from the treatment schools on major demographic variables in order to effectively rule out or control for alternative explanations for the treatment effects that the project has (see sub-section below for details). ***Management of Project's Evaluation:*** The project's Management Team will be responsible for managing the project's evaluation design. This group will work with the External Evaluator and the Project Director to refine the project evaluation design, implement it, and report quarterly to the Management Team on formative and summative evaluation results. Assisting the Management Team with data collection and analysis will be the External Evaluator and DePaul University faculty who are experts in evaluation design. In addition, each school will have a contact person for statistical data collection and the returning of surveys. The Management Team, in conjunction with the Project Director, will be responsible for all federal accountability reports. ***The Project's Objective and External Evaluator:*** The Management Team will also have an External Evaluation Consultant (see Personnel Section for his extensive qualifications and Appendix for his résumé). In his role as External Evaluator he will prepare reports periodically each year to assist the project in making adjustments based on formative evaluation data and he will provide technical assistance on the design of evaluation instruments, their administration, and the analysis of evaluation data. ***Appropriate Objective Quantitative Methods of Evaluation, Data Collection, & Methods of Analysis:*** To determine the degree to which the project has achieved its objective, a wide range of quantitative and summative measures will be used as described in detail under each project objective. Where appropriate, regression analyses, tests of measures of central tendency, and t-

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tests will be used to measure the significance of impact. The significance level for rejecting the null hypothesis will be set at .05 for all tests of significance, a level deemed appropriate in related research and evaluation. In addition, an equivalent pre-post, interrupted time series design will determine the degree to which the project has had an impact on student participants and the program's objectives have been achieved. Where appropriate, quantitative data will be analyzed with Multivariate Analysis of Covariance (MANCOVA) strategies followed, if justified by univariate analyses. The alpha level for significance tests will be set at .05, and appropriate effect size indices (e.g. omega square) will be calculated to estimate the magnitude of program effects on the quantitative outcomes, with a effect size standard of .25SD.

Power Analysis for School Sample Size: The power analysis for this study is based on having at least 45 classroom teachers and at least 1,000 students yearly in the treatment schools and the same number of teachers and students in the comparison schools. Assuming that the classroom teacher is the unit of analysis, along with an expected effect size of .25SD and an alpha level of .05, the power is .98 for regression analyses conducted from the beginning to the end of the second year of the study. Assuming the constraints above, and a yearly attrition rate of 10%, the power drops to .96 and .94 respectively, for the regression analyses from the beginning of the first to the end of the third and fourth years of the study. The values were obtained from a statistical power calculator (www.danielsoper.com)

Validity and Reliability of Assessment Instruments: Previously established validity and reliability coefficients for standardized instruments used in the study will be reported. It is expected that all standardized instruments and those developed by the project will possess validity coefficients of .70 or above and reliability coefficients of at least .80.

Availability of Results, and Timelines and Reporting to the U.S. Department of Education to Meet GPRA Requirements: The Management Team and the External Evaluator will be responsible for conducting the evaluation activities in a timely manner. Baseline data for summative assessments will be collected at project schools: October of 2014 in the first year, and August of

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ensuing years. Post-assessments will be administered in August of each project year. Formative assessments will be administered quarterly throughout each project year. To address GRA requirements, the project will report whether the project's PD is sustained and intensive, and the degree to which teacher arts content knowledge has increased, and report those results to the Department of Education in its Annual and Final Performance reports.

Objective Quantitative Performance Measures and a Timeline for Their Development: The objective quantitative performance assessments described in detail below include such measures as: equivalent pre-post interrupted times series arts content and survey assessments of arts and professional arts integration skills acquired by teachers for teaching 3rd through 8th graders as well as a range of student assessments, all of which will be developed, piloted, and checked for reliability and validity in the project's first year from October of 2014 through February of 2015.

Qualitative Data: This quantitative component will be reinforced with periodic measures of project processes and perceptions of participants. Consistent with an action research perspective, the qualitative aspect of the project will involve the evaluators, and the participants themselves through an in-depth study of how change within the context of the project occurs. The qualitative measures will include content analysis of documents such as instructional curricula; agenda; case studies of schools, teachers, and students; meeting minutes and notes; journals; the partnership's web site; non-structured interviewing; self-assessment; and peer observations. Finally, throughout the program, such measures as questionnaires, observations, focus groups, and interviews will be used to assess program modifications to be undertaken.

A. Objective Benchmarks, Performance Measures, Outcomes, and Assessment Instruments

FIRST OBJECTIVE—Developing and Implementing a Collaborative Partnership System:

Summit School District's *PDACAT* model project will have fine-tuned and begun the implementation of *PDACAT's* evaluation plan by April 30, 2015, as well as developed and implemented by September 30, 2018, a system of professional development collaboration supporting the capacity of high need elementary schools to support the teaching of the arts, the

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use of digital tools, and the integration of standards-based arts education into reading and mathematics instruction at five middle and elementary schools in grades 3-8 in Summit, Illinois.

Benchmarks for Objective 1: (1) Each year of the project, the Management Team will have met at least monthly to focus on establishing and maintaining the work of ***PDACAT***, including by February of 2015 have developed an up-dated and fine-tuned evaluation plan; (2) By August 2015, the project's teacher teams will have been established; (3) By June of each project year, principals will have met with the Project Director monthly and at least one parent workshop will have been held monthly; and in September of each project year at least 80% of the principals, project teams, and parents will have rated the ***PDACAT*** as effective.

Outcomes and Performance Measures for Objective 1: By September 30th of each project year, plans will have been developed and implemented indicating that a system for collaboration and project evaluation had been developed; the partners will continue to supporting the project and will have made plans to continue to institutionalize the project after federal funding ends; and each year the participants will have rated the partnership as functioning effective in supporting arts integration in Summit schools (Yr.1: 70%; Yr.2: 75%; Yr.3: 80%; Yr.4: 85%).

Assessment Instruments for Objective 1 Producing Quantitative and Qualitative Data: (1) Equivalent interrupted time series pre-post Likert surveys assessing the partnership's collaborative functioning and the effectiveness of the project's mentors, and the PD sessions will be administered in October and June of each project year; (2) documents describing the detailed evaluation plan, as well as policies & practices, & organizational units in the partnership; (2) attendance records, minutes; (5) Feedback, satisfaction, and outcome questionnaires assessing the effectiveness of the project's Arts Summits and teacher PD sessions (using 5 point Likert scales); (5) plans & reports documenting the work of the project's teams; 6) Content analyses of documents produced by the project's teams to assess their effectiveness.

OBJECTIVE TWO: Teachers Acquiring through Sustained and Intensive PD Arts Content and Arts Integration Knowledge and Skills: By September 30, 2018, at least 80% of 45

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participating 3rd-8th grade teachers from five Summit middle and elementary treatment schools will have increased **their attitudes, skills, and content knowledge** that enhance their ability to (a) conduct state and national standards-based arts instruction in dance, music, theater, visual arts, and media arts, and (b) integrate standards-based arts instruction with the core academic content area of reading and mathematics, at a rate greater than teachers in comparison schools

Quantitative Benchmark Measures for Objective Two: Increasingly, teachers in the treatment group will report higher attitudes, content knowledge, and skills development with respect to teaching state and national standards-based arts content instruction and arts integration (by September 2016 75%; September 2017: 80%; September 2018: 85%). Treatment teacher responses on content knowledge and skills development in the arts and literacy will be higher than comparison teacher responses on post assessments in June 2016, 2017, and 2018, with alpha significance levels of at least .05 and effect size differentials of at least .25SD.

Quantitative Project Outcomes and GPRA Performance Measures for Objective Two:

(GPRA 1) By September of each project year, 80% of the 45 treatment 3rd-8th grade teachers will have completed at least 40 hours per year of professional development (PD) on content knowledge and integration in the arts that is sustained (at least three years and 120 hours of PD for each teacher) and intensive (with monthly school-based PD follow-up provided by coaches) with 75% of the total number of PD hours offered over 8 months or more each year (2011-2014).

(GPRA 2) By September of each project year, 80% of treatment teachers will have significantly increased their content knowledge of standards-based arts instruction and arts integration.

Treatment teacher post content scores will be higher than the comparison group teachers (at an alpha .05 level of significance; with at least an effect size differential of .25SD between the treatment and comparison groups) controlling for teacher years of service and pre-assessment scores. The post-assessment instruments will be the same as the pre-assessments.

Assessments Producing Quantitative and Qualitative Data for Objective Two: A Teacher Arts Content and Integration Assessment Instrument of Professional Practice will be aligned with

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the content knowledge delivered through *PEACAT*'s with at least 40 semantic differential scaled content items with three sub-scales (with at least 5 items per sub-scale). That instrument will be collected each spring from treatment and comparison teachers. Subscales will utilize 5 point Likert scale response options for attitudes and . Teacher attitudes and skills acquired during the PD workshop sessions will use 5 point Likert scaled response options. Both instruments will be administered to treatment and comparison during the spring of 2015 (to establish baselines) with post-assessments being administered during June of 2016, 2017, and 2018. School records detailing common planning meetings, along with attendance, agendas, and minutes, will be collected quarterly from all treatment and control schools and a content analysis will be conducted on these documents in the summer of each project year.

OBJECTIVE THREE: *Teachers Demonstrating their Ability to Practice in Classrooms State and National Standards-Based Arts Instruction and Arts Integration in Summit:* By

September 30, 2018, at least 80% of 45 participating 3rd -8th grade teachers from five Summit middle and elementary treatment schools **will have demonstrated in the classroom** an increase in their ability to: (a) conduct high quality state and national standards-based arts instruction in dance, music, theater, visual arts, and media arts, and (b) integrate state and national standards-based arts instruction with the core academic content areas of reading and mathematics, at a rate greater than teachers in comparison schools

Quantitative Benchmarks for Objective 3: Each year during years 2-4, 80% percent of the teachers will have participated in 40 hours of PD on applying arts content and arts integration skills in their classrooms. During each of the years 2-4, the treatment teachers will have employed arts and arts integration skills at a rate significantly higher than comparison groups teachers, at the .05 level with an effect size of at least .25SD.

Quantitative Outcomes and Performance Measures for Objective 3: By September 30th of 2018, 80% of the teachers will have developed at least 12 teaching units integrating the arts into their teaching and will have acquired the knowledge and skills to be effective teachers

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integrating the arts into the core curricula and activities appreciative of the arts according to an equivalent interrupted time series pre-post assessment instruments described below and 80% of the teachers will have participated in at least 40 hours of PD (which includes follow-up PD activities) and 80% will have demonstrated that they have acquired core arts and integration skills at a .05 level with an effect size of at least .25.

Assessment Instruments Producing Quantitative and Qualitative Data for Outcomes for

Objective 3: (1) Equivalent interrupted time series pre-post quantitative assessments will be developed and administered in October and June of each project year focused on whether teachers have applied arts content and arts integration skills in their classrooms with subscales developed and validated in previously published research will be used to measure teacher arts content knowledge about the arts and the frequency which the teachers have applied arts integration instruction in their classrooms; *Teacher Arts Integration Assessment Instrument of Professional Practice* (CREATES, 2011); *Integration Efficacy* (Oreck, 2004); *Student Learning* (CAREI, 2003)) and *teacher practices: (Gayda & Koliba, 2008, CAREI, 2003); Student-directed instruction* (CAREI, 2003); and *Connections to other disciplines (Cross curricular)* (CAREI, 2003); (3) observation protocols documenting professional teaching modules; (4) teacher feedback questionnaires providing formative assessments of the effectiveness of teacher implementation of the arts activities; (5) DVDs of teacher classroom activity integrating the arts into the curriculum; (6) observation protocols; and (7) sample lesson plans and curriculum units.

OBJECTIVE FOUR: Improving Students' Academic Engagement and Achievement: By September 30, 2018, at least 80% of 1,350 3rd-8th grade students in participating teachers' classrooms from five Summit middle and elementary schools will have demonstrated an increase in school engagement, discipline-specific knowledge and skills in the arts, and achievement in reading and mathematics, at a rate greater than students in comparison schools.

Benchmarks for Objective 4: At least 360 students participate in pilot authentic arts in education projects and 80% will connect the arts to reading and math in year 1; 80% of 1,125 students each

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yr. in years 2-4 will have developed three arts projects that effectively connect the arts to reading and mathematics; and three school performances, and one field trip in the arts are conducted year; and for treatment students in September of the 2nd-4th years, a higher percentage of students will have demonstrated that they are engaged in learning and have acquired proficiency in the arts and in reading and mathematics performance at a rate significantly higher than comparison group students, at the alpha .05 level with an effect size of at least .25SD.

Outcomes and Performance Measures for Objective 4: By September 30th of each project year beginning in year 2, students in the treatment group taught by *PDACAT* teachers will have demonstrated on the average an increase in their academic achievement in skills in creating, performing and responding in the arts and the core subjects of reading and mathematics, and their students will have begun to conduct authentic and constructivist inquiry-based forms of learning in the arts and in the academic areas of reading and mathematics at a rate higher than students of teachers in the comparison schools (with 3,240 students having demonstrated a higher percentage of academic engagement, arts proficiency, and a higher rate of academic achievement in reading and mathematics by September 2018 at a statistically significant .05 alpha level with effect sizes of at least .25SD in contrast to comparison schools).

Assessment Instruments Producing Quantitative and Qualitative Data for Objective 4: An interrupted time series of valid and reliable quantitative standardized State of Illinois Tests of student achievement in reading and mathematics will be administered in March of each project year (with base-line assessments collected in November of 2014), and an analysis of the results determining that achievement value was added will be conducted, as well as the 2011 CREATES quantitative assessment of student arts engagement (with quantitative scales) , and the Newman (2001) qualitative observational assessments of authentic teaching and learning will be administered in May of each project year authentic forms of learning.

(b). The Extent to Which the Methods of Evaluation Provide Performance Feedback

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To provide regular performance feedback on period progress in meeting the project's intended outcomes, a variety of formative methods of analysis will be employed. The formative elements of the evaluation design will provide on-going feedback to project staff for timely and valid information on the management, implementation, and efficiency of the project. Systems for providing feedback and on-going assessment will be established as well as measures of on-going project progress. For example, the Project Director and the Management Team will receive monthly feedback from the Management Team and the External Evaluator to ensure that timely and valid information is provided on both formative and summative outcomes. Moreover, at the end of each program session the leaders of those programs will meet to both reflect upon and provide data (including feedback or satisfaction questionnaires from teachers and parents) on how effective those program components were implemented. The feedback surveys, using Likert scales and open-ended items, will include items on the effectiveness of the professional development sessions.

Not only have benchmarks and timelines been set to annually gauge the extent to which project's activities are meeting program objectives, but a range of formative evaluation measures will be employed to provide on-going and continuous feedback on the project's progress. The following formative assessment strategies will be used to give performance feedback to the Management Team: (a) focus groups convened quarterly to discuss how what impact the project is having on students' academic performance and parental support; (b) structured and unstructured interviews, and case studies administered bi-annually with representative students and parents, providing in-depth analysis of project development; (c) staff will regularly review evaluation data, including: teacher time series pre-post assessments, standardized student achievement results, curricula development, and sample lesson plans and units posted on the website to consider design changes; and (d) the Management Team will convene monthly to review the above data to assess how efficiently the project is being managed.

Information will be used in a variety of ways to manage progress towards the project's objectives. First, the Management Team will determine during each year the degree to which

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benchmarks and milestones have been met. The quantitative and qualitative measures and results, for both formative and yearly summative evaluations will be shared on a quarterly basis by the Management Team. Second, the Project Director will meet with project staff to share the formative and summative evaluation findings and in consultation with the Management Team determine which modifications should be undertaken. Third, after implementation of these modifications, the Management Team will determine, in collaboration with the External Evaluator, the impact and efficacy of the changes. Fourth, this process will be repeated during each project year to ensure continual progress towards meeting project outcomes.

(c). Methods of Evaluation Producing Evidence of Promise

In alignment with the RFP definition of promise, this evaluation has been designed to support the linkage between at least one critical component and at least one relevant outcome, which in this evaluation means establishing the linkage between teacher classroom treatments in arts integration and student performance in the academic areas of reading and mathematics, all of which are clearly portrayed in the ***logic model graphic*** on page 11. Also on pages 9-10 and 17-19, there is a discussion of the research evidence that was used in order to design the logic model, and how that model's four strong theories are supported by extensive research, which provide evidence for the model, with significant findings (with at least .25SD effect sizes). Those research studies, with high internal validity, were drawn upon to develop both the logic model and to structure this project's evaluation design. To further strengthen the logic model and the evaluation, each strong theory used to develop the model was linked to each of the project's four objectives (again see pages 15-18 as to how this was accomplished).

To establish a linkage between the sustained and intensive teacher professional development, and its application in school classrooms, and student academic performance, ***PDACAT*** in developing its evaluation methods, will employ a quasi-experimental evaluation design. That quasi-experimental design takes into account What Works Clearing House (WWC) standards and criteria. First, according to those criteria, that design will identify equivalent

The PDACAT Professional Development Program—Illinois Summit School District #104

comparison schools for the project's five treatment or project schools. Equivalency between the 5 treatment and 5 comparison schools will be established by identifying comparison schools that have are equivalent on both observable and unobservable characteristics. Equivalent comparison schools will be chosen by selecting schools that are observably comparable on the following traits: low income backgrounds, low levels of academic performance in reading and mathematics, chronic truancy, ethnic composition, limited English proficiency, mobility rates, teacher years of experience and degrees held, and student individual education plans. Baseline equivalence of the analytical sample will be demonstrated on observed characteristics using these WWC criteria. These include establishing that: (1) the reported difference of the characteristics must be less than 0.25 of a standard deviation (based on the variation of that characteristic in the pooled sample), and (2) the effects must be statistically adjusted for baseline differences in the characteristics if the difference is greater than 0.05 of a standard deviation. In addition, to establish unobservable equivalency, the project will administer a survey at treatment and comparison schools assessing teacher interest and motivation in using arts in classrooms. Second, the project's evaluation will show promise because it will employ assessment instruments that meet WWC standards for reliability and validity. Third, attrition will be monitored so that it does not exceed WWC standards. Fourth, to strengthen the quasi-experimental design, an interrupted time series of pre-post assessments will be collected. The addition of an interrupted time series of assessments for the treatment and comparison schools will provide an additional check on some of the threats to internal validity, especially history. Such a design will use several waves of assessments in both groups (treatment and comparison groups) before and after the introduction of the independent variable in the treatment group. Fifth, the evaluation design will use a statistical alpha standard of significance of .05 with an effect size .25SD difference between treatment and comparison groups to determine that a favorable association has occurred. In all of the above ways, this project will demonstrate evidence of promise by ruling out alternative explanations for its results.

Other Attachment File(s)

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Summit School District 104

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

OTHER ATTACHMENTS SECTION

Summit School District 104

Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

LETTERS OF SUPPORT



May 5, 2014

Dr. Troy Whalen
Superintendent
Summit School District 104
6021 S. 74th Ave.
Summit, Illinois 60501

Dear Dr. Whalen:

The National Museum of Mexican Art (NMMA) is truly excited at the prospect of partnering with the Cook County/Summit School District 104 to bring the U.S. Department of Education's, Arts in Education Professional Development for Arts Educators program to serve your teachers and instructional staff. We are confident that the collaborative effort between our dedicated institutions will bring forth a transformational and enduring program to the district's teachers and students. We also deeply appreciate the effort made by the project staff to develop a program unique to the culture, community, mission, and goals of your district and its schools.

Since the NMMA's formal inception in 1987, we have enjoyed working with districts, schools, community organizations, and others to bring exceptional cultural experiences, training and instructional services to the schools, teachers, and communities of our metropolitan area, the state, and the country. The outstanding standards based and arts integrated services we have provided as part of our education initiatives have served as great supports to many school communities and we hope to continue to make a positive difference across our neighborhoods. We look forward to serving as your lead partner and fully participating and supporting all the partners as we collectively carry out this innovative program that focuses on building further teacher capacity to effectively integrate the cultural arts across the school curriculum, while also strengthening your schools' existing arts education programming.

In support of the project, the NMMA will:

- Serve as your lead partner in the development, implementation, management, documentation and dissemination of the project in an efficient, quality, comprehensive and successful manner.
- Together with your staff, ensure that we meet and exceed all grant goals and objectives.
- Provide personnel time, via our existing staff and the hiring of additional personnel, to implement and oversee all project components in full partnership with your team members.
- Lead professional development training, arts partner, and teaching artists efforts and be your liaison to all partners described in the grant narrative.
- Serve as your lead advisor, and in partnership, lead all project committees.
- Commit to partnering on grants to enhance and sustain the project, while also connecting you with our vast internal and external resources, networks and partners.

We feel extremely confident that by partnering with your dedicated team and participating educators, the Summit school communities will benefit from the proposed program on a multitude of levels. We look forward to continuing the work we all started many years ago and enthusiastically commit to dedicate our experience and resources to ensure the success of the project.

Sincerely,

Carlos Tortolero
President

Center for Urban Education

DePaul University

14 East Jackson Blvd., Room 1538, Chicago, Illinois 60604
773/325-7170 FAX: 773/435-6699
bradner@depaul.edu

May 10, 2014

Dr. Troy Whalen
Superintendent
Summit School District 104
6021 S. 74th Ave.
Summit, Illinois 60501

Dear Dr. Troy Whalen:

We are truly enthused at the prospect of partnering with Summit School District 104 to bring the U.S. Department of Education's, Arts in Education Professional Development for Arts Educators program to serve approximately over 140 teachers. We are confident that the collaborative effort between the Center for Urban Education and Summit School District 104 will bring forth a holistic and transformational program the district's teachers, students, and parents. We also greatly appreciate the effort made by your staff to develop a program unique to the culture, mission, and goals of your partnering schools.

In support of the project, the Center for Urban Education will provide 4 professional development training sessions to effectively integrate the cultural arts across core subject curriculum with an emphasis in math, reading, and technology. We will also serve as one of the advisers and connect you with other important resources, departments, and personnel within the university. We will feature the initiative on the Center for Urban Education website, which is in active use in more than 20 school districts.

We feel extremely confident that by partnering with your dedicated team, all of our educators, students, and school communities will benefit from the proposed program locally and nationally. We look forward to working with you and with great expectations commit to dedicate our experience and resources to ensure the success of the project.

Sincerely,



Barbara Radner, Ph.D.
Executive Director



<http://teacher.depaul.edu>

ILLINOIS INSTITUTE
OF TECHNOLOGY
Partnering with Schools Inventing the Future

May 15, 2014

Dr. Troy Whalen
Superintendent
Summit School District 104
6021 S. 74th Ave.
Summit, Illinois 60501

Mary La Fleur
Program Manager

Office of
Professional
Development

Illinois Institute
of Technology

School of
Applied
Technology
Daniel F. and Ada
L. Rice Campus

201 E. Loop Rd.
Wheaton, Illinois
60189

630.682.6035

630.682.6029 Fax

pl.iit.edu

Dear Dr. Whalen:

We are truly enthused at the prospect of partnering with Summit School District 104 to bring the U.S. Department of Education's, Arts in Education Professional Development for Arts Educators program to serve your teachers and instructional staff. We are confident that the collaborative effort between our Illinois Institute of Technology's (IIT), Office of Professional Development and your district will bring forth a unique and transformational program that will be of great benefit to the district's teachers and students. We also deeply appreciate the effort made by your team to develop a program unique to the culture, community, mission, and goals of your district and schools.

Over the years, we have enjoyed working with multiple districts and schools to bring exceptional professional development training to teachers to comprehensively integrate technology and digital resources into the everyday classroom setting. We look forward to fully participating and supporting all the partners as we collectively carry out this innovative program that focuses on building further capacity to integrate technology via the cultural arts across the curriculum, while also strengthening schools' existing arts education programming via training on the effective use of digital resources.

In support of the project, the IIT Office of Professional Development will provide a minimum of 4 yearly professional development training sessions to effectively integrate technology and digital resources across grant programming. We will also serve as one of the project's advisers, conduct joint planning, and connect you with other important resources, departments, and personnel within IIT.

We feel extremely confident that by partnering with your dedicated team, all of Summit's educators, students, and school communities will benefit from the proposed program on a multitude of levels. We look forward to working with you and enthusiastically commit to dedicate our experience and resources to ensure the success of the project.

Sincerely,



Mary La Fleur
Program Manager



Old Town School of Folk Music

4511 North Lincoln Avenue
Chicago, Illinois 60625
773.728.0000 • www.oldtownschool.org

May 10, 2014

Dr. Troy Whalen
Superintendent
Summit School District 104
6021 S. 74th Ave.
Summit, Illinois 60501

Dear Dr. Whalen:

The Old Town School of Folk Music is enthused at the prospect of partnering with Summit/Cook County School District 104 to bring the U.S. Department of Education's, Arts in Education Professional Development for Arts Educators program to serve your teachers and instructional staff. We are confident that the collaborative effort between Old Town School and Summit School District 104 will bring forth a transformational and lasting program to the district's teachers and students. We also deeply appreciate the effort made by your staff to develop a program unique to the culture, community, mission, and goals of your district and its schools.

In support of the project, Old Town School will provide professional development training, teaching artists, serve as an advisor and as part of the project committees, and also commit to partnering on grants to enhance and sustain the project. We will also connect you with other important resources and activities that Old Town School has access to both at our sites and across the region as a long-standing and successful member of various music education networks.

We feel extremely confident that by partnering with your dedicated team, your district's educators, students, and school communities will benefit from the proposed program on a multitude of levels. We look forward to embarking on this exciting program and enthusiastically commit to dedicate our experience and resources to ensure the success of the project.

Sincerely,



Bau Graves
Executive Director



KIDS WRITE IT. WE DO IT.
WORLD SAVED.
 2410 N. Ravenswood Ave., U.S.
 Chicago, IL 60640
 773.836.7140
www.barrelofmonkeys.org

Board of Directors
President
 Founder/Owner
 Outside Investment Company

Vice President & Treasurer
 Alison Wright Bacon
 Artist & Writer

Secretary
 Keith Bullock
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Eigen Halperin
 BOM Co-Founder
 University of Wisconsin

Shawn Haynes
 J&P/CEO

Robert Lopez
 J&P/COO

Stephan Milner
 Barre/Co-Owner

Greg Puryear
 Systems/Support

David Ramsey
 J&P/COO

Adam Washburn
 Ballou School of Management
 Ballou/Manager/Network

Staff
Amadea Ferrer
 Executive Director

Holly Greenawald
 Artistic Director

Elizabeth Levy
 Program Director

Joseph Schindler
 Education Coordinator

Waggle Fullow
 Regent
 Computer Manager

May 10, 2014

Dr. Troy Whalen
 Superintendent
 Summit School District 104
 6021 S. 74th Ave.
 Summit, Illinois 60501

Dear Dr. Whalen:

Barrel of Monkeys is truly excited at the prospect of partnering with Summit School District 104 to bring the U.S. Department of Education's, Arts in Education Professional Development for Arts Educators program to serve your teachers and instructional staff. We are confident that the collaborative effort between Barrel of Monkeys and Summit School District 104 will bring forth a unique and transformational program to the district's teachers and students. We also greatly appreciate the effort made by your staff to develop a program unique to the culture, community, mission, and goals of your district and schools.

In support of the project, Barrel of Monkeys will provide professional development training, teaching artists, serve as an advisor and as part of the project committees, and also commit to partnering on grants to enhance and sustain the project. We will also connect you with other important resources that Barrel of Monkeys has access to as a member of various arts education networks.

We feel extremely confident that by partnering with your dedicated team, all of your educators, students, and school communities will benefit from the proposed program on a multitude of levels. We look forward to embarking on this exciting program and enthusiastically commit to dedicate our experience and resources to ensure the success of the project.

Sincerely,

Elizabeth Levy
 Program Director



Matli

4241 West 63rd Street
Chicago, IL 60629
773-33-MATLI (336-2854)
WWW.VIVAMATLI.ORG

May 12, 2014

Dr. Troy Whalen
Superintendent
Summit School District 104
6021 S. 74th Ave.
Summit, Illinois 60501

Dear Dr. Whalen:

Matli Dance and Theater Academy (Matli) is truly excited at the prospect of partnering with Summit School District 104 to bring the U.S. Department of Education's, Arts in Education Professional Development for Arts Educators program to serve your teachers and instructional staff. We are confident that the collaborative effort between Matli and Summit School District 104 will bring forth a unique and transformational program to the district's teachers and students. We also greatly appreciate the effort made by your staff to develop a program unique to the culture, community, mission, and goals of your district and schools.

Since Matli's formal inception in 2004, we have enjoyed working with your lead partner and others to bring exceptional training and instructional services to the schools, teachers, and communities of the southwest side, Summit and surrounding areas. The outstanding standards based and arts integrated services we have provided have served as great supports to many school communities and we hope to continue to make a positive difference across our neighborhoods. We look forward to fully participating and supporting all the partners as we collectively carry out this innovative program that focuses on building further capacity to effectively integrate the cultural arts across the school curriculum, while also strengthening schools' existing arts education programming.

In support of the project, Matli will provide personnel time, professional development training, teaching artists, serve as an advisor and as part of the project committees, and also commit to partnering on grants to enhance and sustain the project. We will also connect you with other important resources that

Matli has access to as a member of various arts networks throughout the city and state.

We feel extremely confident that by partnering with your dedicated team, all of the participating educators, students, and school communities will benefit from the proposed program on a multitude of levels. We look forward to continuing the work we all started many years ago and enthusiastically commit to dedicate our experience and resources to ensure the success of the project.

Sincerely,



Marlin Estrada
Lead Dance, Theater and Multi-Arts Consultant

Summit School District 104

Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

RESUMES

Mr. Jon Baricovich

Experienced educator employing an organic, collaborative leadership style in order to create innovative learning environments in education that provide engaging, and culturally and linguistically relevant learning experiences that reflect a multi-cultural, pluralistic society.

RELEVANT EXPERIENCE

2013-2014 Director of Curriculum, Assessment and English Language Learning, Summit School District 104

- Administrate all Title grant programs for School District 104 (Approximately \$1,000,000 annually) targeting instruction, materials review and selection, teacher development and recruiting, services for English Learners and Technology Integration.
- Coordinate curricular alignment efforts with new standards, including Common Core State Standards and Next Generation Science Standards.
- Supervise Multi-tiered system of supports and related instructional staff in all buildings.
- Coordinate local assessment infrastructure including ISAT/PARCC, NWEA MAP, local assessments.

2000-2013 Language Assistance Program Director, Summit School District 104

- Administrate all Title grants designated for English Language Learner student population (Approximately \$350,000 annually), providing a continuum of services to students identified as ELL, their families and community
- Supervise English Language Learning specialists and aides in the provision of appropriate student services for 400 English Language Learners in 5 schools
- Identify and purchase all instructional materials designated for use by the district's ELL student population
- Develop and coordinate ELL summer learning program, Adult ESL and Family Literacy Night program
- Maintain local student database and manage all reporting to ISBE Student Information System.

2011 – 2014 Adjunct Professor, National Louis University and the Illinois Resource Center

- Develop and deliver graduate level coursework in Foundations of Minority Language Education and Methods and Materials for Teaching Bilingual Students.
- Attend on-going professional development targeting best practices in graduate-level education programming.
- Participate in professional development offerings for teachers of culturally and linguistically diverse students.

1999-2000 Itinerant Bilingual Education Instructor, Summit School District 104

- Created rich learning experiences for English Language Learners in grades K-6 in three elementary schools
- Conducted formative and summative language and academic assessments for all ELL students

EDUCATION & CREDENTIALS

Bachelor of Arts in Spanish, University of Illinois at Chicago, 1999

Master of Education in Educational Leadership and Administration, University of Illinois at Chicago, 2005

Master of Education in Instructional Leadership, University of Illinois at Chicago, 2007

Educational Licensure:

Illinois Elementary Teaching License (endorsements in ESL, Bilingual Education and Middle School Spanish and Social Science)

Illinois Type 75 Administrative Certificate

Qualifications

Professional Literacy in Spanish

Proficiency in Educational and Management Technologies (Office Suite, Educational software and hardware, student information management systems, curriculum development software)

Experienced grant writing and grant administration experience

Ample experience in program development, design and implementation

Publications:

"Beyond These Tired Walls: Social Action Curriculum Induction as Public Pedagogy" co-author

"Curriculum in the Making: Theory, Practice, and Social Action Curriculum Projects" co-author

Ricardo Xavier Serment

Education	Northwestern University School of Continuing Studies Evanston, IL Fundamentals of Leadership Development and practice for effective leaders to explore leadership and management that aligns with business strategy.	Expected May 2014
	Dominican University River Forest, IL Masters in the Art of Teaching Teach For America: Illinois State Board of Education Approved Alternative Certification Considered "Highly Qualified" under No Child Left Behind Act Type 3 Illinois Standard Teaching Certificate- August 2009 Type 23 Provisional Alternative Elementary Certification – August 2007 Type 22 Initial Alternative Elementary Certification - June 2008 Middle School Art Endorsement Participate in Literacy, Mathematics, Special Education, and Social Sciences classes; and learned how to integrate the courses into my daily practice as an Art Teacher.	August 2009
	Columbia College Chicago, IL Bachelor of Arts in Music with a concentration Contemporary, Urban, and Popular Music; and minor in Art History Cumulative GPA 3.656 GPA in major 3.789	May 2007
	National Museum of Mexican Art Chicago, IL Director of Education Oversees all educational programs associated with the Museum's exhibitions: Grants Management, budgets, program development, professional development and leadership. Also, oversees and supervises all staff in the Education Department to ensure program quality and accountability, and is responsible for providing strategic direction in all education programs. Teacher Programs Coordinator, Teaching Artist Oversees school programs for the museum, including museum partnerships and outreach programs, writing curricula and developing new programs for Educators and Students that explore history and art techniques in Mexican Art and Culture. Active member of the Education Department, assisting in planning and implementing museum programs for the general public and professional development for educators. As a Teaching Artist implement curricular planning .	September 2009- Present
Work experience	Chicago International Charter School- Irving Park Campus and Basil Campus Chicago, Il. Music Teacher K-8, Designed and taught a music curriculum to over 850 students K-8. Engaged students in creative musical projects directly aligned to the Illinois State Fine Arts Standards. Developed long-term plans based on Chicago curricular standards, and created lesson plans based on long-term curricular goals. Measured growth of students through assessment and tracking.	August 2007- June 2009
	Skills and Activities	Comprehensive knowledge of Word, Excel, and PowerPoint. Experience designing art work on Adobe Photoshop. Involved in assisting immigrants to become naturalized citizens through volunteer work at Northwest Neighborhood Federation.

Professional Experience:

Lead Dance and Theater Instructor*June 2006 to Present**'Matli Dance and Theater Academy*

A Co-Founder of Matli Dance Academy and now Matli Dance and Theater Academy, serving the youth of the Southwest side and Latino community of Chicago. Created, implemented, and instructed curriculum and structure for the dance and theater classes at 'Matli, including Ballet, Jazz, Hip-Hop, Breakdance, and Gymnastics, serving over 200 students each year. Train roster of staff (teachers) on Matli's innovative curriculum model, integrating Dance and Theater Education Standards, Social-Emotional standards, and Genre-specific technique skills. Set up program structures that include formal evaluation processes, based on best-practice dance and theater education curriculum, and parent observation opportunities, that led to increased the engagement and involvement of the students' parents in the education process. Organized the Annual Dance Recitals and theater activities since 2006, coordinating performances, costume orders, venue and ticket management, and general event management of recitals, each with an audience of over 700 people. Direct the youth performance troupe, 'Matli Dance Crew, including choreography, performance booking and management, and costumes. Successfully obtained grants for the organization's programs, including grants from the Illinois Arts Council, as well as from the City of Chicago Department of Youth and Family Services. Co-directed the Summer Dance and Theater Camp for 30 students, including scheduling, meals, field trips, and special activities. Created Website and managed all aspects of communications and marketing.

Arts Administration Intern*2006 to 2007**Najwa Dance Corps*

Structured the organization's community supporters/audience database under Microsoft Access, resulting in a more effective and productive system of communication and contact management. Documented a guide on how to utilize the database for the organization's volunteers and future staff. Contributed to the organization's grant-writing efforts and editing narratives that identify and communicate the benefits of the organization's programming on the community.

Teen Reach Coordinator*2005 to 2006**Little Village Boys and Girls Club*

Instructed the outreach program "SMART KIDZ", implementing the Boys and Girls Club of America health and wellness curriculum in first grade classrooms at Gary School (a CPS school). Utilized a variety of methods, including skits, group discussions, and role-playing. Conducted all monthly reporting requirements of the *TEEN REACH* grant- an Illinois Department of Human Services grant, including attendance, grades, and behavioral monitoring reports of members at the club site. Supervised and instructed after-school activities at the club site, including *Power Hour* (homework help), sports, arts and crafts, and dance for all the age groups at the club.

Educational Advisor*2004-2005**LNESC*

At the Chicago location of: "LULAC (League of United Latin American Citizens) National Educational Services Centers (LNESC)", conducted outreach services and programs at target high schools and grammar schools that mainly address college readiness objectives. CPS Schools included Hubbard High School, Gage Park High School, and Juarez High School. Services included financial aid, scholarship, and community service workshops, as well as one-one consultations to coach students and parents on their college readiness, college application, and college scholarships application processes.



Education and Certifications

National Louis University 2012

Masters of Arts in Education

Columbia College Chicago 2007

Masters of Arts in Management with a concentration in Arts in Youth and Community Development

Post-Bacceraulate Studies in Dance

University of Chicago 2003

Bachelor of Arts in Public Policy Studies with a concentration on Education and Urban Policy

Skills & Awards

Teaching in the following Dance Styles: Ballet, Jazz, Hip-Hop, Latin, and Gymnastics

Fluent in Spanish

Awarded as “Arts in Youth and Community Development Fellow” by Arts, Entertainment, and Media Management Department at Columbia College Chicago, 2007

JESUS ESQUIVEL

6033 S. Major Street, Chicago, IL 60638 ♦ Cellular: 773.510.2334 ♦ E-mail: jesusesquivelchgo@gmail.com

SUMMARY

A proactive, dedicated and success-driven professional with proven experience in the not-for-profit, education, and public/private arenas. Consensus builder and partnership expert with more than a decade of demonstrated success in grant/program development and management, administrative leadership, budget management, strategic planning and vision setting. Specialist in local, state and federal grants who has brought over \$12,000,000 in direct funding and program services to Chicago schools and communities. An accomplished leader in education grant management whose proactive, inclusive, and goal oriented approach has led to a continuous record of success.

EXPERIENCE

Frida Kahlo Community Organization 3/11-9/14 Chicago, IL

Project Director/Project Manager

- Serve as the Project Manager/Director for Frida Kahlo's state and federal grants in the areas of arts education and parental involvement.
- Oversee the above project's three main areas of work: Student Programming, Teacher Professional Development, and Community Programming.
- Actively work with the project's leadership and partners to ensure goals are being met and that programming serves as a model of innovative educational strategy and practice.
- Serve as FKCO's lead on foundation, local, state and federal grant programs and applications, including working with relevant public and private partners to ensure successful programming and grant application submittal.

Envision International Consulting Group 2/11-Present Chicago, IL

Co-Founder/Co-Managing Consultant

- Provide not-for-profit partners, school districts, and cultural organizations with grant, program development, implementation, management, leadership, and project expansion consulting services.
- Assist community based organizations and cultural organizations with the development of education and community outreach, marketing, and relationship building strategies.
- Envision International grant projects and partnerships have yielded over \$2,000,000 in programming.

Chicago Public Schools (CPS) 6/10-3/11 Chicago, IL

Office of Arts Education (OAE)

Acting Director

- Oversaw OAE staff and consultants, foundation, state and federal grants, citywide programming, teacher professional development, and policy and partnership initiatives.
- Set vision, priorities and direction for office programming and district-wide arts education collaborations and initiatives.
- Managed the strategic allocation of budget resources across staff and programming to ensure alignment with annual department goals and objectives.
- Led the continued dissemination, implementation and institutionalization of the *Chicago Guide for Teaching and Learning in the Arts*.

- Served as the arts education representative to schools, district leaders and departments, external partners, constituencies and initiatives, such as the Chicago Arts Learning Initiative (Co-Chair).
- Conceived, developed and managed the CPS Arts Educator Data Mapping Project that identified areas of need as it related to arts education programming and opportunities.

Chicago Public Schools

10/07-6/10

Chicago, IL

Office of Arts Education (OAE)

Field Supervisor

- Served as Project Director for the nationally recognized *Having a Ball* program and other state and federal grants, and actively managed teachers, consultants and instructors, budgets, compliance activities, evaluation and reporting.
- Managed overall office budget, created annual department plans, and advised director and staff on program development and implementation, evaluation, administrative/fiscal operations and sustainability issues.
- Led office performance management efforts including the gathering, analysis and interpretation of program and system data to better inform program direction and decision-making.
- Collaborated with CPS departments of Budget, Law, Purchasing, Human Resources, Research and others to ensure compliance with policies and procedures as they related to grants, partnerships and district-wide arts programming.
- Coordinated selected grant development efforts that brought the district approximately \$4,000,000 in arts education services via program partners.
- Developed relationships with schools, district administrators and leaders that explored program and partnership opportunities across constituencies.

Chicago Public Schools

10/04-10/07

Chicago, IL

Office of Language and Cultural Education (OLCE)

Grants Manager/Project Manager

- Identified, developed and managed the submission of proposals to funding agencies in conjunction with schools, CPS units and partners which yielded over \$4,000,000 in grant awards.
- Oversaw award process by preparing board and purchasing reports and worked with multiple departments and partners to ensure projects were in compliance with CPS and funder policies.
- Served as a grant manager in the areas of arts education, world language, and parental involvement.
- Provided ongoing program, personnel, financial, and general management guidance and support to project and associated staff.
- Managed teams in the writing, preparation and submittal of performance and financial reports.
- Coordinated and led administrator and principal delegations to cities in Turkey, Panama and Mexico.

Chicago Public Schools

9/02-10/04

Chicago, IL

Office of Language and Cultural Education, Bilingual Parent Resource Center (BPRC)

Parent Training Specialist/Project Manager

- Provided leadership and direct support in launching the BPRC's programs and partnerships.
- Assisted manager with all aspects of operations, including staff/program development and management, fiscal administration, program creation, implementation and supervision.
- Led all grant projects and partnerships that yielded over \$2,000,000 in programming and services.
- Served as technology manager and lead instructor, which included the creation of the BPRC's technology curriculum, supervision of instructors and oversight of classes.

United Neighborhood Organization (UNO)
Program Associate, Economic and Community Development

3/01-9/02

Chicago, IL

- Established partnerships and development programs with companies and organizations whose goal it was to diversify their workforce by targeting the Latino community.
- Developed, implemented and managed UNO's training programs, including partnerships with Children's Memorial Hospital, Chicago Public Schools and the City of Chicago.

VOLUNTEER EXPERIENCE

Frida Kahlo Community Organization
Co-Founder, Past Vice-President and Current Senior Advisor

2002-2011

Chicago, IL

- Provided the organization with program, policy, strategic planning and development support.

Envision Community Services
Co-Founder and Senior Advisor

2011-2013

Chicago, IL

- Helped found the organization, set initial mission, goals and priorities, and advised in the areas of program, policy, strategic planning and development.

Civic Engagement Activities
Various Roles

2000-2010

Chicago, IL

- Participated in various capacities in aldermanic, state congressional, gubernatorial and federal senatorial campaigns.

EDUCATION

Bachelor of Science Degree in Business Management
Roosevelt University

2000

Chicago, IL

Graduate Coursework in Public Administration
University of Illinois at Chicago

2004-2005

Chicago, IL

Leadership Training Seminars for Education Administrators
University of Chicago

2010

Chicago, IL

AFFILIATIONS

- Member of Chicago Council on Global Affairs
- Member of Network of Hispanic Administrators in Education and Mexican Administrators in Education
- Member of Association of Supervision and Curriculum Development

ADDITIONAL SKILLS

- Highly experienced in working with multiple stakeholders and interests on the successful achievement of organizational missions, goals and strategies.
- Advanced skills in Microsoft Word, Excel and PowerPoint.
- Strong communication skills – Bilingual (English and Spanish).

Résumé

Jerry B. Olson, Ph.D.
Grant Development Consultant
3450 North Lake Shore Drive
Suite 3901
Chicago, Illinois 60657
Phone: 773-505-5054
E-Mail: jerrybolson@interaccess.com

Education

The Institute for Psychoanalysis; Chicago, Illinois; Doctor of Psychotherapy Degree (1995)

The University of Chicago; Chicago, Illinois; Ph.D. in Education (1974)

The University of Paris, the Sorbonne (1966), French Language Certificate

Columbia University, Teachers College; New York, New York; and the University of London, the Institute of Education; The Afro-Anglo American Program: African Studies and Teacher Education (1962-63)

Oberlin College; Oberlin, Ohio; Master of Arts in Teaching, History (1962)
Oberlin College, B.A. in Political Science, *Cum Laude* (1961)

Evaluation and Grant Development Consulting Experience

Evaluation and Grant Development Consulting Experience (1983-present)

Current and recent clients: Loyola University Chicago, Illinois State University, National-Louis University, DePaul University, Columbia College (the Center for Community Arts Partnerships), The National Museum of Mexican Art, the Frida Kahlo Community Organization Northeastern Illinois University, the Adler School of Professional Psychology, Youth Connection Charter Schools, ASPIRA Charter Schools of Illinois, Addison School District 4, the Chicago Public Schools District 299, Villa Park School District 45, and DuPage High School District 88

Psychotherapist (1984-present)

Professor Emeritus, Northeastern Illinois University (2001-present)

Professor of Educational Leadership and Development at Northeastern Illinois University; taught courses in the following areas: human development, current issues in education, the philosophy and history of education, sociology of education, and international education (1969-2001)

Associate Dean for School Relations; College of Education, Northeastern Illinois University (NEIU) (1989-2001)

Director of the Chicago Teachers' Center; Northeastern Illinois University (1978-2001)

Coordinator of the Program For Interdisciplinary Education; NEIU, (1972-75)

History of Involvement in the Development, Assessment/Evaluation, and Administration of Grant Awards, Including Those Focused on School Change, Community Change Programming, the Development of Arts Education Programs and the Development of 21st Community Learning Centers Programs

Author or co-author and evaluator of grants from the U.S. Department of Education, the National Endowment for the Humanities, the National Endowment for the Arts, the Illinois Arts Council, the Illinois State Board of Higher Education, the Illinois State Board of Education, the Chicago Community Trust, Arts in Education grants from the U.S. Department of Education (including professional development grants as well as model documentation and dissemination arts grants), the Annenberg Foundation, and the Chicago Arts Partnership in Education (CAPE) (1978-2001)

Evaluated and wrote the following grants:

School and Community Improvement Programs: 21st Community Learning Center Program grants, Teacher Quality Enhancement (the Illinois Learners Partnership, the Illinois Teacher Education Partnership, and the Illinois Partnership for Teacher Recruitment), Professional Development Program, Fund for the Improvement of Education (the Collaborative Learning Centers Program to Develop Smaller Schools), Scientific Literacy, Eisenhower Professional Development, Bilingual Teacher Training, Annenberg School Improvement Grants (Small Schools Grants, Middle School, the Lake View Arts Partnership in Education, and Experiential Team Building), Learning History Through Architecture, Arts and Education Documentation and Demonstration Partnership grants, Arts Professional Development grants, Parent Information Resource Centers, English Language Acquisition, four Carol M. White Physical Education grants (Villa Park, Youth Connection Charter Schools, ASPIRA of Illinois, and Frida Kahlo Community Organization), Early Reading First, Early Childhood Special Education Personnel Development, and Principal Improvement.

Workplace and Parent Education Programs: the National Workplace Literacy Program (Workplace Education) and Parent Assistance Centers (Building Parent Learning Communities)

Publications and Papers

Co-Authored with Anderson, C.A. and Bowman, M.J., *Students, Teachers, and Opportunity Perceptions in Kenya: 1961-68 (1969)*; Washington D.C. The U.S. Department of Health, Education, and Welfare: the Office of Education., Bureau of Research.

Olson, J.B (1972). On Secondary Schools and Elites in Kenya. *The Comparative Education Review*. Vol. 16, No.1, February 1972.

Co-authored with N. Green. "The Role of Universities and In-Service Education," *Urban Education*, Winter 1983.

Co-authored with M. Weiss. *Understanding the Experience of Student Teaching: A Fresh Perspective from Self-Psychology*, presented at the March 1989 meeting in San Francisco of the American Educational Research Association (AERA)

Co-authored with M. Weiss. *A Self-Psychological Approach to Supervision*, presented at the August 1989 meeting in Chicago of the International Educational Therapy Conference

Community Service

Volunteer Psychotherapist, Horizons Community Services (1987-1997)

High School Teacher; Kenya , East Africa; the Agency for International for International Development, the U.S. State Department, 1963-66

Awards and Recognition

Professor Emeritus award, Northeastern Illinois University, 2001

Recognized by the Illinois Professional Learners' Partnership for Outstanding Leadership, 2001

Recognized for 22 years as founder of the Chicago Teachers' Center, the College of Education, Northeastern, Illinois University, 1999

Distinguished Service Award, the College of Education, Northeastern Illinois University, 1997

Presidential Merit Award for Outstanding Service, Northeastern Illinois University, 1980

Ford Foundation Fellow in International Development, 1966-69

Carnegie Foundation Fellow in the Afro-Anglo-American Program, 1962-63

Rockefeller Fellow in Teaching, 1961-62

Highest academic rank in the Masters of Arts and Teaching Program, Oberlin College, 1962

Graduated Oberlin College, Oberlin Ohio, *Cum Laude*, 1961

Summit School District 104

Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

REFERENCES

Summit School District 104

Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

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Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

[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](#)

Summit School District 104: Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology

Budget Narrative

Budget Category	Year 1		Year 2		Year 3		Year 4		Total
	Grant Request	Donated Time/Costs							
1. Personnel									
➤ <i>Project Director</i>									
<i>Jon Baricovich--50% (In-kind)</i>									
As the Project Director, Mr. Baricovich will provide overall direction, guidance, and leadership. He will oversee the work of project staff and be responsible for the overall development, implementation and management of the project. Mr. Baricovich will work with all project constituencies to ensure the success of PDACAT. Mr. Baricovich will spend 50% of his time on the project. (50% X \$97,304 = \$48,652).	\$ -	\$ 48,652	\$ -	\$ 48,652	\$ -	\$ 48,652	\$ -	\$ 48,652	\$ 194,608
➤ <i>Project Director Project and Training Manager (PTM)</i>									
<i>To Be Hired--100%</i>									
As an integral part of the project, the PTM's responsibilities will be to oversee project operations, including tracking project activities, managing the budget, overseeing evaluation activities and reports, communicating with schools and teachers, supervising staff and consultants in conjunction with lead partner, the National Museum of Mexican Art (NMMA), and jointly planning and implementing PD services with the NMMA and partners. Minimum qualifications for the Project and Training Manager position will include: (1) a bachelor's (master's degree preferred) in arts education or education, (2) at least three years experience in successfully managing projects of similar magnitude, and (3) working knowledge of effective arts/education PD methodologies. (4) proven experience in leading and managing groups from multiple organizations and backgrounds. A salary of \$50,000 per project year is being requested.	\$ 50,000	\$ -	\$ 50,000	\$ -	\$ 50,000	\$ -	\$ 50,000	\$ -	\$ 200,000
➤ <i>School Teacher PD and Participation Hours</i>									\$ -
Teacher participation is the cornerstone of the project and essential for program success. Teachers, in collaboration with staff, partners, other teachers, teaching artists, etc will be active participants during the four year project period. Funds are being requested for up to 37 teachers to participate in training, mentoring, capacity building/professional development sessions, planning meetings, additional instructional time, and lesson plan/best practice development meetings. A rate of \$20.00 per hour, per union agreement, is being requested. Total teacher costs = Year 1: \$20.00 X 1480 hours = \$29,600 + Years 2-4: \$20.00 X 1800 hours = \$36,000 in each year.	\$ 29,600	\$ -	\$ 36,000	\$ -	\$ 36,000	\$ -	\$ 36,000	\$ -	\$ 137,600
➤ <i>Teacher Arts Leaders</i>									\$ -
Funds are being requested for 8 teachers to serve a critical role in in the development of the project because they will have learned how to organize, develop, and facilitate PD sessions and follow-up, and collaborate with teaching artists, work effectively with their teacher colleagues on arts integration projects, thus providing each school with teacher leaders who have the skill sets to continue the project after funding ends. In addition, these Teacher Arts Leaders, as school and PDACAT leaders whose active participation is crucial to overall program success, will also serve as mentors and coaches whose goal it will be to help institutionalize the project at grant schools and support dissemination amongst other colleagues. A rate of \$20.00 per hour, per union agreement, is being requested. Total teacher costs = Year 1: \$20.00 X 488 hours = \$9,760 + Years 2-4: \$20.00 X 480 hours = \$9,600 in each year	\$ 9,760	\$ -	\$ 9,600	\$ -	\$ 9,600	\$ -	\$ 9,600	\$ -	\$ 38,560
2. Fringe Benefits									\$ -
Fringe benefits will be offered to the following project staff:									\$ -
➤ <i>Project Director, (\$97,304*34%)</i>	\$ -	\$ 33,083	\$ -	\$ 33,083	\$ -	\$ 33,083	\$ -	\$ 33,083	\$ 132,333
➤ <i>Project Director Project and Training Manager, (\$50,000*34%)</i>	\$ 17,000	\$ -	\$ 17,000	\$ -	\$ 17,000	\$ -	\$ 17,000	\$ -	\$ 68,000
➤ <i>School Teachers and Teacher Arts Leaders (not applicable)</i>	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -

Summit School District 104: Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology

Budget Narrative

	Year 1		Year 2		Year 3		Year 4		Total
	Grant Request	Donated Time/Costs							
3) Travel									\$ -
➤ <i>Travel Budget for Project Staff</i>									\$ -
• Budget for yearly travel to project/grant meeting in Washington DC. Amount listed is for 2 project members for 3 nights, including hotel, air, ground transportation and meals. Total costs = \$1,250 X 2 project members = \$2,500.	\$ 2,500	\$ -	\$ 2,500	\$ -	\$ 2,500	\$ -	\$ 2,500	\$ -	\$ 10,000
4) Equipment									
➤ <i>Equipment for School Sites</i>									
As part of PDACAT's work in incorporating technology across all program areas and in order to equip participants with the latest in innovative digital learning tools, funds for 43 iPads are being requested. This includes 8 for each of the five project sites and 3 for staff use in activities, demonstrations, etc. Total costs = 43 iPads X \$600 per iPad = \$25,800.	\$ 25,800	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ 25,800
5) Supplies									\$ -
➤ <i>Supplies for Professional Development Activities</i>									\$ -
Supplies will be purchased to effectively carry out all project professional development activities across the project sites. Items to be purchased include, textbooks, software, binders, various materials and supplies, general arts education supplies, instructional supplies and media, classroom supplies (paper, markers, pens/pencils, ink, etc.) It is estimated that a total of \$6,000/year will be needed in year 1 and \$17,500 in years 2-4.	\$ 6,000	\$ -	\$ 17,500	\$ -	\$ 17,500	\$ -	\$ 17,500	\$ -	\$ 58,500
➤ <i>Supplies for Project Staff</i>									\$ -
Supplies will be purchased for project staff to carry out program activities. This includes paper, binders, ink, folders, pens/pencils, CD's/DVD's, flash drives, etc. It is estimated that \$3,000/year will be needed.	\$ 3,000	\$ -	\$ 3,000	\$ -	\$ 3,000	\$ -	\$ 3,000	\$ -	\$ 12,000
6) Contractual									\$ -
➤ <i>National Museum of Mexican Art (NMMA)</i>									
As Summit's lead partner in the development, implementation and management of PDACAT, the National Museum of Mexican Art is vital to the overall success of the project. The NMMA, via its dedicated staff and partners, will provide leadership and support for all project programming and activities. Specifically, the NMMA via the work described in the proposal narrative and the funds to be allocated (as described in this budget narrative) will be the lead partner in the carrying out of the project's PD model and will provide ongoing support to project teachers and schools. NMMA staff will also work hand in hand with Summit project staff in ensuring that all goals, objectives, and outcomes are met in an efficient, quality, comprehensive and successful manner. Costs associated with NMMA participation are described below.									
• <i>Teacher Professional Development and Arts Educator, Ricardo Serment--50% (In-kind)</i>									\$-
As one of the NMMA's educational leaders and an important part of PDACAT, Mr. Serment will provide overall support, but primarily focus on the project by managing the teacher PD program by setting overall themes, goals, and objectives. He will also work across PDACAT to ensure that the PD is consistent with all programming and is in line with standards, best practice strategies, and is appropriate to all participants. Mr. Serment will also provide support to the project's evaluation and data collection efforts and in the establishment of PDACAT committees. Mr. Serment will spend 50% of his time on the project. (50% X \$80,000 = \$40,000). Total Costs: Years 1-4, 50%, or \$40,000, of his salary will be an in-kind contribution.	\$ -	\$ 40,000	\$ -	\$ 40,000	\$ -	\$ 40,000	\$ -	\$ 40,000	\$ 160,000
• <i>Teachers Professional Development and Alignment Arts Coach (TPDAC), Marlin Estrada--100%</i>									\$ -

Summit School District 104: Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology

Budget Narrative

	Year 1		Year 2		Year 3		Year 4		Total
	Grant Request	Donated Time/Costs							
As an instrumental part of the PDACAT team, Ms. Estrada will (under the oversight, and in partnership with the TPDAE, Mr. Serment) coordinate PD activities, provide ongoing follow-up support to teachers and schools, oversee Arts Teacher Leaders, and monitor the impact of PD services. Ms. Estrada will spend 100% of her time on the project. (100% X \$50,000 = \$50,000). Plus 25% benefits = \$50,000 X .25 = \$12,500. Grand Total = \$62,500	\$ 62,500	\$ -	\$ 62,500	\$ -	\$ 62,500	\$ -	\$ 62,500	\$ -	\$ 250,000
• <i>Teaching Artist, Partner, and Content Coordinator, Jesus Esquivel-- 75%</i>									
As another member of the PDACAT leadership team, Mr. Esquivel will be responsible for working with teaching artists and arts partners to ensure effective coordination, service provision, and inclusion of all arts disciplines across the curriculum content areas. Mr. Esquivel will also work with project staff on the program evaluation (and liaison to the external evaluator) and reporting of PDACAT results. As with all leadership members, he will also be responsible for helping meet overall goals and objectives. Mr. Esquivel will spend 75% of his time on the project. (75% X \$56,000 = \$42,000). Total Costs: Years 1-4, 75%, or \$42,000 per year.	\$ 42,000	\$ -	\$ 42,000	\$ -	\$ 42,000	\$ -	\$ 42,000	\$ -	\$ 168,000
• Teaching Artists drawn from PDACAT's arts partners (National Museum of Mexican Art, Old Town School of Folk Music, Barrel of Monkeys, and Matli Dance and Theater Academy) will be an essential and critical part of the project. Their successful collaboration with teachers will determine the effectiveness of the project. Teaching Artists will lend their skills and experience to all programming aspects. This will include, mentoring, PD/program delivery, teacher/classroom support, instructional assistance, and other development and implementation tasks as assigned by the Project Director and leadership staff. They will provide support throughout the four year project period. Hourly rates of \$30 per hour for are being requested. These rates are consistent with existing related programming. Total costs = Years 1-4: 1450 hours X \$30 per hour = \$43,500.	\$ 43,500	\$ -	\$ 43,500	\$ -	\$ 43,500	\$ -	\$ 43,500	\$ -	\$ 174,000
• DePaul University Center for Urban Education									\$ -
As one of Summit's partners and one of PDACAT's arts integration and curriculum content experts, DePaul University's Center for Urban Education is vital to the overall success of the project. The Center for Urban Education will provide professional development, services by curriculum experts, serve as advisers, and collaborate with all staff, teachers, teaching artists and partners across grant areas to ensure school, teacher and student success. Total costs = Year 1: Flat sum of \$4,000. Years 2-4: Flat sum of \$8,000.	\$ 4,000	\$ -	\$ 8,000	\$ -	\$ 8,000	\$ -	\$ 8,000	\$ -	\$ 28,000
• Illinois Institute of Technology, Office of Professional Development									
As another of Summit's key partners and one of PDACAT's technology integration experts, the IIT Office of Professional Development is of great importance in achieving project goals. This partner will provide professional development services and collaborate with all teachers, staff and partners across grant areas to ensure effective and innovative use of technology in program PD and activities. Total costs = Year 1: Flat sum of \$4,000. Years 2-4: Flat sum of \$5,000 per year.	\$ 4,000		\$ 5,000		\$ 5,000		\$ 5,000		\$ 19,000
• PDACAT PD and Arts Partners-Old Town School of Folk Music, Barrel of Monkeys, and Matli Dance and Theater Academy									\$ -
In addition to contracting Teaching Artists from these organizations, the project will contract these respective organizations to provide PD development service, guidance and additional support to PD sessions and program activities, while also serving as site advisers at PDACAT schools. Total costs = Year 1: Flat sum of \$4,000 per organization for a total of \$12,000. Years 2-4: Flat sum of \$5,000 per organization for a total of \$15,000 per year.	\$ 12,000	\$ -	\$ 15,000	\$ -	\$ 15,000	\$ -	\$ 15,000	\$ -	\$ 57,000
➤ <i>External Evaluator</i>									\$-

Summit School District 104: Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology

Budget Narrative

	Year 1		Year 2		Year 3		Year 4		Total
	Grant Request	Donated Time/Costs	Grant Request	Donated Time/Costs	Grant Request	Donated Time/Costs	Grant Request	Donated Time/Costs	
To effectively carry out the intense evaluation as outlined in the proposal narrative, provide for ongoing program feedback, and evidence of project success, Dr. Jerry B. Olson will be contracted for comprehensive evaluation services. Total costs = 300 hours per project year X \$100 per hour = \$30,000 per project year.	\$ 30,000	\$-	\$ 30,000	\$-	\$ 30,000	\$-	\$ 30,000	\$-	\$ 120,000
7) Construction (Not applicable)	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
8.) Other									\$ -
➤ <i>Printing</i>									\$ -
In order to provide project teachers and schools with program binders and resources, funds for printing costs are being requested. Total cost estimate = \$2,800 in year 1 and \$3,000 in years 2-4.	\$ 2,800	\$ -	\$ 3,000	\$ -	\$ 3,000	\$ -	\$ 3,000	\$ -	\$ 11,800
9.) Total Direct Costs (1-8)	\$ 344,460	\$ 121,735	\$ 344,600	\$ 121,735	\$ 344,600	\$ 121,735	\$ 344,600	\$ 121,735	\$ 1,865,201
10.) Indirect Costs, (1.56%, per approved rate)	\$ 5,374	\$ -	\$ 5,376	\$ -	\$ 5,376	\$ -	\$ 5,376	\$ -	\$ 21,501
11.) Training Stipends (Not applicable)	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
12.) Total Costs (9-11)	\$ 349,834	\$ 121,735	\$ 349,976	\$ 121,735	\$ 349,976	\$ 121,735	\$ 349,976	\$ 121,735	\$ 1,886,702
Summary						Total Grant Request			Total Donated Time/Costs
Year 1						\$ 349,834			\$ 121,735
Year 2						\$ 349,976			\$ 121,735
Year 3						\$ 349,976			\$ 121,735
Year 4						\$ 349,976			\$ 121,735
Grand Total						\$ 1,399,761			\$ 486,941

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

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

Name of Institution/Organization

Cook County School District 104

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	89,360.00	95,600.00	95,600.00	95,600.00		376,160.00
2. Fringe Benefits	17,000.00	17,000.00	17,000.00	17,000.00		68,000.00
3. Travel	2,500.00	2,500.00	2,500.00	2,500.00		10,000.00
4. Equipment	25,800.00	0.00	0.00	0.00		25,800.00
5. Supplies	9,000.00	20,500.00	20,500.00	20,500.00		70,500.00
6. Contractual	198,000.00	206,000.00	206,000.00	206,000.00		816,000.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	2,800.00	3,000.00	3,000.00	3,000.00		11,800.00
9. Total Direct Costs (lines 1-8)	344,460.00	344,600.00	344,600.00	344,600.00		1,378,260.00
10. Indirect Costs*	5,374.00	5,376.00	5,376.00	5,376.00	0.00	21,502.00
11. Training Stipends						
12. Total Costs (lines 9-11)	349,834.00	349,976.00	349,976.00	349,976.00	0.00	1,399,762.00

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

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

(1) Do you have an Indirect Cost Rate Agreement approved by the Federal government? Yes No

(2) If yes, please provide the following information:

Period Covered by the Indirect Cost Rate Agreement: From: To: (mm/dd/yyyy)

Approving Federal agency: ED Other (please specify):

The Indirect Cost Rate is %.

(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 Cook County School District 104	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.	
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**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	48,652.00	48,652.00	48,652.00	48,652.00		194,608.00
2. Fringe Benefits	33,083.00	33,083.00	33,083.00	33,083.00		132,332.00
3. Travel	0.00	0.00	0.00	0.00		0.00
4. Equipment	0.00	0.00	0.00	0.00		0.00
5. Supplies	0.00	0.00	0.00	0.00		0.00
6. Contractual	40,000.00	40,000.00	40,000.00	40,000.00		160,000.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	0.00	0.00	0.00	0.00		0.00
9. Total Direct Costs (lines 1-8)	121,735.00	121,735.00	121,735.00	121,735.00		486,940.00
10. Indirect Costs	0.00	0.00	0.00	0.00		0.00
11. Training Stipends	0.00	0.00	0.00	0.00		0.00
12. Total Costs (lines 9-11)	121,735.00	121,735.00	121,735.00	121,735.00		486,940.00

SECTION C - BUDGET NARRATIVE (see instructions)

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

1. Project Director:

Prefix: Mr.	First Name: Jon	Middle Name:	Last Name: Baricovich	Suffix:
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Address:

Street1:	6021 S. 74th Avenue
Street2:	
City:	Summit
County:	Cook
State:	IL: Illinois
Zip Code:	60501-1500
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
708-458-0506	708-458-0532

Email Address:
jbaricovich@sdl04.us

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) #: 1 and 4

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.

PDACATHumanSubjResearchExemptionNarrative.pdf	Add Attachment	Delete Attachment	View Attachment
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Summit School District 104

Legal Name: Cook County School District 104

Professional Development and Achievement through Cultural Arts and Technology (PDACAT)

Human Subjects Research Exemption Narrative

The Professional Development and Achievement through Cultural Arts and Technology (PDACAT) evaluation study meets exemption criteria 1 and 4. The PDACAT study evaluates the impact of normal education practices within routine educational settings and schedules and compares and contrasts how schools utilize standards-based and arts integration instructional strategies and approaches into their schedules with and without the aide of a professional development effort that creates learning communities focused on visual arts, music, drama, dance and media arts within and across school areas. Further, student level data that will be involved in the PDACAT study are data collected by the school district for other primary purposes, will be de-identified, and only then shared with the evaluation team.

Specifically, a component of PDACAT evaluates the impact of the professional development activities on standards-based and arts integration classroom instruction during the regular school day. In terms of staff and school-level data, the evaluators will use both existing data (publically available school record data) and PDACAT study data (observation, school archival, and survey data) to explore the nature of professional development and arts instruction in the treatment and control schools.

In terms of student-level data, schools and the district will share de-identified student-level demographic, formative assessment, and achievement data with student project-specific unique identifiers and classroom identifiers so that student data can be matched to classroom teachers such that the impacts of PDACAT and teacher practice can be explored in relation to student achievement. Specifically, schools and the district will maintain student rosters at the classroom level with a student project-specific unique identifier and the student school identification number. All data shared with the evaluation team will only contain the project-

specific unique identifier. Specific student-level data that will be used for the evaluation study include state standardized achievement data in reading, math, and other pertinent content areas and other data as derived from locally developed formative performance assessment data. All of these data are collected as routine assessment practices of which the evaluation takes advantage. The evaluators are not involved in the collection of any of these data with the exception of conducting a small number of observations of a random sample of anonymous students. The evaluators will not have any identifiers on students observed and these data will be used in part to validate the larger body of locally collected student talent performance data and provide an additional source of performance data on student achievement. In addition to the assessment data, schools and the district will share a limited amount of essential student demographic data: Gender, Age, Race/Ethnicity, and whether or not the student is categorized as Limited English Proficient (English Language Learner), Low Income and/or the recipient of an Individualized Education Plan (IEP). These data are necessary to include in statistical analyses of student achievement as all have been found to be significant modifiers in education research at large.

The evaluators will submit research protocols to the DePaul University Institutional Review Board (IRB) and the Summit Research Review Board (RRB) for review approval. In order for the study to receive Summit RRB approval the proposal must be reviewed and receive the approval of a Summit Senior Manager. Jon Baricovich, Director of Curriculum, Assessment and English Language Learning is the person within the district who will review and provide the necessary approval of the PDACAT project evaluation.