

**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 # U351C140030**

**Grants.gov Tracking#: GRANT11650750**

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.).

There were problems converting one or more of the attachments. These are: 1237-Exempt Study Research Narrative.docx, 1236-GEPA Statement.docx

**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"/>
--	--	--

* 3. Date Received: <input type="text" value="05/18/2014"/>	4. Applicant Identifier: <input type="text" value="Fresno County iACCESS"/>
--	--

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="946002210"/>	* c. Organizational DUNS: <input type="text" value="0872032380000"/>
---	---

**d. Address:**

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

**e. Organizational Unit:**

Department Name: <input type="text" value="Curriculum &amp; Instruction"/>	Division Name: <input type="text" value="Visual &amp; Performing Arts"/>
---	---

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

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

Title:

Organizational Affiliation:

\* Telephone Number:  Fax Number:

\* Email:

**Application for Federal Assistance SF-424**

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

B: County Government

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

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

U.S. Department of Education

**11. Catalog of Federal Domestic Assistance Number:**

84.351

CFDA Title:

Arts in Education

**\* 12. Funding Opportunity Number:**

ED-GRANTS-031814-001

\* Title:

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

**13. Competition Identification Number:**

84-351C2014-1

Title:

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

Add Attachment

Delete Attachment

View Attachment

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

Integrating Arts Through Common Core to Ensure Student Success (iACCESS)

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.

Add Attachment

Delete Attachment

View Attachment

**17. Proposed Project:**

\* a. Start Date:

\* b. End Date:

**18. Estimated Funding (\$):**

* a. Federal	<input type="text" value="1,373,875.34"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="1,373,875.34"/>

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

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

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

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

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

Yes  No

If "Yes", provide explanation and attach

Add Attachment

Delete Attachment

View Attachment

**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:

## 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>Corey Greenlaw</p>	<p>TITLE</p> <p>Director, Assessment, Data &amp; Grants</p>
<p>APPLICANT ORGANIZATION</p> <p>Fresno County Office of Education</p>	<p>DATE SUBMITTED</p> <p>05/18/2014</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

<b>1. * Type of Federal Action:</b> <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	<b>2. * Status of Federal Action:</b> <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	<b>3. * Report Type:</b> <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
--	--	--

**4. Name and Address of Reporting Entity:**  
 Prime  SubAwardee

\* Name: Fresno County Office of Education

\* Street 1: 1111 Van Ness Ave. Street 2: \_\_\_\_\_

\* City: Fresbi State: CA: California Zip: 93720

Congressional District, if known: 19

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

<b>6. * Federal Department/Agency:</b> Department of Education	<b>7. * Federal Program Name/Description:</b> Arts in Education CFDA Number, if applicable: 84.351
---	--

<b>8. Federal Action Number, if known:</b> _____	<b>9. Award Amount, if known:</b> \$ _____
---	---

**10. a. Name and Address of Lobbying Registrant:**

Prefix: Mr. \* First Name: Richard Middle Name: \_\_\_\_\_

\* Last Name: Lehman Suffix: \_\_\_\_\_

\* Street 1: 1215 K. Street Street 2: \_\_\_\_\_

\* City: Sacramento State: CA: California Zip: 95814

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

Prefix: \_\_\_\_\_ \* First Name: Richard Middle Name: \_\_\_\_\_

\* Last Name: Lehman Suffix: \_\_\_\_\_

\* Street 1: \_\_\_\_\_ Street 2: \_\_\_\_\_

\* City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

**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: Corey Greenlaw

\* Name: Prefix: Dr. \* First Name: Cotey Middle Name: \_\_\_\_\_  
\* Last Name: Greenlaw Suffix: \_\_\_\_\_

Title: Director, Data, Assessment & Grants Telephone No.: 559-265-3098 x3193 Date: 05/18/2014

**Federal Use Only:** PR/Award # U351C140030 Authorized for Local Reproduction  
Standard Form - LLL (Rev. 7-97)

## 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](mailto:ICDocketMgr@ed.gov) and reference the OMB Control Number 1894-0005.

**Optional - You may attach 1 file to this page.**

GEPA Statement.docx

Add Attachment

Delete Attachment

View Attachment

There was a problem attaching a file(s).

The attached file can be viewed as an individual component using Application Log menu option.

## 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.

<b>* APPLICANT'S ORGANIZATION</b> <input style="width: 90%;" type="text" value="Fresno County Office of Education"/>	
<b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b>	
Prefix: <input style="width: 50px;" type="text" value="Dr."/>	* First Name: <input style="width: 150px;" type="text" value="Corey"/> Middle Name: <input style="width: 100px;" type="text"/>
* Last Name: <input style="width: 250px;" type="text" value="Greenlaw"/>	Suffix: <input style="width: 50px;" type="text"/>
* Title: <input style="width: 250px;" type="text" value="Director, Assessment, Data &amp; Grants"/>	
* SIGNATURE: <input style="width: 250px;" type="text" value="Corey Greenlaw"/>	* DATE: <input style="width: 100px;" type="text" value="05/18/2014"/>

## 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:

Fresno County Office of Education  
1111 Van Ness Avenue  
Fresno, CA 93721

Integrating Arts and Common Core to Ensure Student Success (iACCESS)

Integrating Arts through Common Core to Ensure Student Success (iACCESS) will build capacity in Fresno Unified School District (District) to provide arts integration professional development (PD) at high poverty elementary schools and will enable teachers to deliver rigorous arts instruction in California Visual and Performing Arts standards integrated with Common Core State Standards in English Language Arts (CCSS in ELA). iACCESS will train teachers to implement an integrated curriculum aligned to Big Ideas in the grade level scope and sequence and will require students to demonstrate their understanding of CCSS in ELA through arts-based performance tasks aligned with the Smarter Balanced Assessment Consortium model. iACCESS will train teachers in the assessment of student learning in the arts using a unique digital tool, the Mobile Online Arts Assessment Tool (MOBART). iACCESS will investigate the causal link between arts integration PD and student achievement on targeted standards.

After four years, the District will have a field-tested model of standards-based integrated curriculum in theatre, visual arts and media arts for grades 3-6 aligned to CCSS in ELA with all needed resources to implement accessible through the project website. 10 lead teachers (160 hours) and 100 classroom teachers (60 hours) will have received intensive arts integration PD. Finally, the District will have key data that ties arts integration PD to student achievement in the arts and CCSS in ELA gathered by the MOBART. Because this project is embedded in the District's Any Given Child initiative and because the district has a commitment to arts integration for student achievement, iACCESS will build local capacity to provide, improve, or expand services that address the needs of the target population using the resources developed for the project.

## Project Narrative File(s)

---

\* **Mandatory Project Narrative File Filename:**

---

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

## **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.*

The Integrating Arts through Common Core to Ensure Student Success (iACCESS) project will build local capacity in Fresno Unified School District (District) to provide professional development (PD) at high poverty elementary schools that will enable teachers to deliver rigorous arts instruction integrated with Common Core State Standards in English Language Arts (CCSS in ELA). The iACCESS acronym also signals two important project commitments: improving teacher effectiveness through web-based technology and ensuring equity of access to project services. Beginning with a year of planning and capacity building, the Fresno County Office of Education (FCOE) will train a cadre of at least 10 teacher leaders who will collaborate on the creation and field testing of model arts integrated curriculum units in theatre, visual arts and CCSS in ELA. Also in the first year, iACCESS will create a project website containing online professional learning modules in arts integration. Finally in year one, the iACCESS project will design and field-test a mobile online arts assessment tool (MOBART). In year two, iACCESS will train fifty third and fourth grade teachers at Any Given Child pilot schools in forty hours of face-to-face, online and classroom-based PD. Teachers will implement the model curriculum units in the classroom and gather student achievement data on CCSS in ELA and arts achievement. Teachers and principals will meet monthly in one-hour Accountable Community groups facilitated by the teacher leaders for support in implementing the model integrated units, calibrating assessments and analyzing student data. In year three, the process will be repeated with fifty fifth and sixth grade teachers while third and fourth grade teachers implement their trialed and refined curriculum units and gather data for the second time. Finally,

in year four, all teachers will receive twenty hours of training integrating new National Core Arts Standards in media arts. All teachers will continue to teach and gather data on the model units.

This project builds on the continuing collaboration between the District and the FCOE in creating a K-6 arts integration PD program that has trained over 200 District teachers since piloting in 2009. This voluntary forty-hour PD program has been highly effective in increasing teacher knowledge in the arts and teacher confidence in using arts integration strategies. Based on teacher surveys and self-assessment, knowledge in visual arts grew by an average of 56% and knowledge in theatre grew by an average of 123%. Teacher confidence in using arts integration strategies grew by 81% and their knowledge of CCSS in ELA grew by 22%. (See Appendix A).

However, as the District considers plans to implement arts integration PD for all elementary teachers, there has been increasing interest in correlating student achievement data with arts integration PD for teachers and a corresponding need for evidence of student achievement through arts integration tied to targeted standards and specific PD pedagogy. According to Valerie Hogwood, Director of Curriculum and Instruction, *Fresno Unified believes both in providing professional learning for teachers and measuring the impact the professional learning is having on student learning. We are focused on supporting our teachers to use the cycle of continuous improvement in their daily practice. In order for arts integration to be effective, it is essential that we gather and analyze student achievement data on targeted standards and then use that data to inform teacher learning and practice.*

The arts education landscape changed dramatically in 2012 when the District was named the tenth national site for Any Given Child, an initiative of the John F. Kennedy Center for the Performing Arts focused on equity and access to the arts for students in grades K-8. The District assembled a Community Arts Team (CAT) to thoroughly audit the arts education program and

create an action plan to ensure the arts for all K-8 students. In 2012-13, the CAT surveyed teachers, principals and arts organizations and then conducted an in-depth analysis of district arts education data. Finally, the CAT created a vision for the arts in the District and an action plan centered on three crucial goals (See Appendix B). Goal One for the District's Any Given Child initiative is to "Increase professional learning opportunities in the arts for all stakeholders, focusing on integrating the arts with Common Core State Standards." To accomplish this goal, the District recognizes that they must build capacity to offer their own arts integration PD independent of the FCOE in order to expand the reach of this project to include all elementary teachers. According to District Arts Manager Allan Kristensen, *Aligning similar concepts in the arts with ELA, Math and other subjects is important for the education of children. Training teachers to have the skills to understand and develop lessons that integrate the arts is important in the roll out of CCSS in Fresno Unified. This grant will help us develop a focus group of teachers that will demonstrate the success in arts integration and will provide information on how to move forward with effectively training the rest of the district.*

The iACCESS project will build the District's capacity to deliver high quality PD in arts integration by creating a network of teacher leaders trained in arts integration to continue an implementation of the project throughout the district, after the project's closure. The iACCESS project will begin with the twelve elementary schools selected as Any Given Child pilot sites and then leverage the educational collateral created over the four-year grant program to continue PD for all elementary teachers. These twelve pilot sites are all high poverty schools and clearly satisfy the PDAE grant's requirements for that target population. (Appendix C)

At the conclusion of the iACCESS project, the District will have collaborated to create a model integrated curriculum in theatre, visual arts and media arts for grades 3-6 aligned to CCSS

in ELA and the Scope and Sequence for each grade as well as to California arts content standards. They will have intensively trained ten teacher leaders with 160 hours over four years to continue the PD across the district. The District will have a critical mass of 100 teachers who have received intensive 60 hours of face-to-face and online PD whose classrooms may be used for demonstrations of arts integration through CCSS in ELA. The District will have an iACCESS website that contains all resources needed for implementation of the integrated curriculum. Finally, the district will have key data that ties arts integration PD to student achievement in the arts and CCSS in ELA gathered by the mobile online arts assessment tool (MOBART).

The online teacher PD modules and the development and implementation of the MOBART assessment tool strongly address the **Competitive Preference—Technology**. Both the online PD modules and the MOBART will improve teacher effectiveness through the use of high-quality digital tools and materials. Teachers will be thoroughly trained in using the MOBART assessment tool and results will be calibrated at workshops and in Accountable Community meetings at the school site. The iACCESS project wishes to be considered for the purpose of earning competitive preference priority points for this application

Because this project is embedded in the District's Any Given Child initiative and because the district has a demonstrated commitment to arts integration as a pedagogy for student achievement, it is highly likely that iACCESS will build local capacity to provide, improve, or expand services that address the needs of the target population using the resources developed for the project.

*(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 iACCESS project will be disseminated in four critical ways that leverage technology as well as the FCOE and District's extensive arts integration networks. First, the project website will be an evergreen repository of integrated curriculum, teacher resources and student data that the district will use in its ongoing arts integration PD. The MOBART assessment tool will enable student arts data to be uploaded to the website and aggregated with grade level data across the district. This data will be used to refine teacher practice and PD development as the iACCESS project is scaled up throughout the district. Second, as Regional Arts lead for Central California, the FCOE will disseminate the project results in regional and state level meeting with County and Regional Arts Leads and other stakeholders through the California County Superintendents Arts Initiative (CCSESA Arts Initiative). Specifically, project results will be shared at the annual Region 7 Arts and Education Forum and at the CCSESA Arts Initiative annual statewide Colloquium. Third, the District and the FCOE are engaged in ongoing work with the California Office to Reform Education (CORE), a coalition of the state's largest school districts. This work resulted in two arts integration institutes and the creation of model arts integrated CCSS in ELA performance task assessments. The iACCESS project results will be disseminated to other CORE districts including Los Angeles Unified, Sacramento Unified, San Francisco Unified and Oakland Unified at regular meetings and at arts integration institutes. Finally, as part of the Kennedy Center's Any Given Child initiative, IACCESS project results will be shared with over twenty other national sites both at annual meetings and on regularly scheduled phone conversations. Finally, both the District and the FCOE have made a commitment and investment in arts integration for the long-term. The information and strategies generated by the iACCESS project will be disseminated to all District and FCOE staff as the project is scaled up across all 67 elementary school sites.

## **Quality of Project Design**

*(a) The extent to which the proposed project is supported by strong theory.*

Integrating Arts through Common Core to Ensure Student Success (iACCESS) project will provide arts integration professional development that rigorously teaches California Visual and Performing Arts (VAPA) standards and that leverages the natural connections among arts processes and Common Core State Standards (CCSS) in ELA. The iACCESS project will train teachers in arts integration strategies embedded in an integrated curriculum that will require students to demonstrate their understanding of CCSS in ELA through arts-based performance tasks. The integrated curriculum will be aligned to the District's grade level scope and sequence for CCSS in ELA. The integrated assessments will be aligned with the Smarter Balanced Assessment Consortium model for formative and summative assessments. Additionally, the iACCESS program will train teachers in the assessment of student learning in the arts and CCSS in ELA to investigate the causal link between arts integration PD and student achievement on targeted standards. (For examples of integrated curriculum and assessment created by the iACCESS project team see Appendix D and E.)

Specific iACCESS project goals and objectives aligned theoretical foundation follow and a logic model is contained in Appendix F. The Management Plan and Project Evaluation narrative sections will give further details about how these goals and objectives will be met during the four years of the iACCESS project.

Goal 1 – Provide high quality, research-based professional development that will prepare teachers to deliver standards-based arts education integrated with CCSS in ELA.

Year One (planning)

Objective 1.1: Train a cadre of at least 10 Lead Teachers who have previously been trained in arts integration by the FCOE to become teacher leaders in the iACCESS project.

Objective 1.2: In collaboration with pilot school principals, develop a plan to support arts integration work during monthly Accountable Communities meetings.

Objective 1.3: Develop and pilot two six-hour online professional learning modules that integrate with the face-to-face professional development in a “flipped classroom” model.

Year Two and beyond (implementation)

Objective 1.4: Create and implement an assessment to measure teacher knowledge in visual arts and theatre as well as in arts integration.

Objective 1.5: Provide 40 hours of training (18 hours of face to face training, 12 hours of online training and 10 hours of classroom curriculum implementation) for 100 teachers in arts integration as well as skills and knowledge in theatre and visual arts aligned to CCSS in ELA.

Objective 1.6: Follow up on teacher curriculum implementation and assessment of integrated units during monthly Accountable Communities meetings.

Goal 2 – Create, refine and implement rigorous units that integrate ELA, theatre, and visual arts with all needed support materials for classroom implementations including demonstration videos.

Year One (planning)

Objective 2.1: Create two curriculum units for each project grade (3-6) integrating theatre and visual arts standards with CCSS in ELA in collaboration with teacher leaders.

Objective 2.2: Pilot the curriculum units by teacher leaders in their classrooms.

Year Two and beyond (implementation)

Objective 2.3: Refine the integrated curriculum based on feedback from teacher observation and student assessment data.

Objective 2.4: Modify professional development based on teacher feedback and student assessment data.

Goal 3 – Improve student academic achievement in ELA, theatre and visual arts

Year One (planning)

Objective 3.1: Develop a pre/post assessment instrument for student achievement in theatre and visual arts.

Year Two and beyond (implementation)

Objective 3.2: At least 85% of students in the treatment group will improve their scores on targeted items in the district ELA benchmark tests by the end of each school year.

Objective 3.3: Samples of student artwork in theatre and visual art produced in the integrated units will demonstrate increased mastery of targeted arts standards, as measured by teachers using a digital assessment tool.

Goal 4 – Improve teacher effectiveness in use of digital tools to assess student arts achievement

Year One (planning)

Objective 4.1: Collaborate with a web-based applications designer to create a mobile arts tool (MOBART) to measure student learning in theatre and visual arts using the assessments developed in Objective 1.4.

Objective 4.2: Refine MOBART with feedback from teacher leaders who are piloting the integrated units in their classroom.

Years Two and beyond (implementation)

Objective 4.3: Train 100 teachers in use of the MOBART to assess student learning in the arts.

Objective 4.4: Continue to refine the digital tool and workshop content based on teacher observations and student assessment data and formative evaluation feedback.

Goal 5 – Create an iACCESS project website which will serve as a resource for teachers in the project and an archive of project materials for dissemination at the conclusion of the grant.

Year One (planning)

Objective 5.1: Consult with web designer to create a website to house all iACCESS project materials including video, audio, multimedia presentations, and all other resource materials.

Year Two and beyond (implementation)

Objective 5.2: Train 100 teachers to upload student arts assessment data to the website with MOBART

Objective 5.3: Continue to refine the website in response to teacher needs

The iACCESS project is supported by strong theory in three significant ways. First, the iACCESS project builds on significant research demonstrating that effective teacher PD in arts integration is directly linked to student learning in the arts and in other content areas published in *Meeting the Burden of Proof: Statistical evidence for the impact of arts integration based on causal links among teacher professional development, arts learning and academic outcomes*. In a four-year study of arts integration in Chicago Public Schools, Dr. Lawrence Scripp, principal investigator of the Partnerships in Arts Integration Research (PAIR) program (and a collaborator with the iACCESS evaluation team) found that

- The pattern and degree of correlation and regression factor analysis demonstrate that the individual teacher professional development outcome factors strongly predict student arts integration performance ratings. The teacher Combined Professional Development factor, in particular, most highly predicts student achievement, thereby establishes causal evidence for the PAIR program's impact on student learning.

- The pattern and degree of correlation and regression factor analysis demonstrate that both individual student arts integration assessment outcomes most directly predict academic test results controlling for achievement, gender, family income, prior academic achievement ratings, or ethnicity.

The iACCESS project will incorporate key teacher PD pedagogy from the PAIR project including PD that is collaborative in nature across multiple school sites. Teachers in the project will work with grade level colleagues at twelve pilot schools sites as well as with arts integration specialists, not only an intensive PD environment, but also in more informal dialogues embedded in their school site Accountable Community meetings. Teachers in the iACCESS project will also document implementation and assessment of arts integrated curriculum, another key component of the PAIR project. Finally, iACCESS project teachers will use and document research-based effective teaching practices, a vital component of the PAIR project PD.

Secondly, iACCESS is supported by strong theory that high quality professional development in the arts that increases teacher self-efficacy will result in more frequent and more effective classroom implementation. The iACCESS project team has been informed by two studies from Dr. Barry Oreck, *The Artistic and Professional Development of Teachers: A study of teachers' attitudes toward and use of the arts in teaching* and *Artistic Choices: A study of teachers who use the arts in the classroom*. In both studies, Oreck found significant evidence that teacher implementation of arts integrated curriculum was highly dependent on feelings of confidence that they had sufficient skill in the arts discipline to use it in the classroom. The iACCESS project is carefully structured around the two most teacher-friendly arts disciplines: theatre and visual arts. Through experience with three other major arts PD initiatives, the iACCESS team agrees with the Kennedy Center arts integration PD pedagogy that teachers are

most comfortable in beginning arts integration work in these two disciplines. Further, the iACCESS project PD is carefully scaffolded so that even teachers with no arts experience will learn foundational arts skills and be able to apply them in the classroom.

When this PD is supported by high quality integrated curriculum and online resources, teachers are even more likely to find success in the classroom. Also, extensive research indicates that arts integration in theatre and visual arts results in improved academic achievement for elementary students. This research is also very much supported by teacher voices from the field, both in FCOE trainings and around the country. In a survey response evaluating a recent arts integration workshop provided by the FCOE for the District, teacher Jorge Jimenez noted, “My level of comfort to teach arts in my classroom increased significantly. My approach to teaching will be enhanced by integrating in my daily lessons all of the arts strategies learned during the workshops. It was certainly an excellent workshop that helped me to integrate theatre and visual arts into my ELA/Common Core curriculum!”

Finally, the iACCESS project is supported by the theory that the impact of the arts is greatest for low-SES students such as those at the District’s twelve Any Given Child pilot sites who will be participating in the project. A landmark 2012 study by Catterall, Dumais and Hampden-Thompson, *The Arts and Achievement in At-Risk Youth: Findings from four longitudinal studies studied the impact of arts experiences on over 71,000 students*. This study found strong evidence that the arts had a positive impact of student academic achievement and that the relationship was strongest for low-SES students at schools with high arts opportunities. The iACCESS project will result in high arts opportunities for all third through sixth grade students at low-SES treatment schools over a three-year period and will result in higher academic achievement for third through sixth grade students.

*(b) The potential and planning for the incorporation of project purposes, activities, or benefits into the ongoing work of the applicant beyond the end of the grant.*

The 2012 Any Given Child survey of District educators indicated that 93.9% of elementary teachers integrated the arts in their classrooms “never or infrequently,” and less than 10% of teachers reported that they received arts integration PD. However, 97% of teachers said the arts had “some to great” impact on student achievement, and 96% believe that the arts should be required for all students. This gap led to the inclusion of PD for arts integration through CCSS as the District’s first goal in their Any Given Child strategic arts plan. (Appendix B)

The iACCESS project will be offered to teachers at the District’s Any Given Child pilot schools, and principals are charged with developing implementation plans to ensure the arts for every K-8 student. The inclusion of the iACCESS project in the District’s existing arts plan will insure that this professional learning will continue not only at the pilot schools, but will expand to include all elementary schools in the district. The iACCESS project complements the District’s plan to continue arts integration PD for primary grade teachers.

At the conclusion of the project, District TK-2nd grade teachers will have received arts integration training. The iACCESS project will give the District a robust and teacher-tested model for arts integration aligned to CCSS in ELA for grades 3-6. The district will also have collected and analyzed student data tied to arts integration PD and refined the process of training teachers and implementing integrated curriculum units based on that data. This documentation of the benefits of arts integration for the District’s students will be a powerful tool as the iACCESS project is implemented District-wide. Concurrently, principals, teacher leaders, pilot teachers and iACCESS staff will meet monthly in Accountable Communities to plan the scale up of this PD across the District, especially in year four of the project.

### **Quality of Project Services**

*(a) The quality and sufficiency of strategies for ensuring equal access and treatment for eligible project participants who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability.*

The New York Times has called Fresno County the Appalachia of the West (Brooks, 2012). With the nation's highest concentration of generational poverty, an agricultural economy laid waste by drought and a recent designation as the state's most dangerous place to live, this appellation seems appropriate. Citizens in Fresno County have a shorter life span, greater likelihood of significant health issues, a more limited education and less access to knowledge compared with other Californians. (Burd-Sharps, S. and Lewis, K. 2011). It is no surprise that these conditions have had an impact on schools. Fresno Unified School District is California's fourth largest with over 72,000 students. 84% of those students qualify for a Free or Reduced Price lunch. 52% of Fresno Unified students are English Learner, Fluent English Proficient or Re-Designated Fluent English Proficient. 65% of the district's students are Hispanic or Latino, with the remaining 35% divided nearly evenly among Asian, White and African-American students. Fresno Unified students scored 73% Basic and Above proficiency in ELA while the state average is 83%. 64% scored Basic and Above in Mathematics compared with the state average is 74%. The District's dropout rate is 5.8% compared the state average of 4%. These statistics and the state economy have certainly impacted the arts in Fresno Unified schools. In 2006, Fresno Unified eliminated all elementary music programs in a cost-cutting move to balance the budget. Despite public outcry, all elementary music teachers were fired or re-assigned to other grades or subjects. Since that low point, and with the leadership of a new superintendent, the district has reinstated elementary music and made a significant re-investment in the arts district-wide. The district has allocated \$2,000,000 in new arts funding over the past

two years, including new teachers, new equipment and supplies and expanded professional learning opportunities. The district redesigned their middle school programs to require at least two full-time FTE in the arts at every middle school where most sites had only one FTE. Finally, the district has re-designated the music coordinator as Visual and Performing Arts Manager and staffed a new music coordinator position.

The iACCESS project will ensure equal access and treatment for members of underrepresented groups in Fresno Unified by working exclusively at high poverty schools. All twelve Any Given Child pilot sites are Title I schools with 90% of their students eligible for the Free or Reduced Price Lunch (FRPL) program on average. The twelve pilot sites were selected by open invitation to principals at all elementary school sites after consultation with Superintendent Michael Hanson and input from assistant superintendents. The twelve schools represent at least one school from each of the seven regions so that all treatment demographic populations are proportionate to the district-wide percentages above. Principals have committed to a regular meeting schedule, to professional learning in the arts for themselves and their staff and to creating and implementing a strategic plan for enhancing the arts education programs at their schools. Participating teachers will represent all of the third through sixth grade staff at the pilot school sites. This inclusive approach will guarantee that all teachers and students at each grade level will receive the same project services.

*(b) The extent to which the training or professional development services to be provided by the proposed project are of sufficient quality, intensity, and duration to lead to improvements in practice among the recipients of those services.*

*(c) The likelihood that the services to be provided by the proposed project will lead to improvements in the achievement of students as measured against rigorous academic standards.*

The iACCESS project PD services are rigorous, research-based, implemented over four years and delivered by highly trained and experienced arts integration specialists. The project services will lead to improvements in classroom practice documented by classroom observation, teacher reflection and by the pre/post test of arts content knowledge. Further, all teacher effectiveness in arts integration strategies will be measured by a pre/post performance task assessment. All teachers will use the iACCESS project website that contains professional development modules, videos that demonstrate the project's arts integration strategies and model arts integrated curriculum with all supporting materials. Following is an iACCESS four-year timeline that provides details ensuring the quality, intensity and duration of the project services.

#### **Timeline of project activities in Year One**

1) FCOE and the District will recruit a cadre of 10 elementary teacher leaders to build capacity for support of the arts integration PD in year two and beyond. These teachers will be recruited from current third through sixth grade classroom teachers who have previously received training in arts integration, either by the FCOE, through the ArtSmart program, the Keeping Score program and/or through the Getty Museum's DBAE program. This cadre will engage in professional learning for trainers facilitated by FCOE arts integration specialists. The 40-hour training will focus on continuing to build capacity for standards-based instruction in theatre and visual arts and on an extension of the cadre's previous introduction to arts integration to include rigorous arts assessment strategies. The PD will also focus on presentation skills, reflection-based teacher mentoring strategies and group facilitation techniques.

2) Using the document, *Arts at the CORE* (Appendix E) as a touchstone, the teacher leader cadre will find powerful connections among CCSS in ELA and California VAPA standards. In

collaboration with FCOE arts integration specialists, teacher leaders will write and field-test two model curriculum units for each grade, three through six, integrating theatre and visual arts with CCSS in ELA. Each unit will also provide supporting materials such as instructional videos, handouts, presentations, realia, etc. The units will follow the FCOE's Integrated Unit Planning Template. The units will align with the District's CCSS scope and sequence and will focus on the Big Ideas for Quarters One and Three: "People continually build identity." and "Change is inevitable."

3) In collaboration with Professor Kim V. Morin at Fresno State and a web designer, the FCOE will create an online asynchronous training module and a website to archive integrated units, assessment data, teacher resources and student work samples in year two and beyond. Professor Morin created the online curriculum for Interdisciplinary Arts Studies at Fresno State, a three-unit requirement for all pre-service teachers that prepares students for the state examination of VAPA content knowledge. It has been used in instructing over 3,000 students for the past seven years using both the Blackboard and SoftChalk platforms. The online module will use a flipped classroom model where teachers engage with online arts content that is applied in the face to face workshop.

4) In collaboration with District site administrators, the iACCESS team will develop an Accountable Communities plan for arts integration at participating sites to support teachers during and after their arts integration training. Currently, elementary teachers meet weekly both at their school sites and in regional grade level groups for weekly one-hour Accountable Communities that follow up on PD and classroom implementation. Pilot school principals have asked that this time be used to extend and refine arts integration professional learning. Activities

will include deepening arts content knowledge, integrated unit design and assessment of student work in the arts and ELA.

5) In collaboration with the District, evaluators from Education Design will conduct a baseline survey of pilot school teachers and principals to establish their arts knowledge/training and attitudes toward arts integration. Analysis of this data will inform the PD planning for year two both in terms of arts content and the workshop PD pedagogy.

6) In collaboration with a mobile applications designer, the iACCESS team will develop a mobile online arts assessment tool (MOBART) for the integrated theatre and visual arts units. With over 78% of US adult mobile phone users owning smartphones (Business Insider, 2012), it's a fair bet most teachers have access to a smartphone. Further, District teachers all have mobile tablet devices and have been trained in their use. Additionally, all project sites have high-speed wireless internet access. This new digital tool will allow teachers to quickly and easily assess student work in the arts using a bank of rubrics for the arts integration strategies learned in their PL sessions and with a library of video exemplars. Training in the use of the MOBART will be an essential element of the PD in year two. The MOBART will allow teachers to easily upload student data to the project website for analysis by Education Design and the iACCESS team. This data analysis and assessment of student artwork through a collaborative protocol will be an integral part both of the year two PD and the ongoing follow up in Accountable Communities groups, allowing teacher and the iACCESS team to refine their instruction. Mobile app development has become much easier than even three years ago, owing to the popularity of user-friendly robust authoring environments. The technology deliverable MOBART, carefully outlined by the vendor, will be a prototype app for both iOS and Android systems with minimal requirements of capturing artifacts (photos, videos, text), uploading them to a web-based

database, rating or scoring the object using a scale and displayed rubric, password-protected retrieval of data, and spreadsheet reporting. To offset the inconsistencies of classroom network access, MOBART can upload student data immediately or at a later time on a teacher's home computer. Evidence of use, value, and facility of this tool will suggest market-ready production of an app after the grant has ended. The budget supports anticipated modifications and improvements during the grant.

### **Timeline of Activities in Year Two**

1) Two cadres of 25 teachers from the Any Given Child pilot school sites (all 3<sup>rd</sup> and 4<sup>th</sup> grade teachers) will receive foundational training in theatre and visual arts skills and knowledge using key grade level standards from the *Visual and Performing Arts Content Standards for California Public Schools* as well as foundational skills in arts integration aligned to CCSS in ELA. Before instruction begins, teachers will complete a two-part assessment of their skills and knowledge in visual arts and theatre. Part one will be a selected response instrument delivered online that will measure teachers knowledge of visual arts and theatre at the grade level they are teaching. Teachers will next complete an arts-integrated performance task using the Smarter Balanced Assessment Consortium model based on their grade level standards. The forty hours of PD will be delivered in a combination of asynchronous online instruction, face-to-face instruction and classroom implementation. This commitment from the district and pilot site principals to request teacher time for PD and ongoing support is evidence of an arts-positive culture that will assure project success and sustainability. There will be three full-day face-to-face workshops (fall, winter, spring) with an online module to be completed before each of the first two workshops. Teachers will engage with arts content in the online module and apply that knowledge to integration strategies taught in the workshops. At the first two workshops, teachers will also

work with guest artists from the Fresno Arts Council who will give a lecture/ demonstration of profession artistry in theatre and visual arts. Most teachers have never seen live theatre, visited an art gallery nor spoken with a professional artist. This experience will give them authentic, experiential learning that can be taken back to the classroom.

2) During the year, teachers will teach two model units, one in theatre and one in visual arts, both integrated with CCSS in ELA. While many arts integration PD programs have focused on arts curriculum development by classroom teachers, research indicates that curriculum writing is more effective after teachers have mastered new arts skills/knowledge and have had experience integrating the arts in the classroom. Teachers need time to begin to teach the arts and reflect over time on the arts integration strategies they are using for the first time before being comfortable with arts integrated unit design.

Practical experience working with elementary teachers in the Arts Every Day program at the FCOE and with the San Francisco Symphony's Keeping Score program has shown that teachers are appreciative of and more likely to implement model lessons that incorporate their familiar ELA standards with new arts standards and are much more likely to implement the model lessons than those they design themselves. Teachers also trust and respond well to workshop leaders who are former classroom teachers and who are knowledgeable of the district's scope and sequence of instruction. This approach is borne out by results from the Kennedy Center's Changing Education Through the Arts program according to Director Amy Duma. The professional learning will also include hands-on training with the MOBART in order to build confidence in the technology and to calibrate responses to student artwork.

3) iACCESS teachers will meet monthly in their Accountable Communities facilitated by the teacher leader cadre and the FCOE. Meetings will focus on the sharing and evaluation of student

work, reflection and feedback on the teaching and learning process and deepening of arts content knowledge. Each of the pilot school principals have committed to enabling and supporting these monthly meetings.

4) Education Design will survey and interview treatment teachers about the effectiveness of the professional development and the efficacy of classroom implementation of arts integration strategies. Education Design will communicate regularly with the iACCESS team in order to refine PL content and pedagogy. Education Design will also begin the data-gathering process at control schools. Education Design will collaborate with the FCOE and the district to conduct the arts pre/post test for control school teachers and students to compare results with the treatment school teachers and students.

5) The FCOE and the District will collaborate to gather CCSS ELA assessment data from district benchmark tests and from SBAC formative and summative assessments. Classroom teachers will assess and upload student data from the theatre and visual arts assessments using the MOBART. Education Design will analyze CCSS and arts student data to provide feedback to teachers and to the iACCESS team.

### **Timeline of Activities in Year Three**

1) The PD process will repeat in year three with fifty new teachers, all the fifth and sixth grade teachers at the Any Given Child pilot sites. As in year two, teachers will be trained in arts integration, will implement model integrated curriculum, gather student data and meet monthly in Accountable Communities.

2) Concurrently, teachers from year two will again teach the model curriculum, gather student data and meet in Accountable Communities.

3) As described above for year two, Education Design will again gather, analyze and communicate student achievement data with iACCESS participants. Additionally, Education Design will gather, analyze and communicate student achievement data from year two teachers who are implementing the curriculum for the second time.

#### **Timeline of Activities in Year Four**

1) All iACCESS teachers will be given twenty hours of PD on integrating new National Core Arts Standards in Media Arts. The PD will follow the same model as in years two and three with a combination of face-to-face and online training.

2) Concurrently, teachers from years two and three will again teach the model curriculum, gather student data and meet in Accountable Communities.

3) As described above for year two, Education Design will again gather, analyze and communicate student achievement data with iACCESS participants. Additionally, Education Design will gather, analyze and communicate student achievement data from year two and three teachers who are implementing the curriculum for the additional times.

4) The iACCESS project will culminate with two field-study experiences for teachers, one in Visual/Media Arts and one in Theatre. Teachers will attend a theatrical performance and master class with theatre artists to enhance their experiential knowledge of live theatre. Teachers will also engage in a docent-led art museum experience.

It is clear from this timeline that the services provided by the iACCESS project are of sufficient quality, intensity, and duration to effect a positive change in the teachers' instructional practice. This change in practice, supported and reinforced over the four-year project, will lead to improvements in the achievement of students measured against rigorous academic standards.

## **Quality of Project Personnel**

*(a) The extent to which the applicant encourages applications for employment from persons who are members of groups that have traditionally been underrepresented based on race, color, national origin, gender, age, or disability.*

The FCOE recruits and hires personnel without regard to race, color, national origin, gender, age or disability. To encourage applications for iACCESS positions by traditionally underrepresented groups, the FCOE has three strategies. First, the FCOE will network with other county offices in large urban areas to broadcast job openings and recruit candidates with a higher likelihood of reaching underrepresented groups. FCOE will meet and follow up with county offices in Alameda, San Francisco and Los Angeles counties who have a proportionately higher number of highly qualified candidates working in arts integration who are members of underrepresented groups.

Second, the FCOE will target colleges and universities with predominately underrepresented student bodies to seek qualified candidates. The FCOE will reach out to placement officers to ensure that job openings are widely publicized. FCOE will publicize position openings through national connections such as the Any Given Child and Partners in Education networks to seek out qualified candidates in underrepresented groups.

*(b) The qualifications, including relevant training and experience, of key project personnel.*

The iACCESS project will be supported by four key FCOE personnel: Project Director, Robert Bullwinkel; Project Manager, to be hired; Dr. Corey Greenlaw, Research and Assessment liaison with the District; and Jennifer Coull, Arts Integration Specialist. Robert Bullwinkel will serve as Project Director and Project Manager until a Project Manager is hired. The Project Director will oversee the work of the Project Manager in

delivering the goals, objectives and milestones of the iACCESS project on-time and on-budget. The Project Director will work closely with the evaluation team and District personnel to document the project's success in increasing teacher effectiveness and student achievement. The Project Director will implement dissemination plans and work with District personnel to scale up the project for all 3-6 grade teachers.

Mr. Bullwinkel is a national leader in the arts and arts integration following a 25-year teaching career as an arts specialist teacher in the public schools focused on creating artistic and academic excellence in inner-city, at-risk schools. Mr. Bullwinkel was honored as the Fresno County Teacher of the Year and as a finalist for California Teacher of the Year. He worked as Director of Curriculum and Communication for the San Francisco Symphony's Keeping Score Education program and trained teachers in music integration both at the Symphony's summer institute and at five pilot sites around the country. After moving to FCOE, Mr. Bullwinkel focused on teacher professional development in arts integration. As Regional Arts Lead, he has authored several extensive works in the field published by the County Superintendent's Arts Initiative including the *Guidebook for High Quality Professional Development in Arts Education*, *Opening the Arts Education Toolbox* and *Arts at the Core: Opportunities for Arts Integration through Common Core State Standards in ELA, Grades K-12*. Mr. Bullwinkel created arts integration professional development modules and produced educational videos on arts integration strategies. At the FCOE, Mr. Bullwinkel is the first Program Manager for the Visual and Performing Arts (VAPA). The VAPA program has grown from one Coordinator to a Program Manager with three full-time staff members, the only County Office of Education in California to be staffed at this level. This success has been driven by Mr. Bullwinkel's ability to identify arts education gaps and

create innovative programs to meet those needs and find funding to create sustainability. Managing a budget now approaching \$500,000 annually. Mr. Bullwinkel is working with the Kennedy Center as local coordinator for the Any Given Child initiative and as a Partner in Education. He created the Arts Business Coalition to connect business and industry leader in supporting a more creative education through the arts. Mr. Bullwinkel was a founding member of CREATE CA (Core Reforms Engaging Arts to Educate) a coalition of state arts agencies that grew out of the National Endowment for the Arts' Education Leadership Institute. Mr. Bullwinkel chaired the committee and wrote the *Curriculum, Pedagogy and Assessment* section of the *Blueprint for Creative Schools for State* Superintendent of Public Instruction Tom Torlakson.

The Project Manager to be hired will be recruited through the process outlined above. This key member of the project team will bring significant experience in successfully managing arts integration grant projects. This team member will also have sufficient academic preparation and work experience in arts education to insure that the grant goals and deliverables are fully implemented. The Project Manager will oversee the work of Arts Integration Specialist working on the project as well as the work of all contracted personnel. The Project Manager will be responsible for delivering the model integrated curriculum and the teacher PD, including the online PD module in collaboration with higher education consultants. Further, the Project Manager will work directly with the Web Designer to ensure that the project website fully meets the needs of project staff and teachers. The Project Manager will also work directly with the Mobile Application Designer, the evaluation team and the lead teachers to ensure that the MOBART is fully functional and field-tested in time for the application to be used by teachers in year two.

The Research and Assessment Liaison will work directly with District personnel and the evaluation team to gather all needed student and teacher data. Corey Greenlaw, Ed.D. has worked with evaluations, grants and data throughout his career. His background is in the use of data in counseling environments, and he has applied that to leadership, technology and the arts. Corey has a doctorate in educational leadership with a focus in assessment and worked at the district and county level as an evaluator and assessment expert. He consults with districts in Central California on the analysis and use of school and student data. He provides a wealth of experience and resources to the grant team as he interfaces with district, school and university staff in the data collection process.

Corey has a certificate in program evaluation from a National Science Foundation program through California State University, Fresno. He has written and conducted several evaluations of educational programs and will be a resource for the evaluation team used in the grant. Corey will also provide formative feedback and technical support on the grant process through his attendance at meetings and in the data analysis sessions.

The Arts Integration Specialist position will be tasked with creating the model integrated curriculum and with delivering PD to Teacher Leaders and to Pilot Teachers. The Specialist will collaborate with Lead Teachers and the evaluation team to field-test the model integrated units. The Specialist will work with the Mobile Application Designer, the evaluation team and Lead Teachers in field-testing the MOBART. Jennifer Coull has been a Visual and Performing Arts Consultant for the Fresno County Office of Education for three years. She began her academic career in Michigan at Oakland University. Jennifer began her teaching career in the Fresno Unified School District where she taught multiple elementary grade levels and served as a resource teacher and instructional coach. Jennifer

brings a wealth of arts integration training and practical experience to the project, including work with the San Francisco Symphony, the John F. Kennedy Center for the Performing Arts and the California County Superintendents Arts Initiative. Jennifer has trained over 500 teachers in an intensive 40 hour arts integration workshop series and written arts integration curriculum adopted by many school districts.

*(c) The qualifications, including relevant training and experience, of project consultants or subcontractors.*

The iACCESS project will hire several highly qualified consultants and subcontractors to fill key roles in the project's development and implementation: Project Evaluator, Online Learning Consultant, Website Designer and Mobile Application Designer.

The Project Evaluator's role will be to gather and analyze all needed student and teacher assessment data and to communicate effectively with projects staff and District personnel. The Project Evaluator will lead the evaluation team in designing accurate and effective instruments to measure student achievement in the arts and to work with District personnel and the Research and Assessment Liaison in gathering student benchmark data on targeted CCSS in ELA. The Project Evaluator and evaluation team will inform key design elements in the project, including the MOBART and the iACCESS website.

David Reider, Project Evaluator, is Principal Partner of Education Design (eDez), a Boston-based educational research firm. eDez has been active in program evaluation for arts learning and STEM learning initiatives nationally and internationally for over 15 years including teacher PD projects for NEA, Young Audiences, US Department of Education AEMDD and FIPSE, SF Symphony, NYC Metropolitan Opera, and SF Opera. Clients include governmental agencies, foundations, universities, school districts, and arts institutions. He

has collaborated with leading educational researchers (EDC, SRI, MIT, UPenn, TERC, Concord Consortium, Harvard-Smithsonian) on projects that study and forward the professional learning context for teachers. In addition to eDez research staff, he will collaborate on iAccess with Larry Scripp, a national figure in arts education research (Critical Links, Harvard Project Zero, Center for Music in Education) with whom he has worked for over a decade on arts integration research projects.

Reider was Visiting Associate Professor at University of Massachusetts, Boston, where he directed technology learning programs and initiatives, Research Scientist at Boston College Lynch School of Education, and Research Scientist at BBN Systems and Technologies.

The Online Learning Consultant will develop all online PD content for the iACCESS project website. The Consultant will work closely with the Project Manager, Arts Integration Specialist and Website Designer to ensure that the teacher PD is highly engaging and effective, following best practices in online learning. The Online Learning Consultant will also work with the Project Manager and Arts Integration Specialist to create the online teacher resources for the model integrated units.

Professor Kim Morin is uniquely qualified as a specialist in arts integration, curriculum development and online teaching. She began her career at Florida State University with a Phi Beta Kappa and B.A. degree in Humanities. She earned a B.S. in Elementary Education from University of Alabama, Birmingham. After teaching elementary school, she attended Arizona State University and earned an M.F.A. in Educational Theatre.

Ms. Morin is full professor at California State University, Fresno, where she has taught since 1987. She offers courses in interdisciplinary arts education, service-learning

through puppetry and creative drama. She is chair of the Liberal Studies Review Committee and serves as the chief supervisor for secondary teaching candidates in Theatre.

Recently, Professor Morin has focused on the advancement of technology and teaching online. For the past five years, she has worked with the Center for Scholarly Advancement of Teaching to offer workshops for faculty members in computer essay scoring, grading with rubrics and flipped classrooms for the Improving Student Writing Initiative. She participated in professional development programs such as eScholars, Syllabus Design and the Summer Academy for Innovations in Technology. In 2007, she developed a fully online course covering basic concepts and classroom applications for all four arts disciplines. This course has now been offered to over 3000 pre-service elementary teachers and consistently receives highly positive evaluations.

Professor Morin has spearheaded a number of highly successful professional development programs for educators throughout the state. As a consultant for the FCOE, she has developed curriculum, trained teachers and offered expertise in the field of arts integration for the Arts Every Day professional development series. She worked with the California Office to Reform Education (CORE) to develop arts-integration assessment modules for Common Core and with the San Francisco Symphony as a consultant for the Keeping Score Education Program. Fresno State has awarded Professor Morin both the Spirit of Service Award and the prestigious Richter Award for Excellence in Education.

The project's Website Designer and Mobile Application Designer positions will be hired immediately upon grant funding. Both will be highly regarded experts in the field with sufficient knowledge and experience in educational technology to create highly effective digital tools to support the project's goals and objectives.

## **Quality of the Management Plan**

*(a) The adequacy of the management plan to achieve the objectives of the proposed project on time and within budget, including clearly defined responsibilities, timelines, and milestones for accomplishing project tasks.*

The Fresno County Office of Education (FCOE) has years of experience in managing comprehensive programs and grants. The team will implement a responsive and collaborative management plan that reflects the priorities of delivering service on time and within budget.

FCOE has developed and implemented three large-scale PD projects over the past eight years training teachers in standards-based arts integration aligned to rigorous academic standards. For example, the Keeping Score project with the San Francisco Symphony reached 100 teachers and 3,000 students in Fresno County over four years and produced positive and verifiable results correlating music integration with reading fluency. The Arts Every Day project was piloted with Fresno Unified School District in 2009 and has since trained more than 200 elementary teachers in an intensive forty-hour professional development in theatre and visual arts integrated with CCSS in ELA. In 2013-14, the FCOE wrote integrated curriculum and trained seventy Fresno Unified School District Transitional Kindergarten teachers in dance and music integrated with CCSS in ELA and Mathematics. As the project team, FCOE managed the grant operations, report writing, and funded activities flawlessly. The Project Director and the Evaluator have been involved in numerous state and federal arts initiatives and programs. All other project staff members are highly qualified, experienced experts in their fields. Using proven training methods and technology tools, FCOE is prepared to reach project goals and objectives by inspiring teachers to better understand and teach the arts to children.

## **Project Responsibilities**

The FCOE team will lead the management of the iACCESS project. As the lead agency for the program, they will conduct twice monthly meetings for all project personnel each year to assess the progress in meeting goals, timelines and objectives. FCOE will be responsible for the coordination of activities, hiring of appropriate staff, communicating with the US DOE, project reporting, overseeing project changes and logistics, communicating with the evaluator, and the project sustainability activities.

Fresno Unified School District (District) and participating schools will be responsible for fully engaging in and committing to the project activities. They will also be responsible to ensure teachers have adequate time to participate and utilize learning, that the content is integrated within school reform efforts, and to comply with evaluation activities.

## **Project Timeline: Key Milestones and Roles**

Roles of responsible parties use the following key: PD – Project Director, PM – Project Manager, E – Evaluator, LT – Lead Teachers, DP – District Personnel, C – Consultants, UP – University Professor, AD – App Developer. T – Pilot teachers

**Key milestones** are in **bold**. Objectives are included for each activity.

### **Year One**

1. Hire Project Manager – July – Aug, *PD, DP*, Obj 1.1
2. Update curriculum modules for teacher leader training development – July – Aug, *PD, C*  
Obj 1.1

3. Recruit Lead Teachers - FCOE and FUSD will recruit a cadre of at least 10 elementary teacher leaders to build capacity for support of the arts integration PL in Year Two and beyond. Aug – Sept, *PD, PM, DP* Obj 1.1
4. **Train** Lead Teachers – Sept – Oct, *PD, PM, C* Obj 1.1
5. Launch evaluation planning – Sept, *PD, E* Obj 2.3, 2.4, 4.4
6. **Develop** two curriculum units for grades 3 – 4 – Oct – Jan, *PD, C, PM, LT, DP* Obj 2.1
7. **Develop** online website to house and disseminate curriculum units and project resources  
Oct – Jan, *PM, E, UP, C* Obj 5.1
8. **Field Test** developed curriculum units in Lead Teachers classrooms – Feb – April, *LT, E, PM* Obj 2.2
9. Schedule Accountable Communities plan for years 2 and beyond, Feb – April, *PM, PD, DP* Obj 1.2
10. **Develop** the Mobile Online Arts Assessment Tool (MOART), Feb – May, *AD, PM, PD, E* Obj 1.4, 3.1, 3.3, 4.1,
11. Assess impact of curriculum units of student performance and unit effectiveness, Mar – April, *E, PM* Obj 2.3, 2.4
12. Review assessment results of Field Test and refine units, May – June, *PM, C, LT, PD, E* Obj 2.3, 2.4
13. Identify pilot school teachers Jan – Feb, *PM, DP*
14. Conduct a baseline survey of pilot school teachers and principals of arts knowledge/training and attitudes toward arts integration, May, *E* Obj 3.2,
15. **Complete** evaluation reports and project documentation, May, *PD, PM, E*

## Year Two

1. Commence evaluation, Yearlong, *E* Obj 2.3, 2.4, 3.2, 3.3,
2. Pre-assess teacher knowledge of arts and their ability to integrate arts into ELA, Aug, *E*, *PM*, *C*, *T* Obj 1.4
3. **Train** all 3<sup>rd</sup> and 4<sup>th</sup> grade teachers in pilot group in theatre and visual arts integration and in the use of the MOBART, Online & Day 1, Aug, *PM*, *C*, *LT*, *T*, *E* Obj 1.5
4. Follow up in classrooms with integration coaching, Sept – Nov, *PM*, *C*, *LT*, *T* Obj 1.6
5. **Develop** two curriculum units for grades 5 – 6 – Oct – Jan, *PD*, *C*, *PM*, *LT*, *DP* Obj 2.1
6. **Train** all 3<sup>rd</sup> and 4<sup>th</sup> grade teachers in pilot group in theatre and visual arts integration, Day 2, Dec, *PM*, *C*, *LT*, *T* Obj 1.5
7. Follow up in classrooms with integration coaching, Jan - Mar, *PM*, *C*, *LT*, *T* Obj 1.6
8. **Field Test** developed grades 5 - 6 curriculum units in Lead Teachers classrooms – Feb – April, *LT*, *E*, *PM* Obj 2.2
9. **Train** all 3<sup>rd</sup> and 4<sup>th</sup> grade teachers in pilot group in theatre and visual arts integration, Day 3, April, *PM*, *C*, *LT*, *T* Obj 1.5
10. Follow up in classrooms with integration coaching, April - June, *PM*, *C*, *L*, *T* Obj 1.6
11. **Implement** integrated curriculum units, Yearlong, *PM*, *C*, *L*, *T* Obj 1.5
12. Meet monthly with teachers in Accountable Communities to plan and share ideas about project implementation, Yearlong, *PM*, *LT*, *T*, *C*, *DP* Obj 1.6
13. Collect data in the form of observations and surveys regarding the implementation of developed lessons, quality of monthly teacher Accountable Community meetings, and coaching activities, Yearlong, *E*, *PM* Obj 3.2, 3.3

14. Administer benchmark assessments for treatment and control students in ELA, Yearlong, *PM, DP* Obj 3.2
15. Collect data on student performance with visual and theatre arts assessments using the MOART, Yearlong, *PD, PM, E, T, DP* Obj 4.3, 4.4
16. Post-assess teacher knowledge of arts and their ability to integrate arts into ELA, June, *E, PM, C* Obj 1.6, 2.4, 2.3
17. **Analyze and present** data collected throughout the year in monthly meetings with staff to refine and improve project delivery, Yearlong, *E, PM, C, PD, DP, LT, T* Obj 1.6, 2.3, 2.4, 3.2, 3.3, 4.2, 4.4, 5.3
18. Present feedback to teachers in a summer meeting to improve integration activities, Aug, *PM, C, LT, T, DP* Obj 3.1, 3.2, 2.3, 2.4, 1.6
19. **Complete** evaluation reports and project documentation, May, *PD, PM, E*

### **Year Three**

The activities in year three will mirror the activities in year two except for the following revisions.

1. **Develop** two curriculum units in Media Arts for grades 3 – 6 – Oct – Jan, *PD, C, PM, LT, DP* Obj 2.1
2. **Field Test** developed Media Arts curriculum units in Lead Teachers classrooms – Feb – April, *LT, E, PM* Obj 2.2

### **Year Four**

The activities in year three will mirror the activities in year two and three with the exception of the development of new units. In year four the PD focus will shift to the integration of new National Core Arts Standards in Media Arts. Teachers in year four will receive 20 additional

hours of PD in Media Arts content and will implement model integrated Media Arts units in their classrooms following the same management plan as in years two and three. Teachers will continue to implement and record data on model units in theatre and visual arts. Finally, in year four, teacher participants will receive increased exposure to professional arts experiences in theatre and visual arts.

1. Plan teacher field study experience in theatre and visual arts including pre/post activities and assessment, *PD, PM, C, LT, E* Jul – Aug Obj 1.5

2. Implement teacher field study experience in theatre including pre/post activities and assessment, *PM, C, E, LT, T* Oct – Nov Obj 1.5

3. Implement teacher field study experience in visual arts, *PM, C, E, LT, T* Jan – Feb Obj 1.5

*(b) The extent to which the time commitments of the project director and principal investigator and other key project personnel are appropriate and adequate to meet the objectives of the proposed project.*

The FCOE and the District have a strong commitment and their significant experience in past implementation projects will serve them well in the successful completion of the proposed project. Following is a chart indicating the extensive time commitments that have been pledged to the iACCESS project

Project Staff Time Commitments	Days	Project Year	Total days over 4 years
Project Director	55	All	220
Project Manager	215	All	860
Arts Integration Consultant	107.5	All	430
Research and Assessment Liason	22.5	All	90

Lead Teachers (10)	10	All	40 per lead teacher
District Personnel	10	All	40 per administrator
Principal Investigator	Year 1--40 Year 2--38 Year 3--38 Year 4--40	All	156
Pilot School Teachers	10	2, 3, & 4	30 per teacher
Website Designer	20	All	80
Mobile Application Designer	20	All	80
Online Learning Consultant	20	All	80

*(c) The adequacy of procedures for ensuring feedback and continuous improvement in the operation of the proposed project.*

The data collected throughout the project by Education Design will serve to guide the progress of the proposed project. The monthly staff meeting, held by the Project Manager, will be the cornerstone of the Continuous Improvement Process for this project. During the first year of the project the monthly meetings will include a review of the Curriculum Development and activities surrounding the development of technology tools. The staff will present and review newly developed artifacts and provide feedback on effectiveness and utility. Any curriculum revisions will be enacted in an ongoing process throughout the first year. Data from the unit field tests will be presented monthly from Jan through May. These data will include the perspectives

of the teachers, consultants and district personnel. The information gathered in these meetings will be used in the development process of new curriculum each year. Lessons learned regarding pacing, feedback and content will be applied to the newly developed lessons.

During years two and beyond the monthly staff meetings will include several types of data regarding the implementation of the project. External evaluation data will be used to report the success of project activities to the US DOE and also will be reviewed during monthly staff meetings. The project will utilize several internal assessment tools to ensure appropriate implementation, such as observations or coaching experiences, the MOBART, student assessment results and portfolios to document ongoing program effectiveness. These data will be considered carefully during these monthly meetings to identify any concerns or to celebrate successes. In order to ensure all involved parties are included in the feedback loop, lead teachers will bring information back to teachers in their Accountable Communities. Strategies and modifications will be identified and utilized in upcoming teaching activities based on the data presented and collaborative discussions.

In addition to the information collected by the evaluator and program staff regarding implementation, teachers and district personnel will be surveyed to ascertain their opinions and thoughts about the project. These survey results will help identify concerns that may not arise during monthly meetings. Satisfaction with the project will be garnered from these surveys and used as data elements to enhance the project.

## **Quality of the Project Evaluation.**

The comprehensive evaluation for iACCESS, conducted by Education Design, INC (eDez), David Reider, lead, will comprise two separate efforts: 1) outcomes-based research study (impact evaluation) focusing on the impact of the program as measured by a) teachers' professional development outcomes related to arts-integrated teaching and learning knowledge, skills, and abilities (KSA) and b) students' arts-learning KSA outcomes, and how that learning is related to improved ELA KSA; and 2) program evaluation of the grant (process evaluation), with a focus on fidelity of implementation, efficacy, sustainability, and transferability of the model. eDez has worked with FCOE previously on several regional and statewide professional development projects, and has familiarity with the school contexts and teacher population. eDez does not participate in project design or implementation, thus maintaining neutrality to fairly collect, analyze and report all data.

## **Framework**

While the evaluation will be guided by the Five Critical Levels of PD Evaluation model (Guskey, 2000), which include teacher reactions, learning, organizational support, use of new knowledge and skills, and ultimately, student learning outcomes, we will also be mindful of Guskey's own acknowledgement of the need for practitioners to continually work through their own professional learning over longer periods to begin yielding sustainable results (Guskey, 2014). The Five Level model is often implemented in reverse to inform project planning, guiding the development team to focus on programmatic design to achieve those results. Our design calls for formative reporting to the team at each PD juncture to examine findings and recalibrate PD delivery so as reduce disappointing results all too often found in the best-designed programs (Garet, Porter, Desimone, Birman, & Yoon, 2001; Penuel, Fishman, Yamaguchi, & Gallagher,

2007).

Additionally, we will engage a lens of teacher adaptive expertise, (Barnett & Koslowski, 2002; Scardamalia & Bereiter, 1993), which, going beyond classroom experience and content knowledge, takes into account the complex nature of teaching that requires teachers to be able to orchestrate a myriad of often unobservable variables, see multiple perspectives, recognize problems, and identify possibilities in existing and emergent situations (Bransford et al., 2005). Data collected from teachers will include arts specific KSAs, evidence of transfer in student work, online course data on inquiry and collaboration, changes of understanding and disposition toward arts learning, but also context variables (class demographics, background, exposure to arts, location, facilities, external pressures or barriers, etc.) that will modulate the PD effects in different situations. We hypothesize that the qualities of adaptive expertise will help teachers sustain and grow their arts teaching and learning KSA.

### **Responding to Goals**

The intent of the iACCESS project is for FCOE to develop the capacity of grade 3-6 teachers to deliver high quality standards-based arts instruction integrated with ELA content in ways that optimize the knowledge acquisition of both domains. To measure the extent of achievement of program intent, the evaluation will respond to the following questions, aligned with the iACCESS project goals and objectives:

**Goal 1:** *To what extent has the project's PD prepared teachers to deliver standards-based arts education integrated with CCSS in ELA, as measured by rigorous assessments in ELA and arts domains?*

Objectives 1.1-1.3 (Year 1): *To what extent have 10 teachers been trained in arts integration to become teacher leaders? To what extent is a plan developed to support arts integration in during monthly school meetings? To what extent are hybrid online/face-to-face PD modules developed and trialed?*

Objectives 1.4-1.6 (Years 2+): *To what extent are assessments for visual arts, theater, and arts integration developed and implemented? To what extent is the 40 hour PD goal achieved for 100 teachers? How do the monthly Accountable Communities meetings support the PD and implementation?*

**Goal 2:** *To what extent are rigorous integrated classroom units that integrate ELA and target arts domains developed and implemented?*

Objectives 2.1-2.2 (Year 1): *to what extent are curriculum units created for each grade level 3-6 and piloted by teacher leaders?*

Objective 2.3-2.4 (Years 2+): *How do feedback from student and teacher outcomes inform curriculum modification? How does it inform PD?*

**Goal 3:** *To what extent does student academic achievement in ELA, theatre, and visual arts improve as a result of participating in the project?*

Objective 3.1 (Year 1): *To what extent is a validated assessment instrument developed for student learning in theatre and visual arts.*

Objective 3.2-3.3 (Years 2+): *What percentage of the students improve scores on targeted items in the district ELA benchmark tests by the end of each school year (target goal = 85%)? To what*

*extent do student artifacts and work samples in theatre and visual arts demonstrate mastery of identified arts standards?*

**Goal 4:** *To what extent do teachers improve effectiveness in the use of digital tools to assess student achievement in the arts?*

Objective 4.1 (Year 1): *How is the tool used and refined by teacher feedback?*

Objective 4.2-4.3 (Years 2+): *How many teachers are trained (target goal = 100) and use MOBART to assess student learning in the arts? How is the tool used and refined by feedback from teachers and student assessment data?*

**Goal 5:** *To what extent is an iACCESS project website developed, improved, supported, and used as a resource for and an archive of all project materials for dissemination at the conclusion of the grant.*

Objective 5.1 (Year 1): *To what extent is the website developed and deployed?*

Objective 5.2-5.3 (Years 2+): *How many teachers are trained (target goal = 100) to upload student arts assessment data to the website using MOBART? How is the website continually refined in response to teacher feedback?*

**Impact and Outcome evaluation: students and teachers**

*(a) The extent to which the methods of evaluation include the use of objective performance measures that are clearly related to the intended outcomes of the project and will produce quantitative and qualitative data to the extent possible.*

An impact evaluation, referencing outcomes in both teachers and students will determine the effectiveness of the iACCESS arts learning model. For teacher professional development outcomes we will collect data on content knowledge in the art forms of theatre, visual arts and media (GPRA measure 2), knowledge of arts content standards, both nationally and regionally, (NSAE, 1994; CA VAPA Standards, 2001), increased confidence and competence to engage in arts integration, and how the art domains connect cognitively to ELA through *shared fundamental concepts* (Scripp & Reider, 2007). The PD will lead to higher quality teaching which will affect student outcomes.

### **Teacher Outcomes**

Data on teacher content knowledge will be collected methodically after each PD workshop (pre/post surveys), at the end of the online PD session periods (aggregated online data), by way of content, task, and dispositional surveys (pre/post annually), and through fall/spring site visits (sample classroom observations, targeted teacher interviews). Included are the two-part annual baseline and follow-up assessments on arts knowledge and content, and SBAC-based performance tasks. In addition to reporting on the above, we will analyze annually continued self-learning and sustainability of arts-integrated teaching, as well as the percentage of teachers participating in sustained and intensive PD (GPRA measure 1). Teachers' ability to assess arts learning has been a core value of arts PD over the past 25 years (Deasy, 2002, Fiske, 1999), a quality that directly relates to teachers' ability to teach and integrate the arts substantively (Herpin, Washington, & Li, 2012). Consequently, PD for teachers to learn how to assess arts learning is central to the iACCESS program model. The MOBART tool will facilitate teachers' assessment of their students' work as well as provide valuable data to the research team on teacher and student growth. We will collect both online analytics usage data as well as sample

artifact images (pictures, videos). A table below outlines data types, collection and analysis details. Finally, we will collect usage and implementation data (observations, inventory and lesson plan analysis), classroom artifacts uploaded to the website, and collaboration data, particularly related to how Accountable Community meetings grow and support arts learning locally.

### **Student outcomes**

A quasi-experimental longitudinal study (WWC, 2014) on student outcomes will provide evidence of how the PD model affected student learning in specific ELA areas as well as in the targeted arts learning domains of theatre, visual arts, and media arts. Student data from the district's benchmark test (FCOE uses the California Standards Test, tied closely with CCSS) in ELA items will be used to gauge student academic gains. The test is given each year to all grade levels participating in this project. We anticipate approximately 1250 students will participate as treatment students each year (50 teachers/25 students per class), whose scores will be compared with a like number of scores from student populations from similar schools in the district whose teachers are not participating in the program. The Assessment Office at FCOE has committed to providing this data in numerically identified (anonymous to district outsiders) format each year.

A second level study will investigate teacher and student learning in the arts. Based on the Smarter Balance performance task model, both teachers and students will take a pre/post assessment related to the emphasized art form that year (theatre, visual arts, media arts). The first part will be a short form online instrument on art knowledge and VAPA standards content; the second part is an assessment where the student applies their arts knowledge through a performance task initiated by a series of prompts from the teacher, e.g. a 2-minute dramatization from curriculum-based reader's theatre (CBRT). Assessments will be developed and trialed in

Year 1: common assessment for all teachers, separate grade level assessments for each grade level in each of the art forms; there will be much similarity between a 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup> grade assessment, they will contain the same content and tasks, only with increasing complexity; thus the task is manageable.

The assessments utilize the minimum technology requirements of the MOBART prototype tool: a) Likert-type scales (0.0-4.0 ratings along a quality rubric) input, b) file input (pict, short video, text), c) aggregated back-end data base, with numerical data converted to simple CSV file for external analysis. While teachers will learn to assess student learning in the arts with MOBART, to establish reliability and consistency, Teacher Leaders will assess those students involved in the control-experiment study: each year Teacher Leaders will assess the students of four treatment classrooms (25 students/class;  $n = 100$ ) and four control classrooms of the same grade, using the MOBART tool.

### **Program Evaluation**

*(b) The extent to which the methods of evaluation will provide performance feedback and permit periodic assessment of progress toward achieving intended outcomes.*

The program evaluation will be formative in design with annual summative reporting and consists of two focal areas: 1) program efficacy, design, and overall fidelity of implementation, 2) program sustainability. Continual feedback (formative design) to the design team is critical to efficiently guide the project, especially during its startup phases, and regular feedback will occur through meetings, conference calls (weekly during Year 1, bi-monthly subsequently), and site-visits. In this formative role, evaluators will play a *critical friends* role in reporting and helping to continually improve development, PD, implementation, and assessment activities. We will

employ the Extended-Term Mixed-Method Evaluation (ETMM) Design (Chatterji, 2004) that includes a long-term timeline; an evaluation guided by the project's purposes; a deliberate incorporation of formative and summative data collection and analysis; sharply focused performance measures; and quantitative and qualitative evidence.

### ***Program Efficacy, Design, and Fidelity***

We will follow program development and implementation and provide feedback on the following: 1) Adherence to plan (timeline, recruitment and training of teacher leaders and teachers, integrated arts curriculum development, MOBART development), 2) Implementation challenges (professional development, teacher participation, school context issues, and 3) How the research effort informs program development and modifications.

Formative evaluation will focus on documenting program activities and how they are implemented and charting progress toward meeting the measurable objectives outlined above. Data and lessons learned will inform the following year's project design. We will respond to fidelity of implementation on three dimensions: Method, Frequency, and Support. *Method* includes direct assessments (checklist of observable program components) and indirect assessments (teacher interviews, MOBART data, research study findings); *Frequency* details the extent to which teachers and classrooms are observed in workshops and instructional practice; *Support* includes how schools, administration, and the District evolve a climate for arts integrated learning as a result of iACCESS. Using a numerical index, we will apply methodology developed by Peck and Gorzalski (2009) to document impacts for teachers who implement with adequate fidelity, in alignment with program outcome goals.

Questions include: To what extent is the program performing according to plan? To what extent are each of the main components developed, trialed, refined, and disseminated throughout the four years, particularly during the startup year? What are the barriers in each of the design categories? How does arts learning and arts-integrated instruction impact schools over time in terms of how the community supports learning, how teachers collaborate, and with regard to cultural shifts? What are the specifics to learning different art forms with which to integrate among theatre, visual arts, media arts?

### ***Program Sustainability***

In Years 3 & 4, we will collect data on implementation independence, adaptability, and the ability of teachers to engage in arts integration lessons at a point when they will presumably be more familiar with arts-integration strategies and practices and will require less support. We will be looking for indicators of teacher-driven content modification, newly developed lessons, extent of peer-exchanges on arts learning concepts (informally and formally), and adaptation factors of lesson plans and varied uses.

Questions include: How do the patterns of arts and arts-integrated instruction change from year to year as the program develops? How can leadership (building and district) foster sustainability and spread to other schools? What are the critical components necessary for faithful adoption elsewhere (other schools and districts?). To what extent does assessment using MOBART and other strategies sustain the model? What are the transferrable elements to other contexts?

### **Data Collection**

In addition to the assessments mentioned above, additional data collected will include teacher interviews (2X/year), sample workshop, team meetings, and classroom observations (3X/year), and inventory analysis; including workshop and classroom artifacts, notes from Accountable Community meetings (monthly), lesson plans for integrated learning units (two/year from each teacher), and samples of student work produced during each integrated unit. We will collect analytics from teacher participation in the online PD sessions from the SoftChalk online platform each year. We will administer a pre/post survey on teacher dispositions and perceived KSA shifts related to arts learning and integration. We will administer a post-survey after each professional development workshop. Interviews will use a prompted-point semi-structured protocol and a ‘talk-survey’ instrument where teachers reflect upon written responses. We will interview principals each year to ascertain leadership shifts and responses.

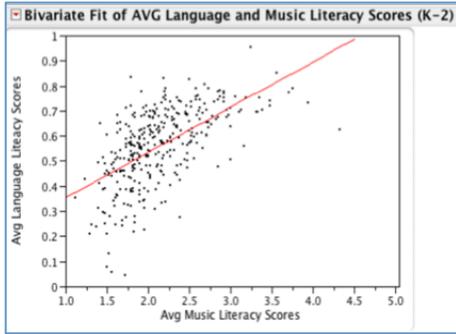
We will engage a mixed-methods, participatory research design (Creswell, 2003). All interviews will be digitally recorded, transcribed, and analyzed along an emergent dimensional coded schema with indicators of change and growth longitudinally recorded each year using the constant comparison method (Dye, Schatz, Rosenberg & Coleman, 2000), to be aggregated for summative analysis annually, and project-wise during Year 4. This will help explain how, why, and extent the intervention worked as predicted identifying factors such as quality of implementation, frequency, scope, and development of categories and subcategories of behaviors and dispositions related to arts integration teaching and learning constructs.

## **Analysis**

*c. The extent to which the methods of evaluation will, if well-implemented, produce evidence of promise*

For analysis, on the CST tests, dependent variables will be identified ELA items that particularly relate to the art forms, e.g. reading fluency, characterization and description (theatre); language use, vocabulary, contrast, form (visual arts). These items will vary from one grade level to the next as well as the alignment with the targeted art form per cohort: Year 2 cohorts: ELA/theatre; Year 3 cohorts: ELA/visual arts; Year 4: ELA/media arts. Test item selection and alignment will be completed during Year 1 for theatre and visual arts; during Year 3 for media arts (when media arts benchmarks are expected to be released). Experimental vs. Control analyses of CST items will use the G-test (maximum likelihood) to compare student grades in each class; both individual class results (per school) and total class results (i.e. all Experimental vs. all Control classes) will be made. Longitudinal design will enable overall analysis of grade-level gains from Year 2 through Year 4.

For the CST and the arts learning MOBART assessments on both teachers and students, and teacher surveys, appropriate inferential statistics will be reported with pre/post results analyzed by t-tests and repeated means ANCOVA, using pretest measure as covariate, posttest as the dependent variable. Criteria of significance will meet the  $p = .05$  level established by the WWC for ed.gov research thresholds (WWC, *ibid*). Surveys will include primarily Likert scales (4 point, non-median), using non-parametric analysis. Data from similar studies in arts integration have shown to predict academic performance, in this case an example of how arts integration curriculum implemented in elementary school classrooms can result in statistical determination of a high association between arts integration and language arts skill development (Scripp & Reider, *ibid*).



Qualitative data will be analyzed using an open-coding, constant-comparison methodology, similar to grounded theory (Glaser, 1978, Glaser & Strauss, 1967, Patton, 2001) to identify themes across multiple sources. In addition to narrative descriptions, these data will generate descriptive statistics derived from pre/post samples. We acknowledge the complexity of school settings and the limitations of assessment tools in their ability to conclusively attribute student test gains to program effects, but are confident that by triangulating teacher PD and implementation with student impact data, findings will emerge that strongly suggest attribution.

### **Timeline**

Baseline and post-year data collection of all data types will occur in September and May respectively of each year. Teacher interviews will occur in October and April of year, and observations will occur during PD workshops in fall, winter, spring of each year. Formative reporting will occur quarterly (written), and informally during conferences. Summative report to be delivered at the end of each project year and end of grant period.

### **Evaluation Timeline**

Project	Measurable	Indicators	Data Source	Data
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Goal	Objective			Collection Timeline
Goal 1	Objectives 1.1-1.3	Numbers of teacher leader recruits, materials developed	Recruitment, materials inventory	YR 1, all
	Objectives 1.4-1.6	PD and meetings attendance	Teacher arts assessments, participation data, workshop observation, teacher surveys, interviews, SoftChalk analytics	YR 2+, Sep, Dec, May
Goal 2	Objectives 2.1-2.2	Materials developed	Teacher leader interviews and observations, MOBART database	YR 1, Dec, May
	Objectives 2.3-2.4	Modification in materials and PD	PD workshops, materials inventory	YR 2+, Sep, Dec, May
Goal 3	Objective 3.1	Smarter Balance performance tasks developed	Performance task inventory	YR 1, all
	Objectives 3.2-3.3	Improved scores over control on ELA benchmark assessments	CST instruments	YR 2+, Sep
Goal 4	Objectives 4.1	MOBART development and refinement	MOBART database	YR 1, all

	Objectives 4.2-4.3	MOBART usage and continued improvement	MOBART database	YR 2+, all
Goal 5	Objectives 5.1	Website developed	Project website	YR 1, all
	Objectives 5.2-5.3	Number of teachers using and contributing	Website analytics	Y2+, all

<b>Arts Every Day 40-Hour PD</b>	<b>FUSD-Cohort 1</b>		<b>FUSD-Cohort 2</b>		<b>FUSD-Cohort 3</b>		<b>FUSD-Cohort 4</b>		<b>FUSD-Cohort 5</b>		<b>FUSD-Cohort 6</b>		<b>TOTALS PRE</b>		<b>AVERAGE</b>		<b>Growth</b>
Teacher knowledge and experience of CA Common Core State Standards for English Language Arts (#5)	4.93	4	4.3	5.33	5	6.67	4	6	5.35	7.3	6.5	7.29	30.08	36.59	30	37	22%
Teacher knowledge and experience of CA Visual and Performing Arts Framework and Content Standards (#1)	3.29	7	4.7	7.17	2.8	7.83	2.92	6	2.18	6	2.8	6.5	18.63	40.5	19	41	117%
Teacher knowledge and experience of integrating the arts in the classroom (#1)	4.69	7	4	8	4.1	8.67	4.31	6.67	3.65	7.2	4.3	7.75	25.06	45.29	25	45	81%
Teacher knowledge and experience of Visual Art (#1)	4.93	8	4.2	7.83	4.2	4.33	4.45	5	3.41	7.5	4.5	7.38	25.63	40.04	26	40	56%
Teacher knowledge and experience of Theatre (#1)	4.5	8	3	7.83	2.1	7	3.85	7.5	2.88	6.2	2.5	5.43	18.84	41.96	19	42	123%
Teacher knowledge and experience of using assessment tools to measure student learning in the arts and in ELA (#1)	4.86	3	5.3	7.5	3.6	8.67	3.23	6.33	3.59	7	3.1	7.25	23.74	39.75	24	40	67%
Teacher knowledge and experience of using technology (#1)	7.5	8	6.8	9.17	7	9	6.23	6.33	7.24	7.9	6.6	7.88	41.4	48.28	41	48	17%
Students' knowledge and experience of Visual Arts (#2)	3.79	2	3.7	5.17	3.2	3.67	3.15	5.67	2.71	5.56	3.3	5.13	19.82	27.2	20	27	37%
Students' knowledge and experience of Theatre (#2)	2.36	2	3.2	4.5	1.8	5.44	2.23	4.67	2.18	4.7	1.9	5.25	13.64	26.56	14	27	95%
Students' knowledge and experience of ELA (#2)	6.36	6	7.5	8	6.6	6.44	6.85	6.33	4.88	6.6	6.7	7.38	38.86	40.75	39	41	5%
<b>Transitional Kindergarten Arts Integration CCSS</b>	<b>TK PRE</b>		<b>TOTALS PRE</b>		<b>AVERAGE</b>		<b>Gr</b>		<b>ow</b>		<b>th</b>						
Teacher knowledge and experience of CA Common Core State Standards for English Language Arts (#5)	5.59	7.19	5.6	7.19	6	7	29%										
Teacher knowledge and experience of CA Visual and Performing Arts Framework and Content Standards (#1)	2.91	6.95	2.9	6.95	3	7	139%										
Teacher knowledge and experience of integrating the arts in the classroom (#1)	5.06	7.92	5.1	7.92	5	8	57%										
Teacher knowledge and experience of Dance (#1)	4.27	6.89	4.3	6.89	4	7	61%										
Teacher knowledge and experience of Music (#1)	5.24	7.89	5.2	7.89	5	8	51%										
Teacher knowledge and experience of using assessment tools to measure student learning in the arts and in ELA (#1)	3.72	7.59	3.7	7.59	4	8	104%										
Teacher knowledge and experience of using technology (#1)	6.34	7.49	6.3	7.49	6	7	18%										
Students' knowledge and experience of Dance (#2)	3.79	5.95	3.8	5.95	4	6	57%										
Students' knowledge and experience of Music (#2)	2.36	6.84	2.4	6.84	2	7	190%										
Students' knowledge and experience of ELA (#2)	6.36	7.17	6.4	7.17	6	7	13%										
Students' knowledge and experience of Mathematics (#2)	5	7.24	5	7.24	5	7	45%										



Ensuring the Arts for The Kennedy Center  
**ANY GIVEN CHILD**



**Fresno Community Arts Team Report  
August 2013**



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“By offering a strong arts education, young people benefit in intellectual, personal, and social development. We want to ensure that every child receives a complete education - one that includes the arts - and that ***Any Given Child*** communities serve as examples for other cities across the United States.”

---Darrell M. Ayers  
Vice President for Education  
John F. Kennedy Center for the Performing Arts

# MEMO

**To:** Superintendent Michael Hanson, Fresno Unified School District  
Superintendent Jim Yovino, Fresno County Office of Education  
Mayor Ashley Swearingin, City of Fresno

**Date:** August 2013

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In the fall of 2012, the Fresno Community Arts Team (CAT) came together on behalf of the Fresno Unified School District (FUSD), to support the Kennedy Center's efforts to ensure the arts for **Any Given Child**. During the first stage of the initiative, the CAT analyzed and reviewed FUSD's pre-K-8 arts education program as well as current and potential community resources for increasing opportunities.

Although some gaps in providing equity and access for all students were discovered, the Community Arts Team found a solid base of arts education already established in FUSD, as well as support and desire to create even more opportunities. The CAT found that while music education was generally provided for all students, dance, theatre and visual arts education were not accessible to all students. The CAT also found that teachers desired more training on integrating the arts into their classrooms. In surveying local arts organizations, the CAT found that while art experiences were provided for some students, most students did not receive their services. For example, only one in four pre-K-8 students visited a local arts institution such as the Fresno Philharmonic or the Fresno Art Museum.

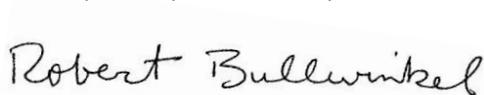
As the Community Arts Team moves forward with their established goals and action plan, we would like to recognize the efforts of the Fresno Unified School District Superintendent and Board of Trustees for their commitment to the arts. The CAT has found that FUSD has shown past, current and future support for the arts by:

- Providing \$1,000,000 additional funding for the arts beginning in the 2013-14 school year. This has allowed for the following improvements:
  - Purchase of approximately 1,100 new musical instruments.
  - Purchase of new arts equipment for theatre and visual arts.
  - Funding new arts teaching positions at elementary school sites.
  - Providing professional development opportunities for classroom teachers.
- Increasing arts opportunities for middle school students by providing at least two full time arts teachers at each school site.
- Understanding the importance of the arts by taking the lead of the California Office to Reform Education (CORE), and professional development to integrate the arts into the Common Core curriculum

The Fresno Community Arts Team also found that the Fresno County Office of Education, Fresno's arts community and Mayor Ashley Swearingin have shown a great deal of support for improving arts education. There's clearly a strong desire to continue providing resources to support the **Any Given Child** Action Plan. The CAT found that we live in a community where the arts are truly valued as being important to the educational development of students and the way of life in the city of Fresno.

We are pleased to provide this comprehensive report on the Fresno Community Arts Team's work over the last year. We are excited to begin implementing the action plan in the 2013-14 school year. It is our firm belief that the dream of ensuring the arts for **Any Given Child** in Fresno Unified will become a reality.

Respectfully submitted by:



Robert Bullwinkel  
Visual and Performing Arts Coordinator  
Fresno County Office of Education



Allan Kristensen  
Visual and Performing Arts Coordinator  
Fresno Unified School District



Kristine Walter  
Chair  
Mayor's Community Advisory Panel

## Introduction

In September of 2012, Fresno became the tenth national site for the John F. Kennedy Center's **Any Given Child** Initiative. The vision of the Kennedy Center's President Michael Kaiser is that an entire community should be engaged in addressing the need for access and equity to arts education for students across an entire school district. The **Any Given Child** program is designed to assist a community in planning strategically to provide a high quality arts education for every K-8 student using the existing resources of the school district, city government and the local arts community aided by the Kennedy Center. Due to Fresno's refocusing on its arts education programs, the district was encouraged to apply for this prestigious national program.

Research shows that high quality arts programs offer incredible benefits to students, schools and communities: better attendance, higher grades, improved test scores, higher engagement, brighter job prospects and more self-confidence to name just a few. And these benefits are even greater for students who come from lower socioeconomic backgrounds at under-resourced schools. Sadly, over the last 30 years, funding for arts education in California has dwindled to the point that only 1 student in 10 gets a comprehensive well-rounded education that includes the arts.

"The arts significantly boost student achievement, reduce discipline problems, and increase the odds students will go on to graduate from college.

As First Lady Michelle Obama sums up, she and the president both believe 'strongly that arts education is essential for building innovative thinkers who will be our nation's leaders for tomorrow.'"

--Arne Duncan, U.S. Secretary of Education

Recognizing the vital need for arts education in order to grow an educated and culturally engaged community, three agencies collaborated to bring **Any Given Child** to Fresno: the Fresno Unified School District, the City of Fresno and the Fresno County Office of Education. In their application, the agencies noted Fresno's vibrant arts and culture resources, the Fresno Unified School District's desire to increase its investment in arts education and the Fresno County Office of Education's vision and leadership to support the strategic planning process. To facilitate the **Any Given Child** initiative, the agencies committed the services of their staff to coordinate the planning effort.

In the fall of 2012, Fresno's thirty-five member Community Arts Team (CAT) was formed and charged with the task to audit the district's current pre-K-8 arts education programs, to create specific arts education goals and to write an action plan to achieve these goals. Through a series of seven monthly meetings with the Kennedy Center, the CAT created a clear vision for arts education in Fresno Unified.

Next, the team surveyed local arts organizations, school principals and teachers to discover areas of strength as well as gaps in student arts programs. Simultaneously, the district conducted a needs assessment based on current district data on its pre-K-8 arts programs.

During the auditing process, CAT discovered much for the district to be proud of in its arts education program:

- Nearly all fourth grade students receive classroom music instruction using the recorder.
- Almost all fifth and sixth grade students are allowed to choose to participate in band, strings or choir.
- Almost all seventh and eighth grade students are allowed, if they have an available elective, to sign up for a music or visual art class.

However, the Community Arts Team also recognized many opportunities for improvement in the district's arts education programs.

- Dance, theatre or visual arts instruction are provided to less than 10% of the district's pre-K-8 students.
- About 73% of classroom teachers surveyed indicated that they integrated the arts "not at all" or "once per year."
- 90% of teachers and administrators surveyed indicated that they did not have adequate resources to meet student interest in the arts.

To further enhance the arts education program in the district, CAT identified three over-arching district goals, created a short-term action plan to achieve those goals and devised a governance structure to move the work forward over the next several years. Work is already underway to implement these goals through collaborative working groups comprised of district personnel and community arts organizations. The goals and action plan will be rolled out to the public to coincide with national Arts in Education Week, September 8-14, 2013.



## Application Process

*(see Appendix A for full details)*

This is a time of amazing growth and transition for the Fresno Unified School District. In April, 2012 the district received an assessment report from the Council of the Great City Schools leading to a redefinition of the district's vision and goals.

In June, the district received the recommendations of its Graduation Task Force, in which recommendation 7 specifically calls for students to be involved in arts and music in order to improve attendance. In response to many of the underlying issues cited in both reports, Superintendent Michael Hanson has led the district to re-invest in its arts education programs to support the district's goal that all students be involved in the arts, activities and athletics. A natural outgrowth of this new reform energy was the district's application to join the John F. Kennedy Center's **Any Given Child** initiative with the intent to assess their K-8 arts education program, identify instructional gaps and create an action plan to ensure the arts for all students.

Joining Fresno Unified in the application process for **Any Given Child** were the City of Fresno through the office of Mayor Ashley Swearingen and the Fresno County Office of Education led by Fresno County Superintendent of Schools, Larry Powell. These partners, along with the city's diverse cultural organizations, bring a long-standing commitment to the arts as well as the capacity to provide many of the pieces needed to revitalize the arts in Fresno Unified. In their application, the partnering agencies recognized the critical need for equity and access to the arts for all K-8 students.

To coordinate the project, each of the agencies contributed the services of a staff member as liaison:

- Robert Bullwinkel, Fresno County Office of Education
- Allan Kristensen, Fresno Unified School District
- Rev. Dr. Sharon Stanley, City of Fresno. Due to new employment and re-location, Rev. Stanley was later replaced by Kristine Walter representing the Mayor.

The application for **Any Given Child** was submitted on June 28th, 2012. The application received a positive review by the Kennedy Center, and a site visit was scheduled for August 29th. On that date, Superintendent Hanson, Superintendent Powell and Mayor Swearingen met with Kennedy Center representatives Darrell Ayers, Vice-President for Education and Barbara Shepherd, Director of National Partnerships. On September 4th, Fresno received word that their application had been approved by Kennedy Center President Michael Kaiser and that they had become the tenth national site for the **Any Given Child** initiative. A press conference was held on September 17th at Storey Elementary School to announce Fresno's successful application to the program.



**From left to right:**

- Anysa Trimmer/Student
- Kyra Vang/Student
- Angelica Trimmer/Parent
- Joanne Lauder/Principal/Storey Elementary School
- Larry Powell/Fresno County Superintendent of Schools/FCOE
- Bob Bullwinkel/ VAPA Coordinator/FCOE
- Ashley Swearengin/Mayor/City of Fresno
- Mike Hanson/Superintendent/FUSD
- Darryl Ayers /VP Education/Kennedy Center
- Allan Kristensen /VAPA Coordinator/FUSD

**In order to bring many voices to the table, a diverse community arts team was recruited to represent arts and cultural organizations, higher education, community benefit organizations, the school district and philanthropic organizations. A 35 member team was recruited to attend a series of seven meetings throughout the 2012-13 academic year.**

*(see Appendix B for agendas and meeting minutes)*

## Fresno Community Arts Team

	Amy Arambula	Project Manager	Reading and Beyond
○	Catherine Aujero	TSA, Office of Research, Evaluation and Assessment	Fresno Unified School District
	Erin Baird	Theatre Teacher	Fresno Unified School District
	Joseph Bascetta	Artistic Director	Fresno Grand Opera
○	Robert Bullwinkel	Visual and Performing Arts Coordinator	Fresno County Office of Education
○	Linda Cano	Executive Director	Fresno Art Museum
	Lilia Chavez	Director	Fresno Arts Council
	Julia Copeland	Executive Director	Youth Orchestras of Fresno
	Jennifer Coull	Visual and Performing Arts Consultant	Fresno County Office of Education
○	Kaye Cummings	Executive Director	Bonner Family Foundation
	Shannah Estep	Curriculum Integration Manager	California Office to Reform Education
	Layla Forstedt	CEO/President	Fresno/Clovis Convention and Visitors Bureau
	Edna Garabedian	General Artistic Director	California Opera
	Susan Hansen	Resource Teacher	Fresno Unified School District
❖	Michael Hanson	Superintendent	Fresno Unified School District
○	Tiffany Hill	Principal	Fresno Unified School District
	Diane Jordan	Music Teacher	Fresno Unified School District
○	Allan Kristensen	Visual and Performing Arts Coordinator	Fresno Unified School District
	Amy Lawrence	Operations Coordinator	Alliance for Calif. Traditional Arts
○	Dr. Kenneth Magdaleno	Chair, Dept. of Ed. Research and Administration	Fresno State
	Kim Morin	Chair, Liberal Studies Committee	Fresno State
	Deb Nankivell	CEO	Fresno Business Council
	Gerry Palladino	Board Member	Children's Musical TheatreWorks
	Dan Pessano	Director	Good Company Players
❖	Larry Powell	Fresno County Superintendent of Schools	Fresno County Office of Education
	Sarah Reyes	Regional Program Manager, Central Valley	California Endowment
	Elva Rodriguez	Executive Director	Arte Americas
○	Katie Russell	Assistant Superintendent/K-8 Leadership	Fresno Unified School District
	Candy Schneider	Vice President of Education and Outreach	The Smith Center for the Performing Arts
	Jen Schroer	Board President	Valley Cultural Coalition
	Courtney Shapiro	Special Projects Officer	First 5 Fresno County
	Barbara Shepherd	Director of National Partnerships, Education	John F. Kennedy Center for the Performing Arts
	Al Smith	CEO	Greater Fresno Area Chamber of Commerce
❖	Ashley Swearingin	Mayor	City of Fresno
	Yukari Thiesen	Executive Director	Valley Performing Arts Council
★ ○	Kristine Walter	Chair	Mayor's Community Advisory Panel
	Steven Wilson	Executive Director	Fresno Philharmonic Orchestra
○	Stephen Zoller	Principal	Fresno Unified School District
★	<i>Rev. Dr. Sharon Stanley original appointee representing F.I.R.M.</i>		
○	<i>Executive Committee Member</i>		
❖	<i>Founding Member</i>		

**Working with Kennedy Center Consultants Barbara Shepherd and Candy Schneider, the Community Arts Team conducted a visioning process to coalesce the voices of the group into a powerful statement of intent. The statement was edited by the Team and adopted at their meeting on December 11, 2012.**

## The Vision

“All students have the right to a complete education, which includes comprehensive standards-based arts instruction as part of their regular school day. We believe the arts provide meaningful and diverse experiences for children that allow them to fully engage in school and discover connections to life. We believe the arts celebrate cultural relevance, build strong character, and teach lifelong lessons. Therefore, the vision of the Fresno Community Arts Team is that every pre-K-8 student has equitable, sequential and comprehensive arts education that is informed by Fresno Unified School District arts standards and delivered by high-quality professionals.”



**The Community Arts Team created surveys to determine the level of arts education services provided by local artists and arts organizations. The CAT also surveyed teachers and principals to determine the current reality of arts in the classroom. The district Visual and Performing Arts Coordinator conducted a needs assessment of the pre-K-8 arts education program. Data from the surveys and needs assessment was examined to determine trends and to identify gaps in arts education.**

## Data Analysis

To determine current arts levels in the schools and the resources available, the Community Arts Team (CAT) determined the type of information it needed and which stakeholders should be contacted to get that information. Local arts organizations were surveyed to capture the depth and breadth of their arts education programs in the schools. Principals and teachers were surveyed about their attitudes toward arts education, its impact on students and the degree to which the arts were integrated across the curriculum. Finally, the district Visual and Performing Arts Coordinator worked with site principals and music teachers to discover the scope of instruction by credentialed arts teachers.

Surveys and a needs assessment tool were created that were specific to each stakeholder group in order to obtain the appropriate information. Stakeholder groups included: community arts organizations, artists, art teachers, general education teachers, principals, and district administration. The surveys were distributed and responded to online while the needs assessment was a face to face process.

Survey responses were received from all stakeholder groups at the following response rates (see Appendix C for a full breakdown of survey and needs assessment results):

- Arts organizations and artists: 27% (33 of 124)
- Teachers: 10.5% (198 of 1925)
- Principals: 40% (32 of 80)

**The visual and performing arts are currently an untapped resource for improving student involvement and achievement, as well as parental involvement. We need the arts to help our students learn to be good thinkers and problem solvers in preparation for their careers!"**

*-Survey response from*

*Fresno Unified School District educator*

PR/Award # U351C140030

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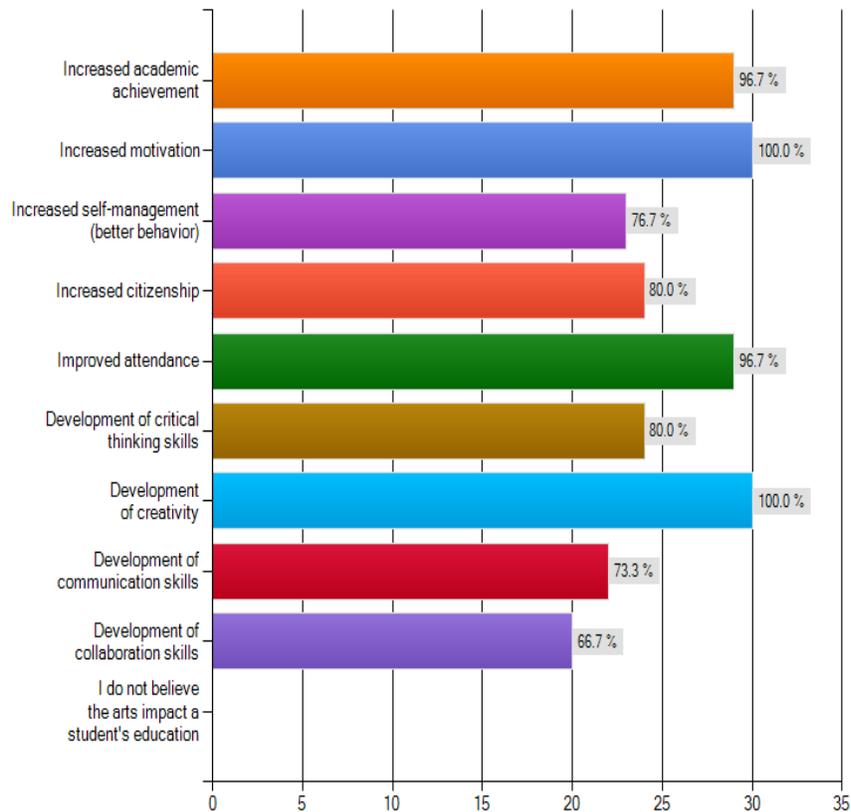
## KEY FINDINGS

**I believe the arts should be required for all students.**

- ◆ Teachers: 96.1%
- ◆ Principals: 90%

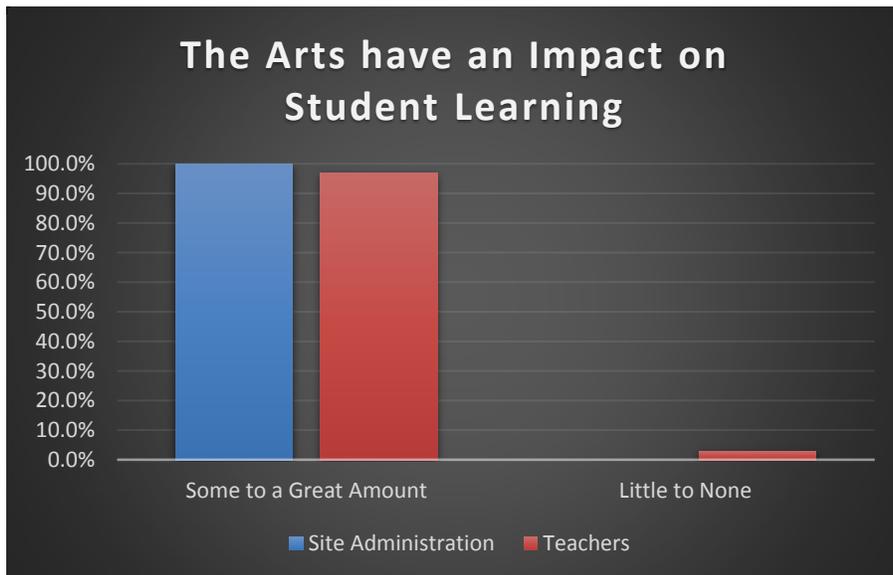
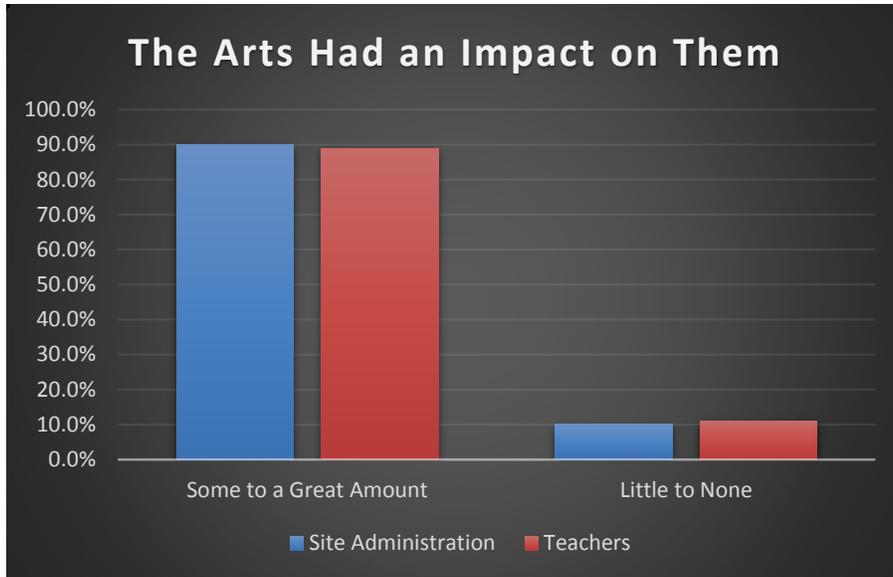
**Principals believe the arts impact students with:**

- ◆ Increased creativity: 100%
- ◆ Increased motivation: 100%
- ◆ Increased academic achievement: 97%
- ◆ Increased attendance: 97%
- ◆ Increased critical thinking: 80%

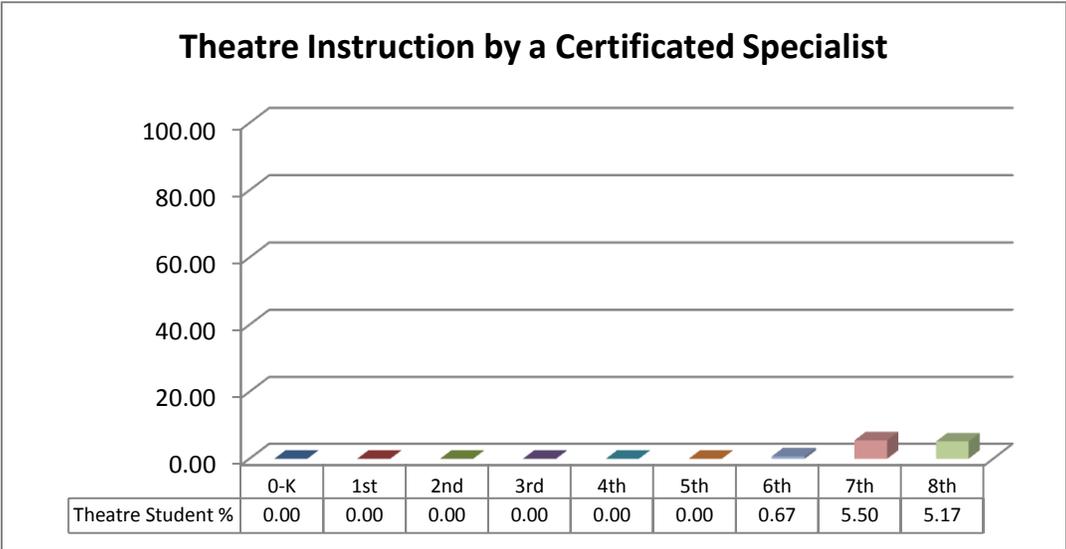
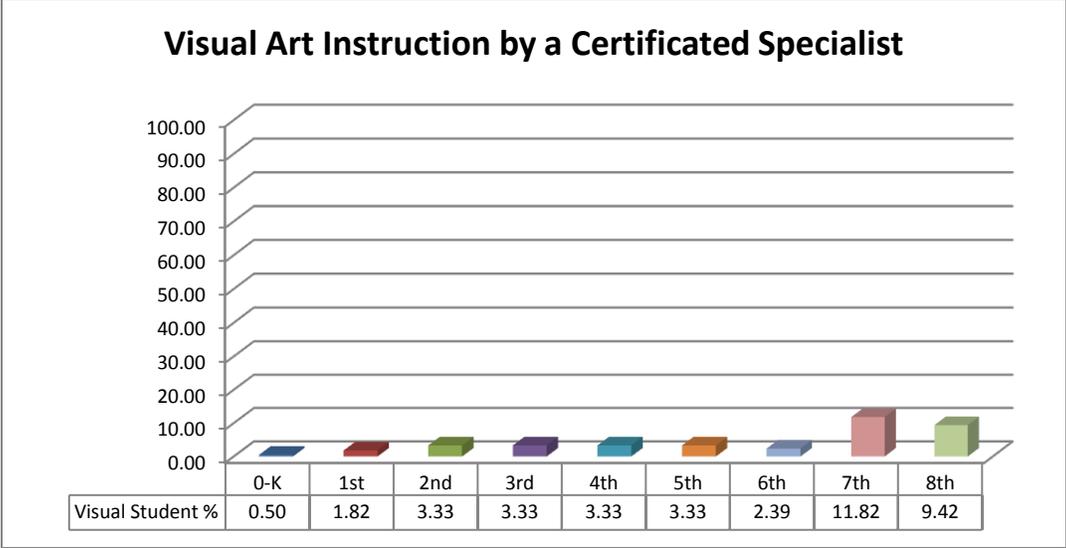


**Teachers and Principals believe the arts have a positive impact.**

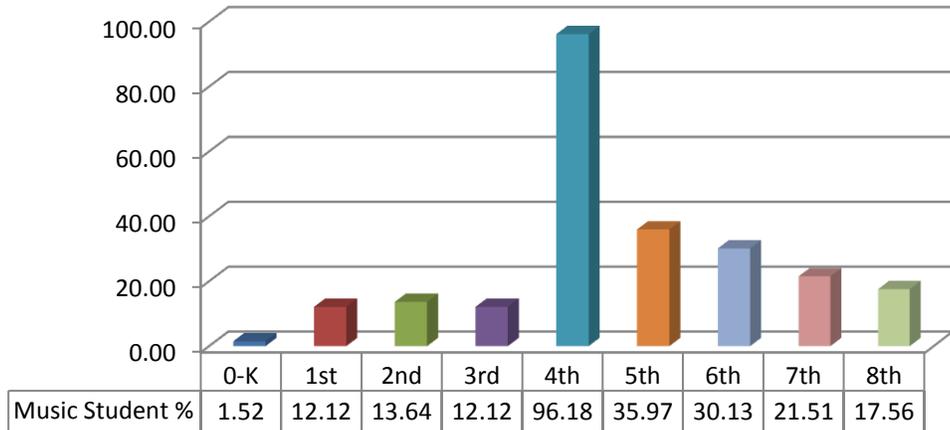
- ◆ On themselves: 90%
- ◆ On student learning: 100%



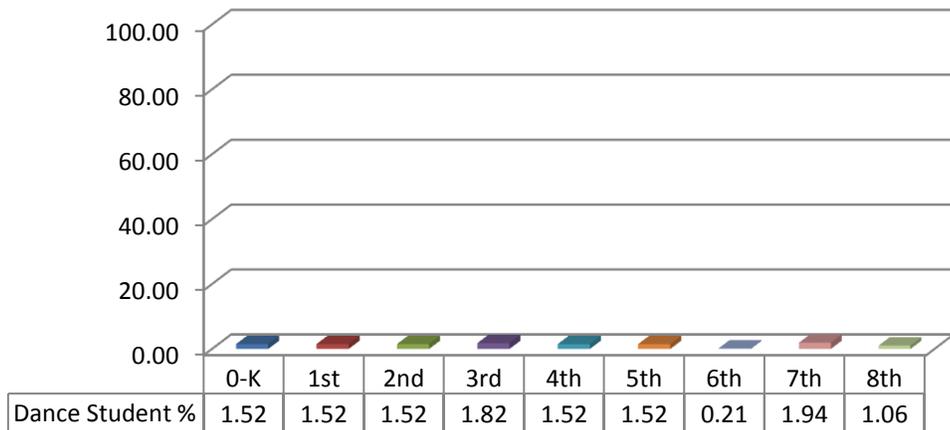
All four arts disciplines—dance, music, theatre and visual art—are NOT consistently part of the school day for EVERY child.



### Music Instruction by a Certificated Specialist



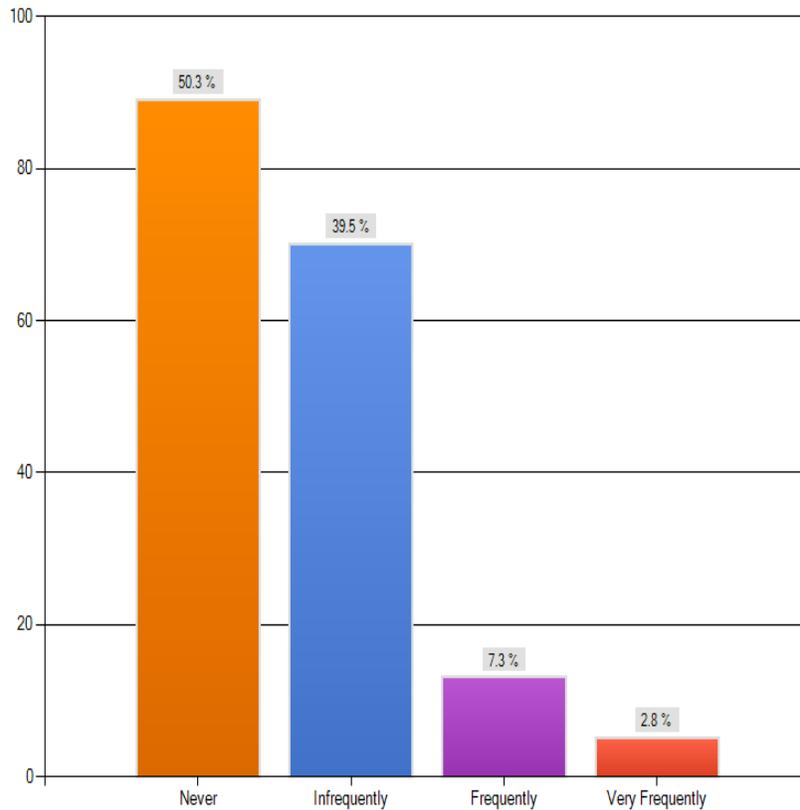
### Dance Instruction by a Certificated Specialist



Teachers report they have received some professional development in arts integration.

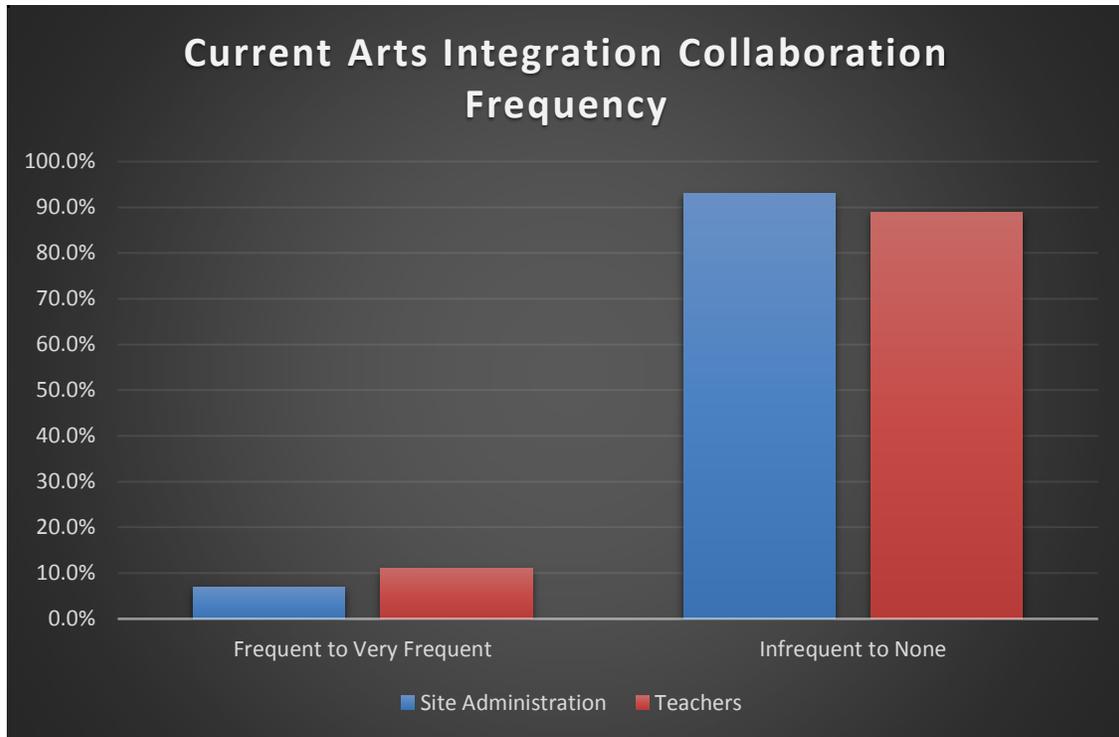
- ♦ Agree or strongly agree: 10%

Frequency of professional development in arts integration for teachers.



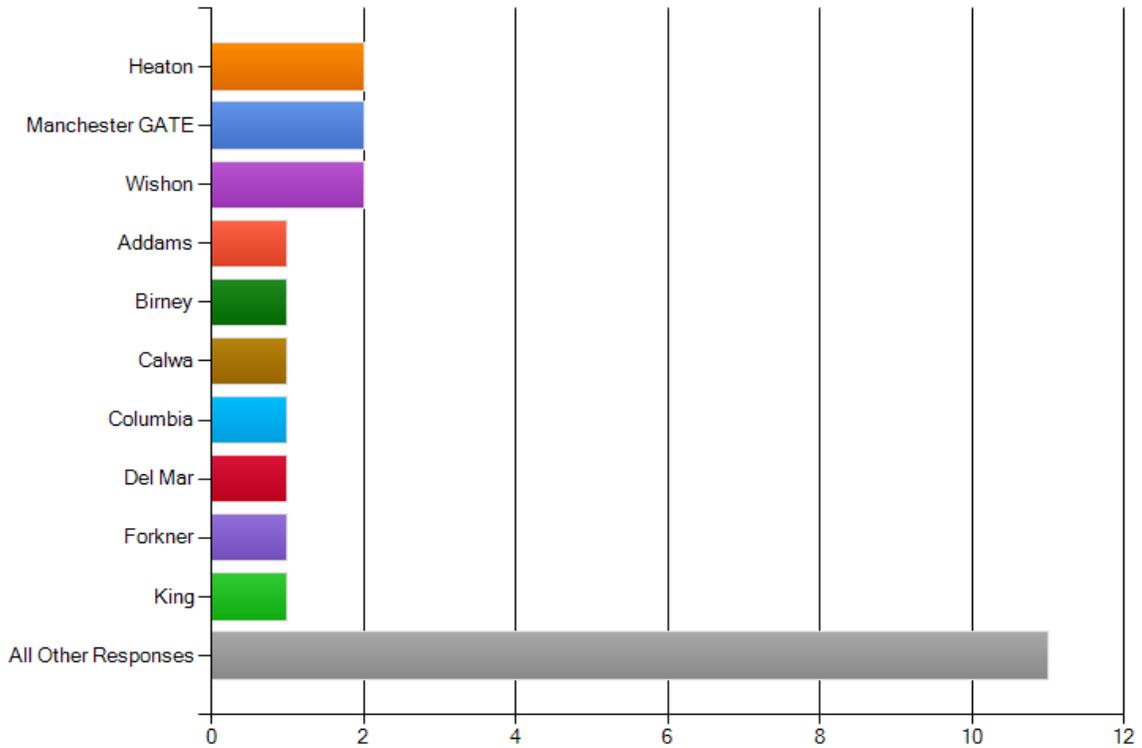
Teachers report they collaborate and plan lessons with arts specialists in their buildings and/or arts organizations.

- ◆ Agree or strongly agree: 11%



**Arts organizations reach about 1/3 of the elementary schools in Fresno Unified—20 schools out of 63.**

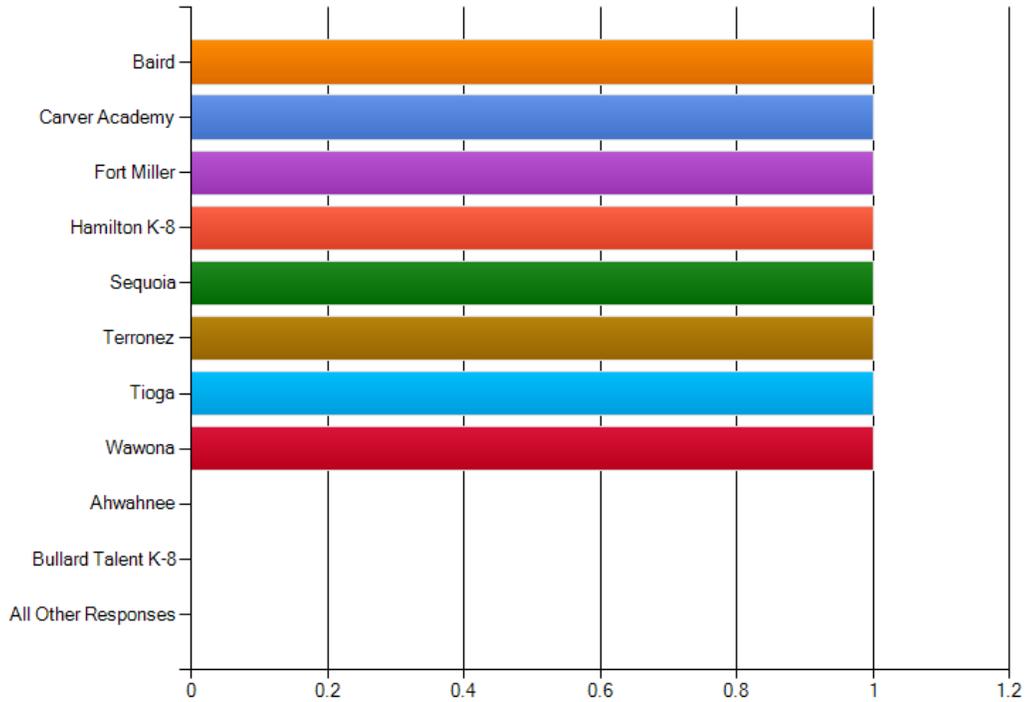
**What Fresno Unified elementary schools did you serve with your educational programs DURING THE REGULAR SCHOOL DAY for the 2011-12 school year?**



All Other Responses at 1 each: Kirk, Leavenworth, Lincoln, Roeding, Slater, Storey, Turner, Vang Pao, Williams, Wilson

**Arts organizations reach less than half of the middle schools in Fresno Unified—8 schools out of 18.**

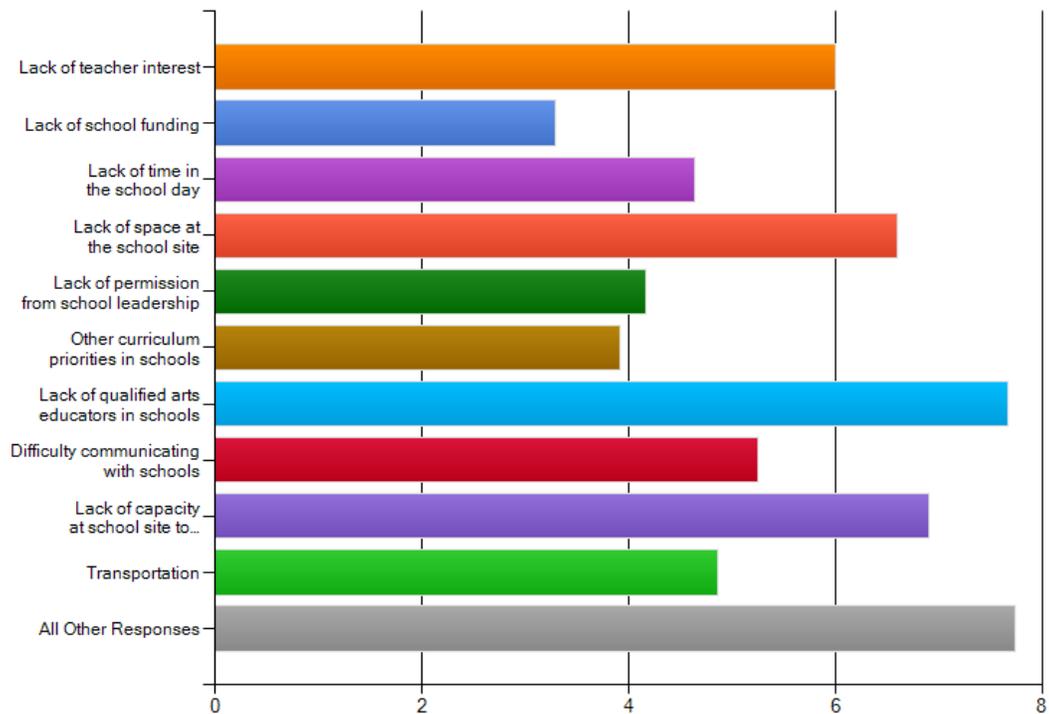
**What Fresno Unified middle schools did you serve with your educational programs DURING THE REGULAR SCHOOL DAY for the 2011-12 school year?**



**Arts organizations who offer arts education report the following barriers to supporting arts instruction during the regular school day:**

- ◆ Lack of site capacity
- ◆ Lack of teacher interest
- ◆ Lack of arts teachers
- ◆ Lack of space

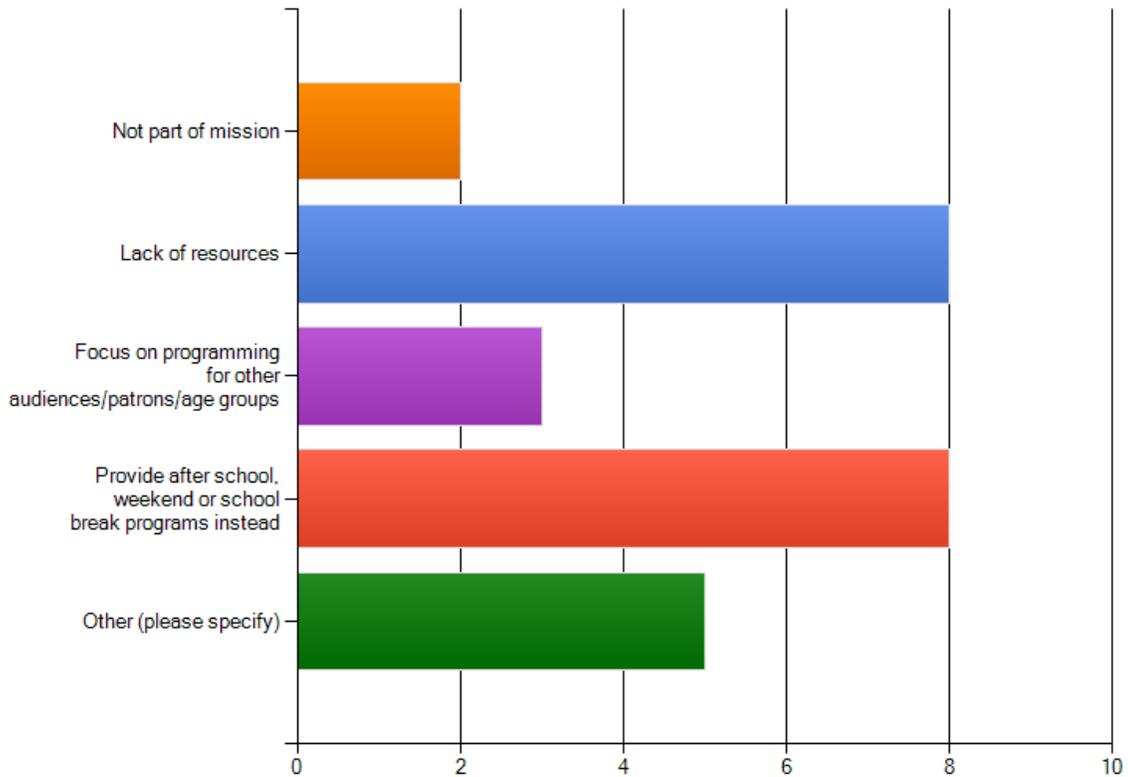
**What are the greatest barriers to offer arts education as part of your program? Rank the greatest barrier #1 and continue through as many as you believe are barriers**



**Arts organizations report the following barriers to supporting arts instruction during the regular school day:**

- ◆ Lack of resources
- ◆ Provide services outside of the regular school day

**If you DO NOT provide K-8 arts education programs DURING THE REGULAR SCHOOL DAY, what barriers or factors contribute to this choice. (Check all that apply.)**



## When asked about the arts Principals and Teachers reported...

### Impact the arts have had on you.

Principals - 90.3% reported some to great impact  
Teachers - 89.7% reported some to great impact

"In the primary grades, artwork in picture books definitely make students more interested and help students understand the story/sentences better. Very visual, makes them pay attention to details, use different part of their brain to think. Art is great for visual learners."

"Arts had a major impact on my education in terms of academic success, interest in school and school activities. I had the advantage of music, drama and dance in elementary through high school, and I have always felt that the lack of the arts in schools is a detriment to student learning and a student's involvement in his/her own learning."

### Impact the arts have on student learning.

Principals - 100% reported some to great impact  
Teachers - 97.7% reported some to great impact

### Impact the arts have to enhance learning for at-risk students.

Principals - 100% reported some to great Impact  
Teachers - 87.5% reported some to great impact

"I believe arts education will increase student engagement and enrich the academic learning of the students."

## Yet...

## The frequency of collaboration to integrate the arts in the classroom is very low.

Principals 93.3% reported never or infrequently  
Teachers 93.3% reported never or infrequently

"I wish I had more professional development and training and instructional time to include art on a daily basis."

## Survey and Needs Assessment Trends

- Nearly all 4<sup>th</sup> grade students receive classroom music instruction using the recorder.
- Almost all 5<sup>th</sup> and 6<sup>th</sup> grade students may choose to participate in band, strings or choir.
- Almost all 7<sup>th</sup> and 8<sup>th</sup> grade students may, if they have an available elective, choose to sign up for a music or visual art class.
- There are a few classes that receive classroom music in grades 1-3.
- There are a few sites that provide art docents, but not on a regular basis.
- Few arts organizations currently have the capacity to provide arts experiences for all FUSD students.
- Arts instruction by certificated specialists is limited to music.
- Very little instruction is provided outside of instruction by district music teachers, and that is not consistent in all grades at all schools.
- Very little arts integration is provided by classroom teachers, and none is taught in grades 7/8.
- Music shows a steady decline in participation from a peak in 4<sup>th</sup> grade to a low point in 8<sup>th</sup> grade.
- Theatre is offered to less than 6% of middle school students
- Dance is offered to less than 2% of middle school students



**The CAT developed three over-arching goals to improve arts education services in the next 3-5 years. These goals will require the active participation of all stakeholders over time.**

**Goal 1: Increase professional learning opportunities in the arts for all stakeholders, focusing on integrating the arts with Common Core State Standards.**

- **Classroom Teachers**  
Build the skills and knowledge needed to align rigorous learning in the arts with Common Core State Standards and to integrate the arts with other content areas.
- **Principals and District Administrators**  
Identify and support the needs of a high quality arts program at every school and create a systematic approach to arts education at the district level to include every student.
- **Arts Specialist Teachers**  
Build capacity among arts specialists to teach all areas and all grades in their discipline, and to collaborate with classroom teachers on arts integration aligned with Common Core State Standards.
- **Arts Providers**  
Build capacity to work with students, teachers and schools to provide high quality standards-based arts instruction and professional development.

**Goal 2: Create a systematic process to provide access to professional arts experiences for all students.**

- Build and disseminate an online database of arts resources available to schools.
- Promote the fall “Arts for Learning” showcase of arts resources with all principals and teachers.
- Develop a process for arts providers to be trained and certified to provide services to the district.
- Create connections with community artists and arts organizations and gather feedback on their work in the schools.

**Goal 3: Address the identified district-wide gaps to provide equity and access for ALL pre-K through 8 students to receive a high quality arts education in ALL disciplines.**

- Enhance and expand the existing Music program
  - Standardize the services provided by music specialist teachers at each school site.
  - Create music programs for grades K-3, beginning with grade 3 and working toward Kindergarten.
- Create K-6 programs in Dance, Theatre and Visual Arts, beginning with Visual Arts followed by Theatre and Dance.
- Eliminate barriers and provide additional support to students and schools that are under-served and under-resourced in arts education.

**The CAT created a one-year action plan to move forward on its three goals during the 2013-14 school year. While ambitious, there has already been significant movement forward on all three goals as this report is being written.**

**Goal 1: Increase professional learning opportunities in the arts for all stakeholders, focusing on integrating the arts with Common Core State Standards.**

Action Steps	Person Responsible		Due Date
	Name	Role	
1. Professional development in arts integration through Common Core State Standards (CCSS) provided for all pre-K-8 principals four times during the school year, tied to regularly scheduled principal meetings.	Katie Russell	Assistant Superintendent/K-8 Leadership	Quarterly
2. Professional development in arts integration through Common Core State Standards for pre-K-8 instructional coaches for Any Given Child updates four times during the school year. Note: Val Hogwood (FUSD), Jennifer Coull (FCOE) and Linda Cano (FAM) will attend Kennedy Center arts integration training in June, 2013.	Val Hogwood	Director, Curriculum and Instruction.	Quarterly
3. Identify a cadre of pre-K-8 principals and instructional coaches, at least one per region, to work as the Any Given Child pilot group. The pilot group will create and demonstrate workable models of high quality arts integration and arts education aligned to CCSS for FUSD's diverse pre-K-8 school sites and communities. Each quarter the cadre will share their work as a part of the principal's meeting designated for arts integration training.	Stephen Zoller	Principal	Quarterly
	Tiffany Hill	Principal	
4. Offer six sections of <b>Arts Every Day</b> for pre-K-8 teachers. <b>Arts Every Day</b> is a forty-hour professional development program focused on rigorous arts integration of visual art and theatre through Common Core State Standards in ELA/Literacy. The <b>Arts Every Day</b> training will target principals, teachers and instructional coaches from the pilot cadre to provide resources, models and coaching on arts integration and arts education.	Robert Bullwinkel Jennifer Coull Kim Morin	FCOE VAPA Coordinator FCOE VAPA Consultant Professor, CSUF Principals Teachers Instructional coaches	End of each semester

## Goal 1: Increase professional learning opportunities in the arts for all stakeholders, focusing on integrating the arts with Common Core State Standards.

### Measures of Success

1. Arts integration through CCSS professional development for pre-K-8 principals provided at four meetings during the school year.
2. Arts integration through CCSS professional development for pre-K-8 instructional coaches provided at four meetings during the school year.
3. Pilot cadre of at least 7 pre-K-8 principals is formed and creates models of expanded arts education and arts integration that are shared at quarterly principals meetings.
4. Six sections of at least 20 FUSD teachers and instructional coaches successfully complete

### Impact on Students

1. Observation protocols and rubric-scoring of student arts integration work/products provided by Arts Every Day teachers.
2. Baseline data on student achievement for pilot schools/classrooms such as local ELA assessments and state ELA assessments for comparison with post arts integration assessments.
3. Baseline data on student behavior for pilot schools/classrooms such as attendance, suspensions, expulsions and truancy.

*Who dares to teach must never cease to learn.*

--John Cotton Dana, American librarian

**Goal 2: Create a systematic process to provide access to professional arts experiences for all students.**

Action Steps	Person Responsible		Due Date
	Name	Role	
1. Move <b>Arts for Learning</b> mini-conference to September 24 <sup>th</sup> , 4:00-6:00 p.m. and promote with all pre-K-8 schools, community artists and arts organizations. <b>Arts for Learning</b> is an opportunity for artists and arts organizations to share their school programs with teachers and principals. Arts for Learning also provides resources for teachers and schools to enhance high quality arts education and arts integration programs for all pre-K-8 students.	Robert Bullwinkel	FCOE VAPA Coordinator	Sept. 24 <sup>th</sup> , 2013
2. Promote <b>Arts for Learning</b> with FUSD principals through district updates and at the first principal's meeting of the 2013-14 school year.	Allan Kristensen	VAPA Coordinator	Monthly/Sept.
3. Pilot a professional Visual Arts field study trip for all FUSD students at one grade level, possibly 3 <sup>rd</sup> . 1. Transportation options 2. Ticket funding 3. Curriculum	Allan Kristensen  Linda Cano  Kaye Cummings  Robert Bullwinkel  Susan Filgate  FAM Education Committee	VAPA Coordinator  Director, Fresno Art Museum  Director, Bonner Family Foundation  FCOE VAPA Coordinator  Education Director, Fresno Art Museum	Spring, 2014
4. Plan certification program for Teaching Artists and offer a pilot program.	Robert Bullwinkel  Lilia Chavez  Linda Cano	VAPA Coordinator  Executive Director, Fresno Arts Council  Director, Fresno Art Museum	October 2013
5. Plan for an online database of certified Teaching Artists and programs	Robert Bullwinkel	VAPA Coordinator	June 2014

**Goal 2: Create a systematic process to provide access to professional arts experiences for all students.**

### **Measures of Success**

1. Number of FUSD teachers and principals attending Arts for Learning
2. Number of schools bringing in new community arts programs through Arts for Learning
3. Number of arts organizations and artists exhibiting at Arts for Learning
4. Number of artists trained in the Teaching Artist program
5. Number of listings in the online database
6. Artist survey
7. Attendance at participating arts organizations' exhibits and events

### **Impact on Students**

1. Number of students/schools provided a professional visual arts experience
2. Student pre- and post- tests on standards-based visual arts education aligned with the curriculum of the professional arts field study trip
3. Observation protocols and rubric-scoring of student artwork

*What an artist is trying to do for people is bring them closer to something, because of course art is about sharing. You wouldn't be an artist unless you wanted to share an experience, a thought.*

--David Hockney, artist

**Goal 3: Address the identified district-wide gaps to provide equity and access for ALL pre-K through 8 students to receive a high quality arts education in ALL disciplines.**

Action Steps	Person Responsible		Due Date
	Name	Role	
1. Professional development for music teachers	Allan Kristensen	VAPA Coordinator	August 2013 Dec/Jan 2013
2. Professional development for newly hired middle school arts specialist teachers	Allan Kristensen	VAPA Coordinator	TBD
	Robert Bullwinkel	FCOE VAPA Coordinator	
3. Offer free workshop on culturally relevant curriculum and pedagogy through the arts for FUSD pre-K-8 teachers and principals.	Robert Bullwinkel	FCOE VAPA Coordinator	Nov. 2013
4. Create district policy guaranteeing equity and access to high quality arts education for all pre-K-8 students	Lilia Chavez	Director, Fresno Arts Council	End of year
	Ken Magdaleno	Professor, Fresno State	
	Equity and Access Working Group		
5. The Any Given Child pilot group (see Goal #1) will create workable models of equity and access to high quality arts education and arts integration effectively serving all students in FUSD's diverse pre-K-8 school sites.	Stephen Zoller	Principal	End of year
	Tiffany Hill	Principal	
	Any Given Child pilot group		
6. Create a community based alliance of interested stakeholders to support an increase of learning opportunities in the arts	Lilia Chavez	Director, Fresno Arts Council	
	Fresno Alliance for the Arts		

**Goal 3: Address the identified district-wide gaps to provide equity and access for ALL pre-K through 8 students to receive a high quality arts education in ALL disciplines.**

### **Measures of Success**

1. Pre- and post- surveys for music teachers
2. Observation protocols and rubric scoring for music teacher work samples
3. Number of music teachers trained
4. Pre- and post- surveys for newly hired middle school arts specialist teachers
5. Observation protocols and rubric scoring for newly hired middle school arts specialist teachers
6. Number of newly hired middle school arts specialist teachers trained
7. Pre- and post- surveys for participants in culture relevance training
8. Number of teachers and principals attending the cultural relevance training
9. Creation of equity and access in the arts policy adopted by FUSD school board
10. Any Given Child pilot group creates and disseminates models of equity and access to the arts

### **Impact on Students**

1. Observation protocol and rubric-scoring of student work in music teachers' classes
2. Observation protocol and rubric-scoring of student work in newly hired middle school arts specialist teachers' classes
3. Student data from teachers and principals in the cultural relevance training

*The arts are an essential element of education, just like reading, writing, and arithmetic...music, dance, painting, and theater are all keys that unlock profound human understanding and accomplishment.*

--William Bennett, Former US Secretary of Education

**To maximize the impact of the Any Given Child initiative, the CAT designed a simple, workable governance plan to best leverage the skills and talents of all stakeholders. The plan allows all stakeholders to contribute to the initiative in a sustainable way.**

## Governing Board

### Founding Members

- Fresno County Superintendent of Schools, Fresno County Office of Education
- Superintendent, Fresno Unified School District
- Mayor, City of Fresno

### Appointed Members

- Performing Arts Organization
- Visual Arts Organization
- Business Representative
- Philanthropy Representative

### Role

- Set policy
- Review progress toward goals
- Revise strategic plan

### Function

- Meets 2-3 times per year

## Lead Agencies: Fresno Unified School District/Fresno County Office of Education

### Role

- Gather data and document impact on student learning
- Coordinate programming: field study and onsite visits with arts organizations/schools
- Teacher and administrator professional development and coordination
- Internal communication and scheduling
- External communication and community engagement
- Ongoing assessment and revision of strategic plan
- Fiscal and budget responsibilities
- Development and fundraising
- Advocacy

### Function

- Meet bi-monthly to monitor and assess progress on Action Plan
- Coordinate efforts of the Working Groups
- Report to the Governing Board

## Working Groups

### Role

- Leadership team
  - ✦ One member of each working group + Bob Bullwinkel + Allan Kristensen
  - ✦ Ongoing assessment and revision of strategic plan
- Professional Learning
  - ✦ Teacher and administrator professional development and coordination
- Arts Organizations
  - ✦ Coordinate programming: field study and onsite visits with arts organizations/schools
- Equity and Access
  - ✦ Create policy statement
  - ✦ Gather data and document impact in achieving equity and access
- Advocacy
  - ✦ External communication and community engagement
  - ✦ Development and fundraising

### Function

- Meet monthly
- Work with Lead Agencies to implement Action Plan
- Report to Lead Agencies

“I believe arts education in music, theater, dance, and the visual arts is one of the most creative ways we have to find the gold that is buried just beneath the surface. They (children) have an enthusiasm for life, a spark of creativity, and vivid imaginations that need training – training that prepares them to become confident young men and women.”

*-Richard W. Riley, Former U.S. Secretary of Education*

## Appendix A



### Overview

The primary goal of the Kennedy Center's *Any Given Child* program is to assist communities in developing a plan for expanded arts education in their schools ensuring access and equity for all students in grades K-8. The Kennedy Center brings to this initiative more than three decades of work with thousands of students, teachers, principals, administrators, business leaders, and arts managers across the country.

### Program Philosophy

Michael M. Kaiser, President of the John F. Kennedy Center for the Performing Arts, had been concerned about the status of arts education in America for some time. He noted that for most young people, access to arts education in school was sporadic and uneven. "If a child's second grade teacher is familiar and comfortable with the arts, that child may have many arts experiences during the year. The teacher may integrate the arts with other subjects during instruction; the teacher may take the students to a performance or exhibit by a local arts organization or museum; the teacher may invite a teaching artist into the classroom for a residency so the artist is working with the students over time. However, if that same child's third grade teacher has little or no experience with the arts, the child may receive no arts instruction nor participate in any arts experiences that year. We would never teach math or language arts that way." If students are fortunate enough to be in a school with arts teachers who see them weekly, then some gaps in students' arts education are being filled. But it is the rare school that has arts specialists in dance and theater, as well as in music and visual arts. Equity and access to a complete arts education remains an issue for too many students.

Mr. Kaiser's vision was that a community would come together to address the need for access to and equity in arts education for students across an entire school district. In 2009, he initiated the ***Any Given Child*** program, designed to assist a community in planning strategically to provide an equitable arts education for students in grades K-8, using the existing resources of the school district, the local arts community, and the Kennedy Center.

***Any Given Child*** focuses its efforts on students of grades K-8 because of the unique nature of high schools, which typically include the arts in elective classes. It has been observed that if more demand for the arts is created in grades K-8, then more demand will follow in high schools. Because the program is funded with public dollars, ***Any Given Child*** communities focus data-gathering on public schools and public charter schools.

"Any given child in this country deserves the opportunity to experience and engage in the arts," said Darrell M. Ayers, Kennedy Center Vice President for Education. "By offering a strong arts education, young people benefit in intellectual, personal, and social development. We want to ensure that every child receives a complete education - one that includes the arts - and that ***Any Given Child*** communities serve as examples for other cities across the United States."

## Outcomes

The Kennedy Center has identified five primary outcomes for communities participating in the **Any Given Child** program. Communities will:

1. Develop long term goals for increased access and equity in arts education programs and resources for K-8 students.
2. Develop and maintain programs and support systems (including data, resources, and professional development) for arts learning providers, such as classroom teachers, arts specialists, administrators, arts organizations, and teaching artists.
3. Develop and maintain a governance structure to oversee and sustain the **Any Given Child** program.
4. Secure funding and other resources necessary to sustain the community's long term goals for K-8 arts education for every child.
5. Influence arts and education policy in the school district, local government, and arts organizations.

*Any Given Child*, part of the *Rubenstein Arts Access Program*, is generously funded by **David and Alice Rubenstein**.  
This program is also funded by the National Endowment for the Arts.



Additional support is provided by David Gregory and Beth Wilkinson;  
the *National Committee for the Performing Arts*; the *President's Advisory Committee on the Arts*;  
and the U.S. Department of Education.

Any Given Child

Application

June 28, 2012

City of Fresno

Fresno County Office of Education

Fresno Unified School District

Part I: Letters of Commitment

Mayor Ashley Swearengin

Fresno County Superintendent of Schools Larry Powell

Superintendent Michael Hanson, Fresno Unified School District

Robert Bullwinkel, Visual and Performing Arts Coordinator



## MAYOR ASHLEY SWEARENGIN

June 12, 2012

Barbara Shepherd  
Director of National Partnerships  
John F. Kennedy Center for the Performing Arts  
Post Office Box 101510  
Arlington, Virginia 22210

Dear Ms. Shepherd:

I am pleased to write to you in support of the *Any Given Child* initiative offered by the John F. Kennedy Center for the Performing Arts and thank you for your consideration. As Mayor of the fifth largest city in California, supporting the enhancement of arts education is critical in our community. I also highly value this initiative personally, as both of my children are thriving in GATE programs specializing in the instruction of visual arts, theater arts etc. The City of Fresno looks forward to working together with the Fresno County Office of Education and Fresno Unified School District to ensure the successful completion of this initiative and the planning process.

While the City's short-term and immediate goals include providing municipal services to our community (public safety, infrastructure (streets, parks, etc.), utilities and fiscal management), our long-term and transformational priorities align with the Any Given Child initiative. Education, including visual arts, impacts our efforts aimed towards business growth, revitalization and the creation of new jobs. One example of the City's long-term commitment to education is Learn2Earn. This initiative provides an education on-ramp for the undereducated and unemployed adults in Fresno. Learn2Earn has been further enhanced by our partnership with the White House through their Strong Cities, Strong Communities (SC2) initiative. Fresno has benefitted from the expertise and of the federal team members, specifically our partnership with the Department of Education.

Having led several long-term strategic planning processes in Fresno and regionally, I recognize the importance of including a broad section of the community. The composition of the Fresno Community Arts Team is significant and I have included members who represent a cross-section of Fresno. For example, the CEOs of the Fresno Business Council, California Endowment,

Barbara Shepherd  
June 12, 2012  
Page 2

Chamber of Commerce, Convention and Visitors Bureau, First Five and the Housing Authority have each eagerly agreed to participate on the team.

Additionally, I have appointed Rev. Dr. Sharon Stanley as my representative on the Fresno Community Arts Team. Dr. Stanley is the founding executive director of Fresno Interdenominational Refugee Ministries and is also a member of my Community Advisory Panel. I meet with this advisory panel monthly and we focus on improving direct and sustained communications between my office and citizens from our community. The Community Advisory Panel members also provide me with structured feedback on civic initiatives and community perceptions. I am confident that Dr. Stanley will be an asset to the Fresno Community Arts Team.

Again, I look forward to working to ensure the success of the Any Given Child initiative, resulting in the creation of a community-wide strategic plan for providing equitable arts education in Fresno. If awarded, the expertise and strategic planning assistance resources provided by the Kennedy Center to create a community plan would be eagerly accepted. Thank you again for your consideration.

Sincerely,

  
Ashley Swearengen  
Mayor



Larry L. Powell  
Superintendent

# fresno county office of education

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June 6, 2012

Barbara Shepherd  
Director of National Partnerships,  
John F. Kennedy Center for the Performing Arts  
P.O. Box 101510  
Arlington, Virginia 22210

Dear Ms. Shepherd,

The Fresno County Office of Education (FCOE) is pleased to partner with the Fresno Unified School District and the City of Fresno to apply for the Any Given Child program offered by the John F. Kennedy Center for the Performing Arts. As the founder and facilitator of the Fresno Arts Network, comprised of over 200 arts, education and community leaders, the FCOE is uniquely positioned to represent and convene arts organizations in Fresno County. Further, as Regional Arts Lead for Central California, we are able to draw on arts resources in five surrounding counties.

In fulfilling our mission to bring visual and performing arts back to schools and make arts education an essential part of the K-12 education experience, the Fresno County Office of Education offers free direct arts services to students through the Stages summer theatre project, the Fresno County Youth Choir and the Artist in Residence program. In addition, we provide professional development in arts integration to K-6 schools through our Arts Every Day program and collaborate with local arts organizations to create unique arts learning opportunities such as *Faces of the Valley* with the Fresno Art Museum and *Accent on Access* with the Youth Orchestras of Fresno.

As a partner in the Any Given Child program, we agree to assist with the audit of arts education resources in the school district and community and with the development of a long range plan for arts education. Further, we will act as the convening agent for community arts groups through the Fresno Arts Network. Finally, we will provide the services of Robert Bullwinkel as co-coordinator of the initiative with Allan Kristensen, Fresno Unified's Visual and Performing Arts Coordinator. Mr. Bullwinkel will also be our representative on the Fresno Community Arts Team.

As Fresno County Superintendent of Schools and a founding member of CREATE CA, I strongly believe that creativity and innovation are catalysts both for academic achievement and for the global economy of the 21st century. Education in the arts is a vital part of restoring that creativity to California classrooms. Academics are important, but the arts are essential!

Sincerely,

Larry L. Powell  
Fresno County Superintendent of Schools



**BOARD OF EDUCATION**

Tony Vang, Ed.D., President  
Valerie F. Davis, Clerk  
Michelle A. Asadoorian  
Lindsay Cal Johnson  
Carol Mills, J.D.  
Larry A. Moore  
Janet Ryan

**SUPERINTENDENT**

Michael E. Hanson

*Preparing Career Ready Graduates*

**MEMORANDUM**

To: The John F. Kennedy Center for the Performing Arts  
From: Michael Hanson, Superintendent  
Re: Any Given Child Initiative, Application

Date: June 20, 2012

Dear Ms. Shepherd,

The Fresno Unified School District (FUSD) is committed to creating a community culture that allows all students to stay in school on target to graduate, where they will demonstrate the character and competencies for workplace success, and where they will excel in reading, writing and math. Another important district goal reads: All students will engage in arts, activities and athletics. Because of these commitments in the arts and student success, FUSD is pleased to partner with the Fresno County Office of Education and the City of Fresno to apply for the Any Given Child program offered by the John F. Kennedy Center for the Performing Arts.

FUSD has created several very special schools to provide arts opportunities for students. Manchester GATE is an elementary school with arts curriculum provided as a tool to develop strong academic achievement. Another elementary school, Bullard Talent uses the arts as a foundation for learning. FUSD was also home to the Arts Learning and Achievement program at three elementary schools through a United States Department of Education grant.

The district is also very proud of its Roosevelt School of the Arts, where the 2012 Tony Award-winning actress, Audra McDonald, began her singing and acting career. FUSD also has outstanding arts programs at several other middle and high schools. To provide arts opportunities for all students of FUSD, the district has a district arts coordinator, and current funding for elementary music teachers, supplies and repairs in our Visual and Performing Arts budget.

As a partner in the Any Given Child program, FUSD will assist and support the work to audit the arts education resources in the school district and community, and with the development of a long range plan for arts education. Also, we will provide the services of Allan Kristensen, FUSD Visual and Performing Arts Coordinator to work with Robert Bullwinkel as co-coordinators of the initiative.

As Fresno Unified School District's Superintendent, I support a plan to ensure that all K-8 students are engaged in the arts and look forward to reviewing recommendations produced through the strategic planning process. I will work to implement the proposed recommendations alongside our Fresno Community Arts Team. Both personally and professionally, I have a longstanding commitment to the arts and look forward to partnering on this new initiative.

Sincerely,

Michael Hanson  
Superintendent, Fresno Unified School District



Larry L. Powell  
Superintendent

# fresno county office of education

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Barbara Shepherd  
Director of National Partnerships,  
John F. Kennedy Center for the Performing Arts  
P.O. Box 101510  
Arlington, Virginia 22210

Dear Ms. Shepherd,

I would be proud to serve as the local coordinator for the Any Given Child initiative in Fresno, California. As a teacher in the district for eighteen years, I saw firsthand the transformative power of the arts in the lives of Fresno Unified students. In a region that has been called the “New Appalachia,” that power is sorely needed.

In my current work, I have had the good fortune to help a number of school districts and arts organizations with strategic planning. The facilitation training I received from the CCSESA Arts Initiative and the California Alliance for Arts Education has been invaluable in this work. As a board member for both the Fresno Philharmonic and the Fresno Art Museum and former board member for the Valley Cultural Coalition, I am very connected with all of the major arts organizations in the area. In addition, as founder of the Fresno Arts Network I am also in close contact with small and medium arts organizations and individual artists. And as a longtime Fresno resident, I have worked with many city and regional agencies on various projects.

As an arts educator, I’ve taught both theatre and choral music at every level from elementary to university and directed a wide range of musical and theatrical presentations. Additionally, I worked with the San Francisco Symphony as director of communications and curriculum for the Keeping Score Education project. I’ve also done a great deal of work in professional development in arts education for the CCSESA Arts Initiative, including the creation of several professional development guidebooks.

Mostly, though, what qualifies me best for this role is my passion for bringing the arts to students who do not typically have those experiences and opportunities. Sadly, this is the case for most students in California. Any Given Child is a once-in-a-lifetime chance to change that for the 80,000 students in Fresno Unified!

Sincerely,

Robert Bullwinkel  
Visual and Performing Arts Coordinator

## **ROBERT BULLWINKEL**

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848 S. Sunnyside Ave. • Fresno, CA 93727 • (559) 456-8544 •  
bullwink@mail.fresnostate.edu

### **SUMMARY OF QUALIFICATIONS**

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- **California Regional Lead for the Visual and Performing Arts** with a focus on strategic planning, arts integration and professional development for administrators and classroom teachers.
- **Award-winning Arts Educator and Administrator** with deep understanding of public school systems and strong background in music and theatre.
- **Dynamic communicator** with exceptional presentation skills and proven ability to work with media and technology.

### **PROFESSIONAL EXPERIENCE**

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#### **Collaboration, and Innovation**

- **Worked with the San Francisco Symphony** as director of Curriculum and Communication to design the Keeping Score Education teacher summer institute and follow up workshops in California, Arizona and Oklahoma. Included designing curriculum and writing the Keeping Score Education summative report
- **Engaged over 250 local arts and education leaders** to create the Fresno Arts Network, a professional learning community committed to equity and access to the arts for all students
- **Authored the Guide to High Quality Professional Development in the Arts** (2008) and **Opening the Arts Education Toolbox** (2012) for California County Superintendents Arts Initiative.
- **Partnered with the Fresno Philharmonic Orchestra and the Youth Orchestras of Fresno** to create three unique music education programs: Accent on Access, Concertos for Kids and Arts Access

#### **Arts Education**

- **Recently named to the Arts Education Joint Task Force** by the California Department of Education and the California Arts Council to write the **Blueprint for Creative Education: How the Arts Can Transform California's Public Schools**
- **Created nationally recognized model programs** in theatre and choral music at large, inner-city "at risk" high schools.
- **Instituted the regional Arts Education Summit**, bringing together teachers, administrators and community organizations from six counties.
- **Designed the Arts Every Day arts integration professional development program** for K-6 classroom teachers in collaboration with Fresno Unified School District and Central Unified School District, including comprehensive, sequential integrated curriculum.

#### **Communication and Presentation**

- **Created TeachArts.org**, a regional arts and education website
- **Wrote and produced arts integration educational videos** for teacher professional development.
- **Coordinated arts and technology workshops** for teachers and administrators.
- **In demand as a presenter at local, state and national level** with proficiency in most forms of educational and presentation software.

## **ROBERT BULLWINKEL**

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### **Employment History**

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2006-Present *Visual and Performing Arts Coordinator,*  
Fresno County Office of Education (California)  
1988-2006 *Department Chair, Mentor Teacher, Master Teacher*  
Fresno Unified School District  
1990-1995 *Lecturer*  
California State University Fresno  
1983-1988 *Teacher*  
Mesa Public Schools (Arizona)  
1978-83 *Teacher*  
Ferndale Unified School District (California)

### **Awards**

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Fresno County Teacher of the Year  
Finalist, California Teacher of the Year  
Fresno Public Education Fund Educator of the Year  
California Schoolmaster of the Year  
FMCMEA Outstanding Music Educator

### **References**

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Larry L. Powell, Fresno County Superintendent of Schools  
Sarah Anderberg, Director of the California County Superintendents Arts Initiative  
Larry Scripp, Director of Music-In-Education, New England Conservatory  
Craig Watson, Director, California Arts Council  
Don Reinhold, Executive Director, Wichita Symphony Orchestra  
Linda Cano, Executive Director, Fresno Art Museum

## **ROBERT BULLWINKEL**

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### Representative Theatre Experience

#### Sunnyside High School

- 2003 Designed and directed Central Valley premier of Les Miserables
- 2002 Designed and directed Central Valley high school premier of Once on This Island
- 2001 Designed and directed The Wiz
- 2000 Directed Lend Me a Tenor
- 2000 Designed and directed Joseph and the Amazing Technicolor Dreamcoat
- 1999 Designed and directed The Diary of Anne Frank (Wendy Wasserstein)

#### CSU, Fresno

- 1998 Musical direction, Once on This Island
- 1993 Musical direction, Closer Than Ever

#### McLane High School

- 1999 Directed Fiddler on the Roof
- 1998 Designed/directed The Crucible
- 1997 Musical direction, You're a Good Man, Charlie Brown
- 1996 Directed The Love Doctor (Moliere)
- 1996 Directed Godspell
- 1995 Directed A Christmas Carol (Seattle Rep version)
- 1995 Directed West Side Story
- 1995 Designed/directed Our Country's Good (Wertenbaker)
- 1994 Designed/directed A Midsummer Night's Dream
- 1994 Directed Big River
- 1994 Designed/directed Central Valley premiere of Miss Saigon, concert version
- 1993 Designed/directed A Flea in Her Ear (Feydeau)
- 1993 Directed Joseph and the Amazing Technicolor Dreamcoat
- 1993 Designed/Directed The Fantasticks
- 1992 Directed Taming of the Shrew
- 1992 Directed Man of La Mancha
- 1992 Designed/directed The Effect of Gamma Rays on Man-in-the-Moon Marigolds
- 1991 Designed/directed Rumors (Simon)
- 1991 Directed Little Shop of Horrors
- 1990 Created Stages, an award-winning theatre-in-education troupe
- 1990 Directed The Matchmaker (Wilder)
- 1990 Designed and directed Godspell
- 1990 Directed The Romancers (Rostand)
- 1989 Designed/directed The Crucible (Miller)
- 1989 Directed Grease
- 1988 Designed and directed Voices From the High School

Additionally, directed students to first place, sweepstakes wins and theatre scholarships at Chapman College Shakespeare Festival, Foothill Shakespeare Festival, Hayward State Shakespeare Festival, Fresno State Theatre Festival

## **ROBERT BULLWINKEL**

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bullwink@mail.fresnostate.edu

### Representative Choral Music Experience

#### Sunnyside High School

- 2006            Sister Cities Tour—raised \$120,000 to support Fresno’s official Musical Ambassadors on an historic tour of Europe  
                    Paris, France (Notre Dame performance)  
                    Muenster, Germany (Sister City exchange and concerts)  
                    Riva del Garda, Italy (Concorso Corale Internazionale)  
                    Verona, Italy (Sister City exchange and concerts)
- 2005            Highest rated choir, San Francisco Choral Festival, Mission Dolores
- 2004            First Place and Sweepstakes Winner, Royal London International Music Festival
- 2003            First Place and Sweepstakes Winner, Heritage Music Festival, Las Vegas
- 2002            Highest Rated Chamber Choir, National Invitational Choir Festival, New York City
- 2000-06        First Place and Sweepstakes wins at choral festivals in Fresno, Los Angeles, San Diego, San Francisco
- 2003-04        Coordinated Chanticleer’s choral festival in Fresno

#### McLane High School

Part II: Questionnaire

A. The following individuals have agreed to serve on the Fresno Community Arts Team and fully understand the scope of the work and the time commitment:

Mark Alatorre	Dance Teacher, Roosevelt School of the Arts	Fresno Unified School District
Armen Bacon	Administrator, Public Relations/Communications	Fresno County Office of Education
Robert Bullwinkel	VAPA Coordinator	Fresno County Office of Education
Linda Cano	Executive Director	Fresno Art Museum
Lilia Chavez	Director	Fresno Arts Council
Julia Copeland	Executive Director	Youth Orchestras of Fresno
Kaye Cummings	Executive Director	Bonner Family Foundation
Layla Forstedt	CEO/President	Convention/Visitors Bureau
Susan Hansen	Resource Teacher, Columbia Elementary	Fresno Unified School District
Alison Harrison	Theatre Teacher, Sunnyside High School	Fresno Unified School District
Tiffany Hill	Principal, Balderas Elementary	Fresno Unified School District
Diane Jordan	Elementary Music Teacher	Fresno Unified School District
Amy Kitchener	Executive Director	Alliance for Calif. Traditional Arts
Allan Kristensen	VAPA Coordinator	Fresno Unified School District
Dr. Ken Magdaleno	Chair, Dept. of Ed. Research and Administration	Fresno State
Kim Morin	Chair, Liberal Studies Committee	Fresno State
Deb Nankivell	CEO	Fresno Business Council
Gerry Palladino	Board Member	Children's Musical TheatreWorks
Dan Pessano	Director	Good Company Players
Preston Prince	CEO/Executive Director	Housing Authorities
Sarah Reyes	Regional Program Manager-Central Valley	California Endowment
Cin Rogers	District Administrator, Student Information	Fresno Unified School District
Kendra Rogers	Executive Director	First Five
Katie Russell	District Administrator, Supervises Principals	Fresno Unified School District
Luis Santana	Executive Director	Reading and Beyond
Jen Schroer	Board President	Valley Cultural Coalition
Al Smith	CEO	Chamber of Commerce
Rev. Dr. Sharon Stanley	Member	Mayor's Community Advisory Panel
Yukari Thiesen	Executive Director	Valley Performing Arts Council
Steven Wilson	Executive Director	Fresno Philharmonic
Stephen Zoller	Principal, Malloch Elementary	Fresno Unified School District

B. Visual and Performing Arts Community Resources (Partial list)

Arte Americas\*  
Bach Children's Choir\*  
California Arts Academy\*  
Central Valley Dance  
Children's Musical TheatreWorks  
Clovis Chamber Orchestra  
Fig Tree Gallery  
Fresno Art Museum\*  
Fresno Arts Council  
Fresno Choral Artists\*  
Fresno City College Art Department  
Fresno City College Dance Department  
Fresno City College Music Department\*  
Fresno City College Theatre Department  
Fresno Community Chorus\*  
Fresno County Youth Choir\*  
FresNO Dance Collective\*  
Fresno Grand Opera\*  
Fresno Pacific University Art Department  
Fresno Pacific University Music Department  
Fresno Pacific University Theatre Department  
Fresno Philharmonic\*  
Fresno State Art Department\*  
Fresno State Dance Department\*  
Fresno State Music Department\*  
Fresno State Theatre Department\*  
Good Company Players\*  
Jazz Composers Orchestra  
Jazz Fresno\*  
Kidmunity Music\*  
Lively Arts Foundation\*  
Milestones Youth Jazz Workshop\*  
Music Teachers Association of California, Fresno\*  
San Joaquin Chorale  
Stages\*  
StageWorks Fresno  
Theatre for Young Audiences\*  
Valley Performing Arts Council\*  
Woodward Shakespeare Festival\*  
Youth Orchestras of Fresno\*

\*Has an established outreach/education component.

### C. Description of Community (Source: City of Fresno Website)

The City of Fresno is located in the heart of the state in the fertile San Joaquin Valley. From the agricultural fields on the valley floor to the snow-capped peaks of the Sierra Nevadas, the Fresno area truly offers something for everyone.

Fresno was founded by the Central Pacific Railroad Company in 1872. The location for the town was uninviting at best, with barren sand plains in all directions. However, Leland J. Stanford, a Company Director for the railroad, was so impressed with a wheat field he saw in the distance that he decided this was the place for the new station.

In 1875 the Central California Colony was established south of Fresno which set the model for a system of development that was used throughout the San Joaquin Valley. Tracts of land were subdivided into 20-40 acre parcels, irrigated from a system of canals and often landscaped with boulevards of palms, eucalyptus or other drought-resistant trees. By 1903 there were 48 separate colonies or tracts in Fresno County which drew farmers and their families from Scandinavia and from across the United States.

1882 View of Fresno, Courtesy of Fresno Historical Society Archives Fresno became the county seat in 1874 and was incorporated in 1885. By 1890 the population was over 10,000. The first streetcars were introduced in 1892 and streetcar suburbs soon followed. The area has had an ethnic mix from the earliest years with Chinese railroad workers and Scandinavian farmers joined by Germans from Russia, Japanese and Armenians and by the early 20th century a large Hispanic population.

Fresno is now the fifth largest city in the state of California. Centrally located, Fresno is the financial, industrial, trade, and commercial capital in the Central San Joaquin Valley. This dynamic city is the hub of a region rich in heritage, resources, and people.

Fresno is a unique mixture of more than 80 different nationalities. The various cultures that make up the community of Fresno are much like mosaic pieces that together make a beautiful picture. Fresnans are not only diverse, they are also warm and friendly people and I encourage you to take the opportunity to become acquainted with your neighbors and business colleagues.

With a population of over 480,000, many consider Fresno to be the perfect size—offering the best of urban amenities and opportunities with the unique charms and easy living of a small town. There are many wonderful cultural and recreational experiences available in, or near, the city of Fresno and I recommend that you and your family take the time to explore the area.

Total Population	494,665	100.00%
Population by Race		
American Indian and Alaska native alone	8,525	1.72%
Asian alone	62,528	12.64%
Black or African American alone	40,960	8.28%
Native Hawaiian and Other Pacific native alone	849	0.17%
Some other race alone	111,984	22.64%
Two or more races	24,513	4.96%
White alone	245,306	49.59%
Population by Hispanic or Latino Origin (of any race)		
Persons of Hispanic or Latino Origin	232,055	46.91%
Persons Not of Hispanic or Latino Origin	262,610	53.09%
Median Household Income	\$40,617	

D. Description of Fresno Unified School District

Enrollment:

	Students	Teachers	Schools
Elementary	41,805	3,978	64
Middle	11,102	675	15
High	19,902	1,122	8

Demographics:

American Indian/Alaska Native	0.70%
Asian/Pacific Islander	14.50%
African American	10.70%
Hispanic	60.60%
Other/Mixed Race	13.50%

Student Population Data:

Students in Individualized Ed Program	7,081
Limited English Proficiency	20,662
Free and Reduced Lunch	58,756

What is the District Graduation Rate? 70.80%

Number of district full-time Arts teachers:

Dance: 7 (secondary)		7 Total
Music: 43 (elementary)	60 (secondary)	103 Total
Theatre: 10 (secondary)		10 Total
Visual Art: 51 (secondary)		51 Total
		171 Grand Total

What is the total annual budget for the district? \$932,850,412\*

What percentage of the total annual budget is spent on arts teachers' salaries and instructional materials and supplies? \$13,410,000\*

\*Estimates from 2010-11 budget

- E. The Fresno Unified School District has no current national or partnerships or federal grants to support arts education.
- F. The Any Given Child program is a perfect fit for Fresno Unified and for the community of Fresno at this moment in time. The district is fiscally sound while most California districts are in dire straits and has demonstrated a sincere interest in assessing and improving its arts education programs. Evidence of this intent was clear when the district hired a new Visual and Performing Arts Coordinator when other content area specialist positions were being eliminated. The City of Fresno boasts a lively and bountiful arts and culture scene full of organizations and individuals who are interested in assisting the district with arts education. While that capacity is just beginning to develop, the desire is sincere—what has been lacking to this point is a mechanism for communication and collaboration. Any Given Child can provide exactly the tool that this community desperately needs.

Applicant Signature: *Robert Bullwinkel*

Name: Robert Bullwinkel

Date: June 28, 2012

## Appendix B

### Agenda: Meeting #1

*Any Given Child* - Fresno  
 Community Arts Team Meeting #1

AGENDA  
 October 9, 2012  
 9:00 a.m.-11:30 a.m.  
 PAR Office  
 4120 N. First Street, Fresno

9:00 - 9:10	Welcome and introductions (Committee members introduce selves briefly)	Bob Bullwinkel Allan Kristensen
9:10 - 9:20	Overview of Any Given Child Program	Barbara Shepherd
9:20 - 9:45	Visioning Community Arts Team develops a vision of arts education for Fresno	Candy Schneider
9:45 - 9:50	Survey Tools Overview	Barbara
9:50 – 11:00	Small Groups Edit Survey Tools	Candy
11:00 –11:15	Survey Distribution & Communication Strategies	Barbara
11:15 – 11:20	Next Steps, Q & A	Bob and Allan

#### Upcoming Meetings

November 13, 2012	3:00-5:30 p.m.	Center for Professional Development (210)
December 11, 2012	9:00-11:30 a.m.	PAR Office
January 23, 2013	9:00-11:30 a.m.	Center for Professional Development (116)
March 11, 2013	9:00-11:30 a.m.	Center for Professional Development (210)
April 10, 2013	9:00-11:30 a.m.	Center for Professional Development (116)
May 8, 2013	3:00-5:30 p.m.	Center for Professional Development (210)

## Minutes: Meeting #1

Any Given Child Fresno

Meeting Number 1

Date/Time: 10/09/12 9:00 am-11:30 am

### Attendees:

Erin Baird, Joe Bascetta, Bob Bullwinkel, Lilia Chavez, Jennifer Coull, Kaye Cumming, Shannah Estep, Gay Fontane, Edna Garabedion, Susan Hansen, Diane Jordan, Allan Kristensen, Amy Lawrence, Tyler Lester, Jody Lipari, Dr. Kenneth Magdaleno, Kim Morin, Dan Pessano, Kendra Rogers, Rev. Dr. Sharon Stanley, Yurkari Thiesen, Steven Wilson, and Jan Zoller

From the Kennedy Center: Barbara Shepherd, Candy Schneider

Absent: Catherine Aujero, Armen Bacon, Susan Bedi, Linda Cano, Julia Copeland, Tiffany Hill, Deb Nankivell, Gerry Palladino, Preston Prince, Sarah Reyes, Elva Rodriguez, Katie Russell, Luis Santana, and Jen Schroer

Barbara Shepherd opened the meeting and shared a bit about her background. She then introduced Candy Schneider from the Smith Center in Las Vegas who served as coordinator for Any Given Child in Southern Nevada.

Barbara shared information about Kennedy Center's philosophy of arts education: The Kennedy Center believes there are three primary ways the arts can be taught:

- 1- Art as curriculum – art for art's sake- taught by specialist
- 2- Arts enhanced curriculum – arts used to teach something else, but with no learning in the art form
- 3- Arts integration – arts and curriculum are co-taught and co-assessed

Any of these approaches are enhanced when students also see professional performances and art exhibits.

There are four areas in the Kennedy Center Education Department:

- 1- Pre-professional training.
- 2- Performances for young people and families
- 3- Arts Management- internships and fellowships
- 4- Teaching, Learning and Partnerships- This is where Any Given Child is managed in the Education Department to come to KC and talk

The Purpose of the Community Arts Team (CAT) is to make decision about each aspect of the work. This includes editing survey instruments, having them put online, reviewing the data when it comes in, and making decisions about goals and action steps based on the data.

Other communities have identified four reasons data collection is important.

- 1- It shows the current status of arts education in schools.
- 2- The surveys help with planning for increased access to arts education.
- 3 Survey data helps with challenging decisions around resource allocation.
- 4- Finally, a Community Arts Team is a powerful tool for advocacy as they continue to talk about arts education in the community.

Barbara asked that Community Arts Team members leave their “own personal and institutional agendas “at the door” and only consider what is the most important for Fresno students. She also stated that it is important for members to attend each and every meeting. Visitors and observers are discouraged. Substitutes are also discouraged because they will not know what has happened in previous meetings and can slow down the process.

There will be a “Working Group” that will be identified towards the end of the meeting. These CAT members will do a little extra work between meetings in order to make CAT meetings more efficient.

Candy Schneider- led the group in partner conversations around the questions, “What is your earliest memory of arts education? What are the qualities of a good arts education?”

Candy then asked each person to call out in three words or less what they believe are qualities of a complete arts education. These items were listed on a flip chart. Candy will take the list and draft a vision statement for Any Given Child Fresno that she will present at the next meeting.

The Community Arts Team broke into three groups to review survey instruments that will be used to gather information about the status of arts education in Fresno. Each group provided revisions that will be drafted for review at the next CAT meeting in November.

Barbara Shepherd recommended the CAT read two resources that are online.

***Revitalizing Arts Education Through Community – Wide Coordination***

By Susan J. Bodilly, Catherine H. Augustine

[www.rand.org](http://www.rand.org)

***Arts Education For All:***

***Lessons for the First Half of the Ford Foundations National Arts Education Initiative***

Gerri Spilka and Meg Long

The OMG Center for Collaborative Learning

[www.omgcenter.org](http://www.omgcenter.org)

Next Community Arts Team meeting: November 13

Working Group Members: Bob, Allan, Kaye, Katie, Catherine, Ken, Jennifer, Amy

Minutes Taken By: Barbara Hull

## Agenda: Meeting #2

*Any Given Child* Fresno  
 Community Arts Team Meeting  
 November 13, 2012  
 3:00 – 5:30 p.m.  
 Agenda

3:00 – 3:10	Welcome/group introductions	Bob & Allan
3:10 – 3:20	Review of CAT/Working Group process and timeline Introduction of Working Group members	Barbara
3:20 – 3:40	Review draft vision – groups edit	Candy
3:40 – 4:50	Mixed groups edit surveys (each group has one person representing each of the tools)	Candy
4:50 – 5:20	Sharing and discussion (10” per survey)	Candy
5:20 – 5:30	Calendar and next steps	Bob & Allan
5:30 – 6:15	Adjourn to Working Group meeting	

### **Vision Statement for Ensuring the Arts for Any Given Child – Draft #1**

The vision of the Fresno Community Arts Team is to provide meaningful and diverse arts experiences for every K-8 child in Fresno. We believe the arts allow children to fully engage in discovering multi-disciplinary connections to real life.

Our vision includes sequential, systematic and consistent arts experiences that are broad in definition, informed by arts standards, and delivered by high quality professionals using authentic assessments. It is our intent for every K-8 child to experience a diverse creative arts journey, which celebrates cultural relevance, equity, and value to build strong character and life-long lessons.

## Minutes: Meeting #2

Any Given Child  
Fresno Community Arts Team  
Meeting Number 2  
November 13, 2012  
3:00 pm - 5:30 pm

Attendees: Catherine Aujero, Erin Baird, Joe Bascetta, Lilia Chavez, Julia Copeland, Jennifer Coull, Kaye Cummings, Layla Forstedt, Edna Garabedian, Susan Hansen, Tiffany Hill, Diane Jordan, Allan Kristensen, Amy Lawrence, Dr. Kenneth Magdaleno, Kim, Morin, Dan Pessano, Elva Rodriguez, Katie Russell, Courtney Shapiro, Kristine Walter, and Stephen Zoller.  
From the Kennedy Center: Candy Schneider and Barbara Shepard

Absent: Armen Bacon, Susan Bedi, Linda Cano, Shanna Esten, Jody Lipari, Gerry Palladino, Sarah Reyes, Jen Schroer, Al Smith, and Steve Wilson.

Bob Bullwinkel started the meeting with introductions.

Barbara Shepard referred back to the last meeting referencing the vision statement and the mapping tool, as well as the survey instruments developed in job-alike groups. Edits have been looked at, and the documents have been updated. Groups will have a chance to go over those and discuss.

The Fresno "Arc of the Work" document was passed out and discussed.

The working group was introduced: Katherine Aujero, Bob Bullwinkel, Kay Cummings, Allen Kristensen, Amy Lawrence, Dr. Kenneth Magdaleno, Katie Russell, and Kristine Walter. The working group will meet once in between meetings and for 45 minutes after every Any Given Child meeting. Thank you working group!

Candy reviewed the draft vision statement, reminding the group that the full title is "Ensuring the Arts for Any Given Child". Working in small groups, everyone looked at the vision statement, adding to, subtracting from or changing the statement. Candy will take those changes and either incorporate them or bring back three individual statements for a vote at the next meeting.

Candy brought the groups together after breaking up. After discussing the visions draft, she handed out the School Mapping Tool. Bob Bullwinkel commented on the Mapping Tool and the current plan to have the music specialist teachers complete the survey with the principal. Allen Kristensen shared that half of the data is already available at the district level. Bob asked everyone to think about two questions:

- 1- Are the questions being asked in the right way?
- 2- Are there any other questions that we are not asking?

All three groups discussed the Mapping Tool and gave their feedback.

Next, groups discussed the surveys for teachers, principals and arts organizations.

Barbara mentioned the next steps: working groups will compile edits to the surveys and make changes. Data from the surveys will be discussed at future meetings both to inform the strategic plan and to be incorporated into advocacy messages.



Bob led a discussion of the the different art organizations working with Fresno Unified.

**Fresno Arts Network (FAN):** a professional learning community of educators, arts organizations and community members

**Any Given Child** and the Fresno Community Arts Team, a partnership among the Kennedy Center, Fresno Unified and the Fresno County Office of Education

**Education committees** of the Fresno Philharmonic Organization (FPO) and the Fresno Art Museum Education) (FAME)

**Valley Cultural Coalition**

**Fresno Alliance for Arts Education:** New community-based advocacy organization that includes parents and the business community, an initiative of the California Alliance for Arts Education

Next Community Arts Team meeting: December 11

Minutes Taken By: Barbara Hull/Jennifer Coull

## Agenda: Meeting #3

*Any Given Child* Fresno  
 Agenda for Meeting #3  
 December 11, 2012  
 9:00 – 11:30 a.m.  
 PAR Office

9:00 -9:15	Welcome and introductions	Allan and Bob
9:15 – 9:30	Vision statement presented and adopt	Candy
9:30 - 10:15	Survey templates shared and approved (Surveys are shown online/projected PDF's to demonstrate how they Will look for those who complete surveys)	Allan & Katherine
10:15 – 11:15	Review Arts Organization data returned to date Using ORID process	Bob and Candy
	Share District-level data report	Allan
11:15 – 11:25	Discussion of securing responses to surveys	Allan and Bob
11:25 – 11:30	Next steps	Bob
11:30 – 12:15 p.m.	Adjourn to Working Group	

### **Vision Statement 1**

All students have the right to a complete education, which includes comprehensive standards-based arts instruction as part of their regular school day. We believe that the arts provide meaningful and diverse experiences for children that allow them to fully engage in school and discover connections to life. We believe the arts celebrate cultural relevance, build strong character, and teach lifelong lessons. Therefore, the vision of the Fresno Community Arts Team is that every K-8 student has equitable, sequential and comprehensive arts education that is informed by FUSD arts standards and delivered by high-quality professionals.

### **Vision Statement 2**

The vision of the Fresno Community Arts Team is to provide for every K-8 child in the FUSD a variety of high-quality arts experiences. These experiences will celebrate cultural relevance, build character, and offer multidisciplinary connections to real life. We envision sequential, systematic and consistent arts experiences that are broad in definition, informed by arts standards, and delivered by high-quality professionals using authentic assessments. We seek to guarantee arts equity for every K-8 child in the FUSD.



### **Vision Statement 3**

The vision of the Fresno Community Arts Team is to ensure meaningful and diverse arts experience for every Pre K-8 child in the Fresno Unified School District. Every Pre K-8 student will have a sequential, systematic and consistent arts experience that is informed by arts standards, in collaboration with high-quality professionals and educators using rigorous and authentic assessments for a creative arts journey which celebrates cultural relevance, equity, and value to build strong character.

## Minutes: Meeting #3

Any Given Child  
Meeting Number 3  
Date/Time: 12/11/12 9:10 am

Attended: , Amy Arambula, Catherine Aujero, Erin Baird, Joe Bascetta, Robert Bullwinkel, Linda Cano, Julia Copeland, Jennifer Coull, Kaye Cummings, Edna Garabedian, Susan Hansen, Diane Jordan, Allen Kristensen, Amy Lawrence, Kenneth Magdaleno, Ken Morin, Dan Pessano, Elva Rodriguez, Al Smith, Sharon Stanley, Yukari Thiesen, Kristine Walter, Steven Wilson, and Stephan Zoller

From the Kennedy Center: Candy Schneider and Barbara Shepherd

Absent: Armen Bacon, Susan Bedi, Lilia Chavez, Shannah Estep, Layla Forstedt, Tiffany Hill, Jody Lopari, Gerry Palladino, Sarah Reyes, Katie Russell, Jen Schroer, and Courtney Shapiro

Bob Bullwinkel opened the meeting with a round of introductions.

Candy Schneider facilitated the first order of business which was to read the three mission statements and vote on which to adopt

Vision Statement #1 received 12 votes;

Vision Statement #2 received 4 votes;

Vision Statement #3 received 6 votes.

There was unanimous approval to adopt the wording "Pre-K-8" from Vision Statement #3 in place of "K-8" in Vision Statement #1, and everyone agreed that with this change, Vision Statement #1 would be the mission statement of Any Given Child Fresno.

Allen Kristensen reviewed the survey templates and gave an update on the mapping tool. Changes were discussed for both the surveys and the mapping tool.

Robert Bullwinkel reviewed the preliminary Arts Organization data. The team discussed strategies for encouraging more responses and ways that the data could be organized.

Candy Schneider facilitated a group discussion of the Arts Organization data using the ORID (*Objective, Reflective, Interpretive, Decisional*) focused conversation process.

Allen discussed the district level survey and his responses.

The next meeting will be January 23, 2013.

Minutes Taken By: Barbara Hull

**Agenda: Meeting #4**

*Any Given Child* Fresno  
 Community Arts Team Meeting  
 January 23, 2013  
 9:00 – 11:30 a.m.  
 Meeting #4

9:00 – 9:10	Welcome/introductions	Bob & Allan
9:10 – 9:30	Looking Ahead at Public Reporting Sacramento AGC Public Event PowerPoint	Barbara
9:30 – 9:45	Introduction to Action Planning Tool Developing a Communications Plan Infrastructure during Implementation - Governance	Barbara
9:45 – 11:15	Introduction to Needs Assessment Summary  Analyze Data using ORID Process	Document  Allan  Candy
11:15 – 11:30	Next Steps	Bob & Allan
11:30 – 12:15	Adjourn to Working Group meeting	

2013 Spring Meeting Schedule

January 23, 2013	9:00-11:30 a.m.	Center for Professional Development (116)
March 11, 2013	9:00-11:30 a.m.	Center for Professional Development (210)
April 10, 2013	9:00-11:30 a.m.	Center for Professional Development (116)
May 8, 2013	3:00-5:30 p.m.	Center for Professional Development (210)

Center for Professional Development  
 833 E Street  
 Fresno, CA 93706

## Minutes: Meeting #4

Any Given Child  
Meeting Number 4  
Date/Time: 01/23/2013 9:00 a.m.

Attended: Catherine Aujero, Erin Baird, Joe Bascetta, Bob Bullwinkel, Julia Copeland, Jennifer Coull, Kaye Cummings, Dan Pessano, Courtney Shapiro, Yukari Thiesen, Kristine Walter, Steven Wilson, Edna Garabedian, Susan Hansen, Diane Jordan, Allan Kristensen, Amy Lawrence, and Kim Morin.  
From the Kennedy Center: Candy Schneider and Barbara Shepard

Absent: Amy Arambula, Armen Bacon, Susan Bedi, Linda Cano, Lilia Chavez, Sara Reyes, Elva Rodriguez, Katie Russell, Candy Schneider, Jen Schroer, Al Smith, Shannah Estep, Layla Forstedt, Tiffany Hill, Jody Lipari, Dr. Kenneth Magdaleno, Gerry Palladino, Stephen Zoller

Bob Bullwinkel opened up the meeting with welcoming and shared about the organizations and individuals who responded to the arts education survey.  
He also invited everyone to the HeARTbeat event on Saturday, February 23, 2013.

Barbara Shepherd talked about the 1<sup>st</sup> phase that ends in May and what the next steps will be. She asked the committee to think about these three questions:  
Which of the data do you want to share?  
Who gets it?  
What is the Format?

Barbara shared what Sacramento did as their big whoopla. They used reasonable amount of data in their presentation.

Sacramento shared the percentage of students who were involved in the art disciplines, percentage of parents supporting the arts, and teachers who would benefit from teaching the arts.

After sharing the data Barbara came up with recommendations.

- 1) Oversight, Management, and Sustainability
- 2) Program Delivery and Professional Development

Phase 1 (Through May)

Strategic Planning: Data Gathering, Long Range Goals, and Action Plan

In April long range goals will be looked at and the action steps needed to get to those goals.

Barbara had a tool passed out that Any Given Child uses.

There are three to five long term goals. Whatever the group decides is most important. She also shared two governance structure overviews from Sarasota and Austin.

Barbara shared a communication plan template because a gap that often happens in Any Given Child is COMMUNICATION. She asked everyone to identify the people who should be in the loop, communicate it and make sure everyone has the same message.

A question was asked if any websites were started to promote the data to the community. Sacramento started a website for Arts Sake, and MINDPOP was started for Austin.

Allan Kristensen spoke about the results of the surveys that have been totaled this far and that they will be updated in March. Some of the surveys did not go out at the same time. However, they will be going out. The next survey is for the Principals.

As an incentive, they are having a contest for the site that turns in the most surveys will have a luncheon with the Mayor.

Catherine Aujero interjected with the news that they had a good response and said that there are a lot of thought going into the surveys. She read a great response that one of the principals had shared.

Allen reminded everyone that as a committee they will be involved in the decision making. He showed the survey itself "School Arts Needs Assessment".

There were several teachers that spent a lot of time on this and got principals to help them with the data. These are teachers who have been trained and have a certificate. They have been trained to teach a side by side subject and art instruction.

He shared how he tallied all the data and gave the results.

Discussion of incentives for teachers to increase their VAPA knowledge and skills pre and post service, no specific integrated credential.

In general discussion about credentialing in different arts disciplines and incentives for teachers.

Allen then went to the survey charts with the grade levels and what art discipline they get to do in the classroom.

Candy Schneider reminded everyone to remember why they were there. Insuring the Arts and there forms across all grade levels. She also went over the next steps in moving forward. Each discipline survey was shown and everyone discussed them.

Going over the Music Instruction by a Certificated Specialist and everyone was asked to come up with an objective level.

Observations Made:

The higher grade levels were back to where they were in lower primary percentages.

What's positive or puzzling about this slide (Music Instruction)?

- *It was not clear on musical instruction if it is musical or vocal. Is it an equal distribution?*
- *What are the factors that caused the drop offs?*
- *Is certification in the lower grades necessary? Are the right resources being presented at the right time?*
- *When everyone is involved there is a commitment.*
- *Music was higher in discipline than any other was because it was exposed earlier.*
- *Based on the credential they are able to teach music. The Art Specialist should go beyond that.*

In looking at the data in this way it helps to think about what it means factually, positive and negatives and the decision level.

Visual Arts – What do you see factual about this slide?

- *We don't know how many schools contributed to the percentage.*

Reflective and interpretive (any questions or thoughts you might have):

- *The numbers are low and so are credentialed. However, some teachers don't consider themselves to teach art.*
- *What are the barriers that exist to teach?*
- *They need guidance and instruction on how to teach it.*
- *Common Core- in 7<sup>th</sup> and 8<sup>th</sup> grade (could this be considered their mandated course they need to take?).*

Dance – interpretive:

- *Starting at a younger age to teach the arts.*
- *Most teachers feel you have to be talented.*

Theater – interpretive:

- *Even the arts specialty schools doesn't show that they were taught by specialists.*
- *Theater should be connected to English, and Critical thinking.*
- *K, 1-2 creative drama approves reading comp scores.*
- *Teachers know how to use theater but they are not allowed to teach it.*

Integrated Instruction – interpretive:

- *Did that mean in other arts? Example was math or language integrated?*
- *What does it tell us?*

Next meeting will be March 11, 2013

Minutes Taken By Barbara Hull

**Agenda: Meeting #5**

*Any Given Child* Fresno  
 Community Arts Team Meeting  
 March 11, 2013  
 9:00 – 11:30 a.m.

*All students have the right to a complete education, which includes comprehensive standards-based arts instruction as part of their regular school day. We believe the arts provide meaningful and diverse experiences for children that allow them to fully engage in school and discover connections to life. We believe the arts celebrate cultural relevance, build strong character, and teach lifelong lessons. Therefore, the vision of the Fresno Community Arts Team is that every pre-K-8 student has equitable, sequential and comprehensive arts education that is informed by FUSD arts standards and delivered by high-quality professionals.*

Agenda for Meeting #5

9:00 – 9:10	Welcome/introductions	Bob & Allan
9:10 – 9:50	Presentation of Teacher and Principal Survey Data	Catherine
9:50 – 10:10	Presentation of Updated Arts Organization/Artists Data	Bob
10:10 – 10:20	Review Handout of CAT Observations from Last Meeting’s Review of Needs Assessment Data	Candy
10:20 – 11:10	Four Small Groups Identify Data Decisional Points And Group Them into Like-Goal Categories	Candy
11:10 – 11:25	Each Small Group Shares Their List of Potential Goals	Candy
11:25 – 11:30	Looking Ahead/Next Steps	Barbara & Bob
11:30	Adjourn to Working Group Meeting	
April 10	9:00-11:30 a.m.	Center for Professional Development (116)
May 8	3:00-5:30 p.m.	Center for Professional Development (210)
	Center for Professional Development, 1833 E. Street, btw Stanislaus/El Dorado	

**Agenda: Meeting #6**

*Any Given Child* Fresno  
 Community Arts Team Meeting  
 April 10, 2013  
 9:00 – 11:30 a.m.

*All students have the right to a complete education, which includes comprehensive standards-based arts instruction as part of their regular school day. We believe the arts provide meaningful and diverse experiences for children that allow them to fully engage in school and discover connections to life. We believe the arts celebrate cultural relevance, build strong character, and teach lifelong lessons. Therefore, the vision of the Fresno Community Arts Team is that every pre-K-8 student has equitable, sequential and comprehensive arts education that is informed by FUSD arts standards and delivered by high-quality professionals.*

Agenda for Meeting #6

9:00 - 9:10	Welcome and Introductions	Bob
9:10 - 9:45	Presentation of Draft Goals	Allan
9:45 - 10:55	Small Mixed Groups develop Draft Action Steps for Year One	Candy
10:55 - 11:20	Discussion of Governance and mechanisms for staffing, funding, communications, advocacy and programming	Bob
11:20 - 11:30	Next Steps and Adjourn to Working Group	Barbara and Bob

Next Meeting

May 8            3:00-5:30 p.m. Center for Professional Development (210)  
 Center for Professional Development, 1833 E. Street, btw Stanislaus/El Dorado

## Minutes: Meeting #6

Any Given Child  
Meeting Number 6  
Date/Time: 04/10/13 at 9:00 am

Attended: Catherine Aujero, Erin Baird, Robert Bullwinkel, Linda Cano, Lilia Chavez, Julia Copeland, Kaye Cummings, Edna Garabedian, Diane Jordan, Allen Kristensen, Amy Lawrence, Dr. Kennthe Magdaleno, Kim Morin, Elva Rodriguez, Courtney Shapiro, Yukari Thiesen, Kristine Walter, Steven Wilson, and Stephen Zoller.

Kennedy Center: Candy Schneider, Barbara Shepherd

Absent: Amy Arambula, Armen Bacon, Joe Bascetta, Susan Bedi, Jennifer Coull, Shannah Estep, Layla Forstedt, Susan Hansen, Tiffany Hill, Jody Lipari, Gerry Palladino, Dan Pessano, Sarah Reyes, Katie Russell, Jen Schroer, and Al Smith.

Bob Bullwinkel opened up with a welcome.

Allen Kristensen started with sharing the draft with the commitment and goals.  
Then the group will break up into smaller groups and talk about the goals.

How will we reach all the teachers and arts providers? This is what we want to talk about today.

Goal 1: Increase professional learning opportunities in the arts for all stakeholders, focusing on integrating the arts with Common Core State Standards.

Goal 2: Create a systematic process to provide access to professional arts experiences for all students.

Goal 3: Address the identified district-wide gaps to provide equity and access for ALL Pre-K through 8 to receive a high quality arts education in ALL disciplines.  
(change to all Pre-K through 8<sup>th</sup>)

Standardize- it means if they provide music at one elementary then we do it at another school.  
Consistent.

Work to Provide – should this be taken out?

It was agreed that everyone should have the same (consistent) education. Theater was used as an example.

In the third bullet in Goal 3, is everything listed? Instead of listing specific groups use something that would not separate students.

Take off under-served to under-resourced.

Eliminate barriers and provide additional support to students and schools who are under-served and under-resource in the arts.

Questions were raised and the database was talked about. The group discussed and agreed to go forwards with these goals.

Candy came up and asked that there would be 3 tables for each of the three goals. Everyone will break up into groups and discuss the goal that you can identify with.

The groups went over the changes that they would like to add to those goals.

Bob went over the Governance Draft and asked for suggestions and comments.

\*Governing Board – Founding Members, Appointed Members, Role, and Function.  
Little bit more than advisory board but less than advisory team.

\*Lead Agency or Agencies  
Fresno Unified and/or Fresno County Office of Education

\*Working Groups – Professional Learning, Arts Organizations, Equity and Access,  
Advocacy – external communication, fundraising, etc.

Discussion was opened up for questions and suggestions.

Allen came up and shared that the next meeting will be the last meeting.  
He hopes that everyone will continue to be involved in the working groups.

Bob also shared the next step is a public announcement for what has been worked on this year. Sept 9<sup>th</sup>-15<sup>th</sup> is the tentative date.

**Agenda: Meeting #7**

*Any Given Child* Fresno  
 Community Arts Team Meeting  
 May 8, 2013  
 3:00 – 6:00 p.m.  
 Arte Americas

*All students have the right to a complete education, which includes comprehensive standards-based arts instruction as part of their regular school day. We believe the arts provide meaningful and diverse experiences for children that allow them to fully engage in school and discover connections to life. We believe the arts celebrate cultural relevance, build strong character, and teach lifelong lessons. Therefore, the vision of the Fresno Community Arts Team is that every pre-K-8 student has equitable, sequential and comprehensive arts education that is informed by FUSD arts standards and delivered by high-quality professionals.*

Agenda for Meeting #7

3:00 – 3:10	Welcome/introductions	Bob
3:10 – 3:45	Presentation of Draft Action Plan Document Community Arts Team votes to adopt or amend	Working Group
3:45 – 4:00	Looking Ahead: Phase II	Barbara
4:00 – 4:30	Conversation About Public Event to Announce Findings and Recommendations (Long Range Plan)	Bob/Allan
4:30 – 5:00	Conversation about Phase II – Governance Structure CAT may sign up for Working Groups and Committees	Bob
5:00 – 6:00	Adjourn to Reception	

## Minutes: Meeting #7

Any Given Child  
Meeting Number 7  
Date/Time: 05/08/13 at 3:00 PM

Attended: Catherine Aujero, Erin Baird, Robert Bullwinkel, Lilia Chavez, Jennifer Coull, Kaye Cummings, Edna Garabedian, Tiffany Hill, Diane Jordan, Allen Kristensen, Amy Lawrence, Dan Pessano, Yukari Thiesen, Kristine Walter, and Stephen Zoller.

Kennedy Center: Candy Schneider, Barbara Shepherd

Absent: Amy Arambula, Armen Bacon, Joe Bascetta, Susan Bedi, Linda Cano, Shannah Estep, Layla Forstedt, Susan Hansen, Jody Lipari, Dr. Kenneth Magdaleno, Kim Morin, Gerry Palladino, Sarah Reyes, Elva Rodriguez, Katie Russell, Jen Schroer, Courtney Shapiro, Al Smith and Stephen Wilson.

Bob welcomes the group and reminds them that this is the last meeting.

Bob explains the draft of the action plan. The group read Goal 1 and discussed changes. The group then read Goal 2 and discussed changes. Bob shared a possible schedule to engage students in a professional arts experience. This is a plan for 5 years down the road. The group read Goal 3 and discussed changes. Bob took notes and will make all changes to the document.

Looking Ahead: Barbara comments on the plan.

We are entering phase 2, three years of planning and implantation. Kennedy Center will send Candy or Barbara once a year for on site visit. Monthly conference calls with all coordinators. Annual exchange of Any Given Child representatives (3-4) will join for a day and half networking with other AGC members meet in DC in February. Will have access to Kennedy center resources, workshops, 50 different teaching artists- listed on the website, 2/year that will come to Fresno. Kennedy-center.org/touring resources. Series of seminars for teaching artists, they will send someone for free. They ask for annual update of goals and action steps to share with their funders. They also ask for brief annual report of our measurements so they can document their work with us. This work should help to break down silos. We are part of a network. John Cainya, Collective impact. Broad cross-section getting together to address a need. Hudson, new director for National Ed endowment for the arts, NEA. They are looking for people to work with. NEA is looking to support. They will continue to underwrite 3 (Bob said 7) for the annual meeting in DC. The connection to AGC will help with finding grants and receiving grants. Thought of as Kennedy Center's involvement. Their department is trying to expand and see how they can continue the relationships going when regions enter phase 3.

Immediate next steps

Bob shared a timeline of the next steps. Allan requested an email about when the press conference sent to the CAT team

Governance

Bob showed a plan for working groups and solicited the group to see who would like to join each working group

## Appendix C

### Any Given Child Survey Presentation

176 teachers responded.

#### Teacher Comments



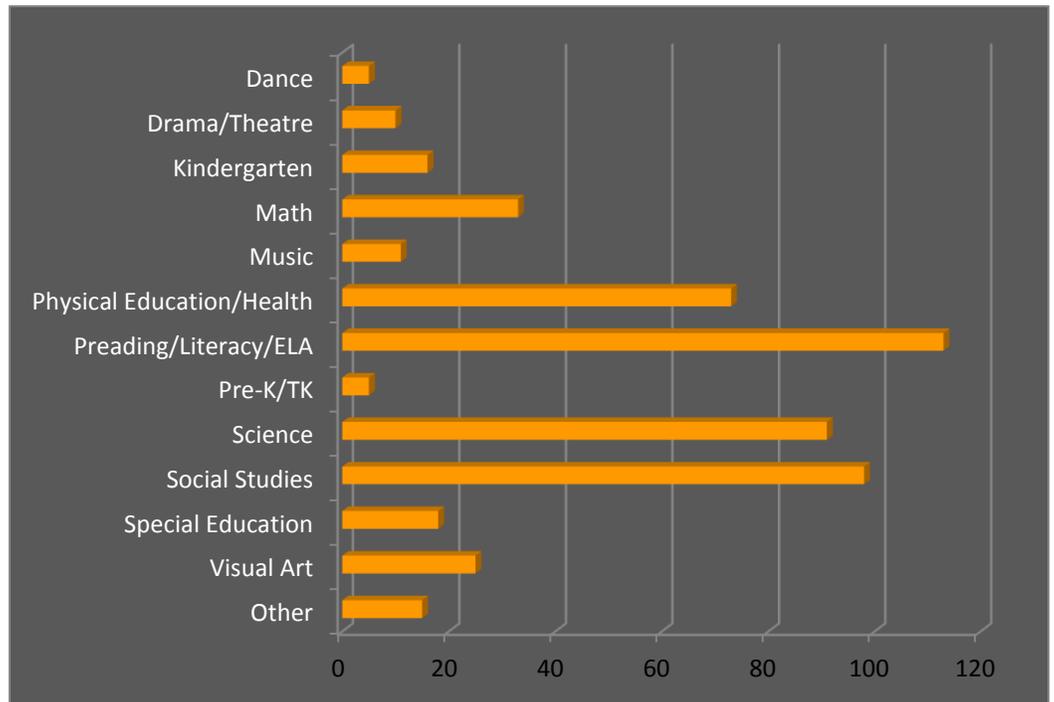
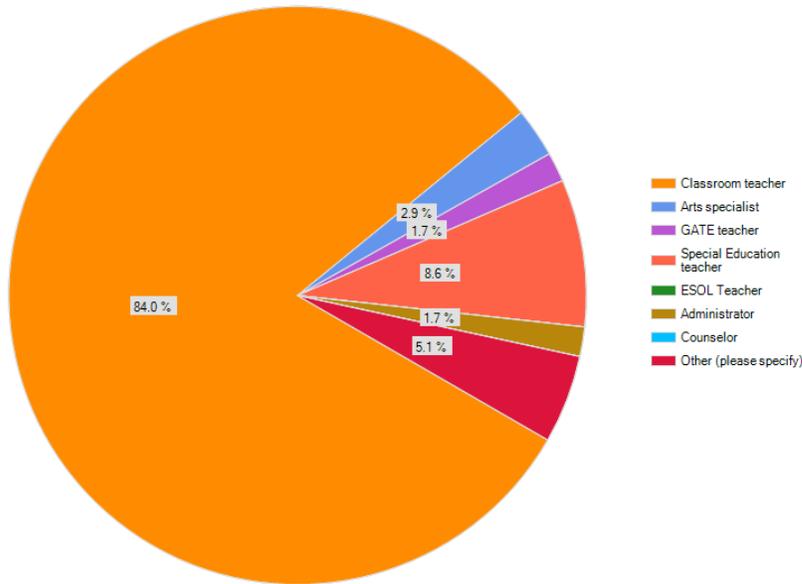
#### Teacher Survey Schools



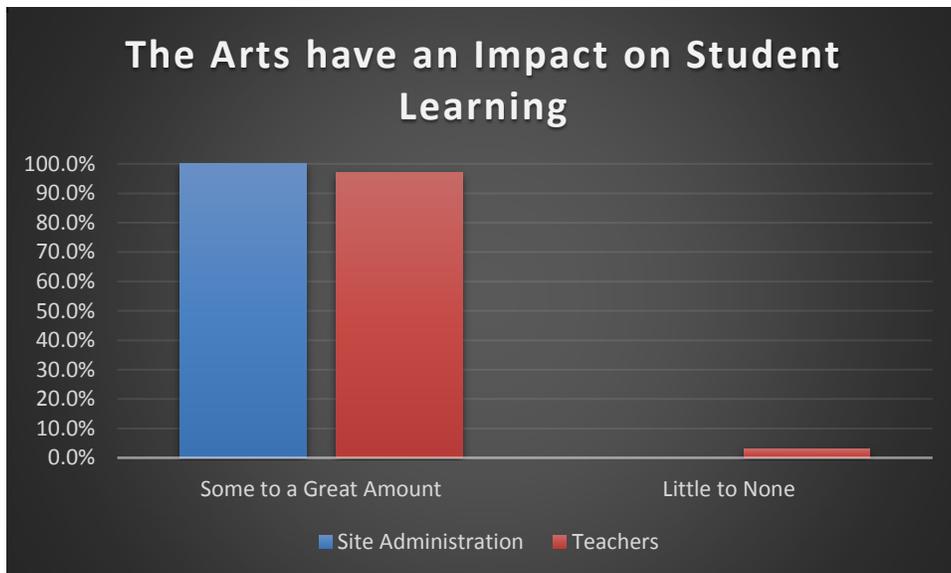
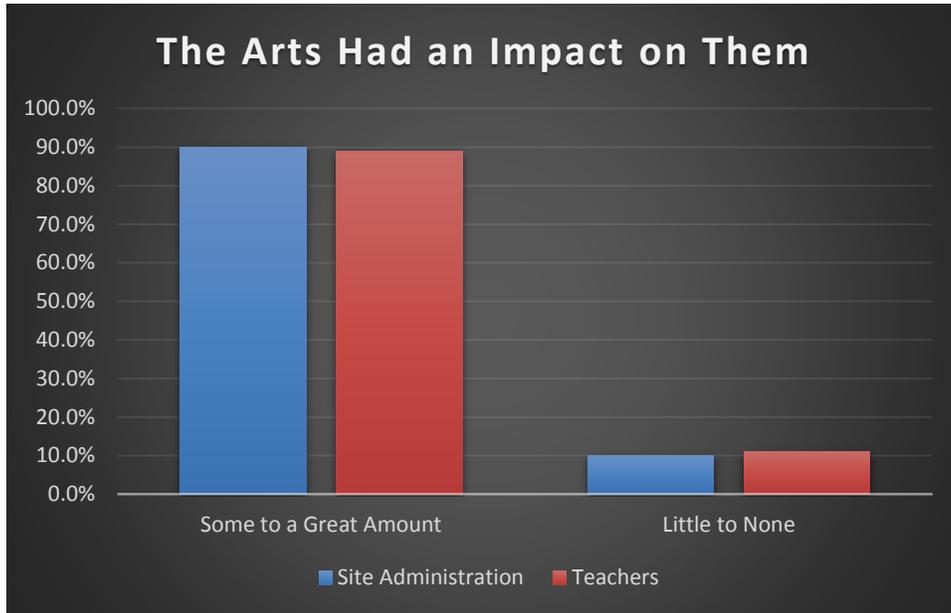
## Any Given Child Survey Presentation

### Teaching Assignments

What is your current (2012-2013) teaching assignment?



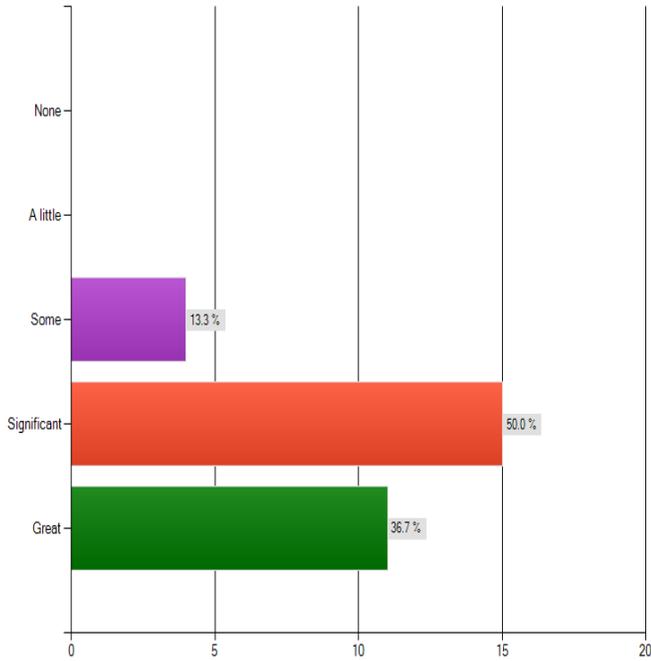
## Any Given Child Survey Presentation Fresno Unified School District



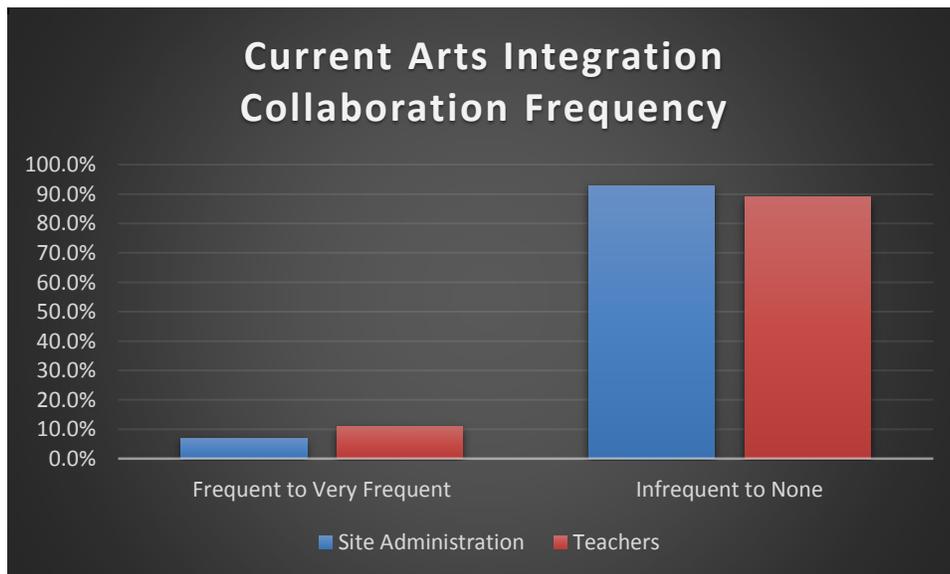
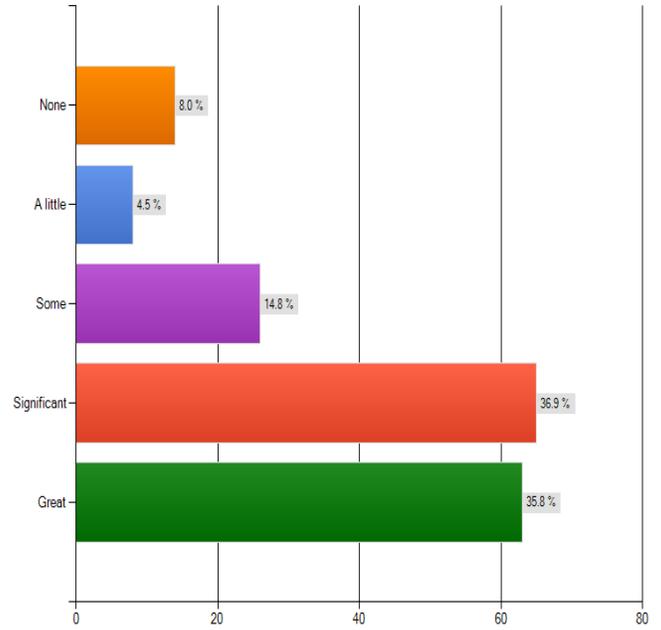
## Any Given Child Survey Presentation

### Arts impact to enhance learning for at-risk students.

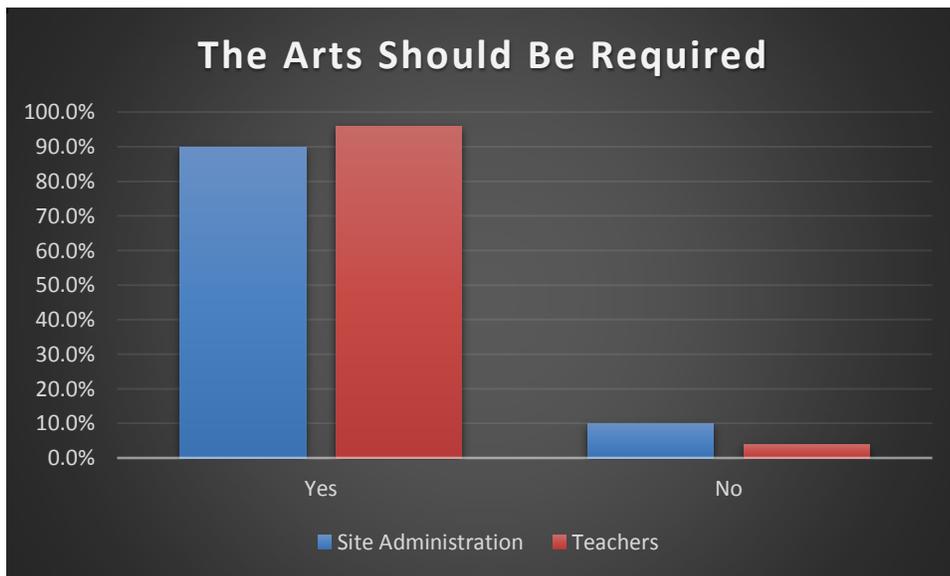
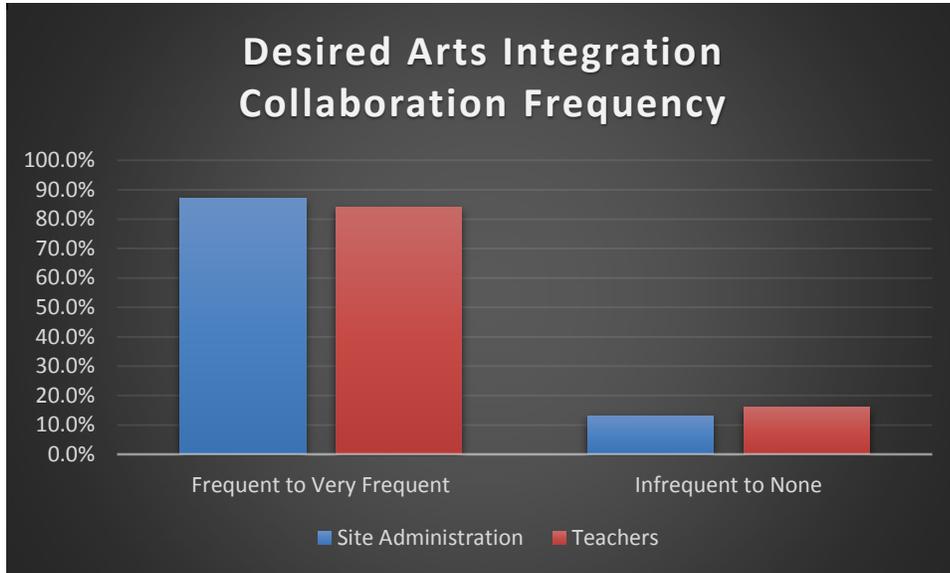
Principals



Teachers



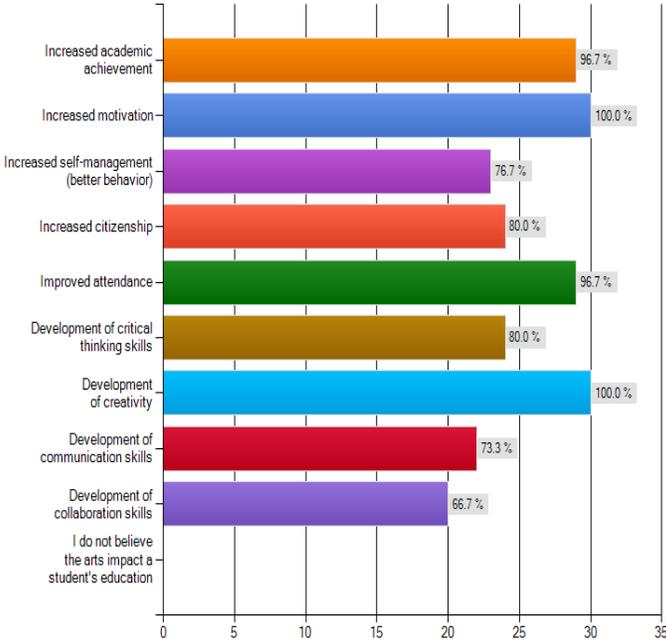
## Any Given Child Survey Presentation



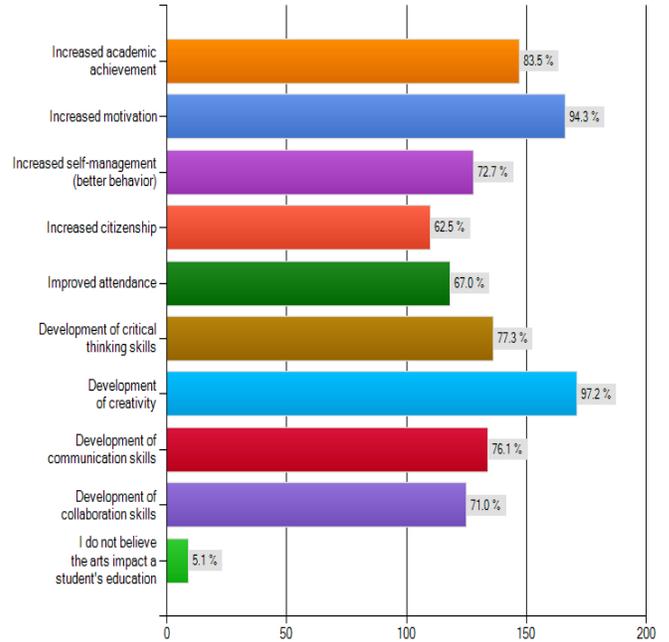
## Any Given Child Survey Presentation

Participation in the arts has an impact on students' education in the following ways.

Principals

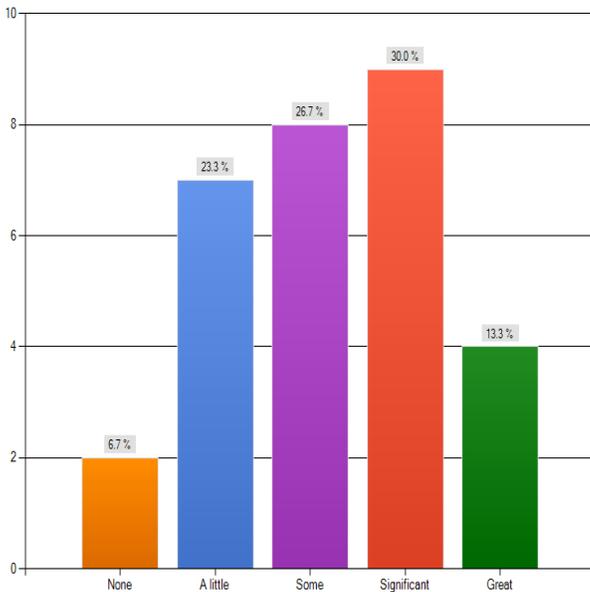


Teachers

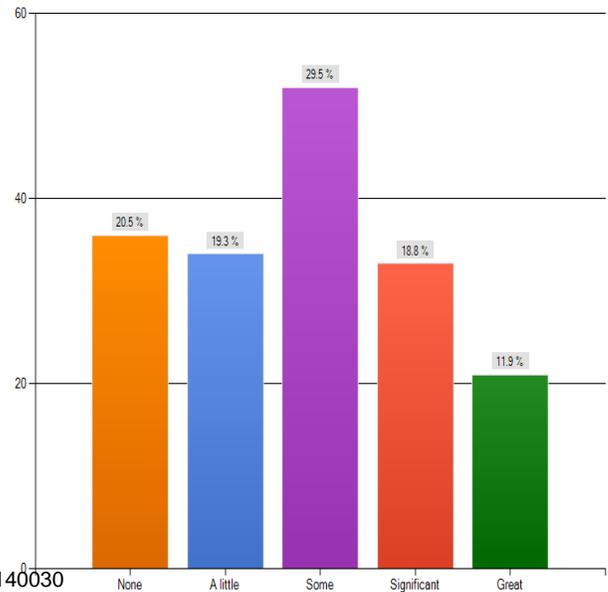


Do the arts increase parent participation at school site?

Principals



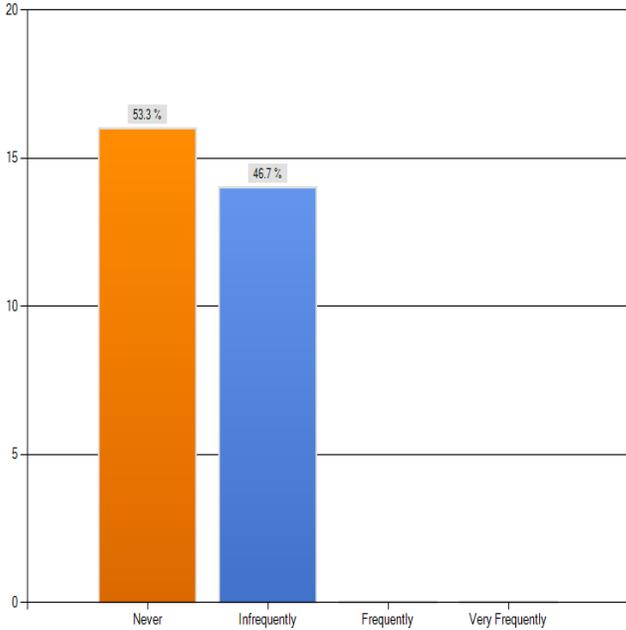
Teachers



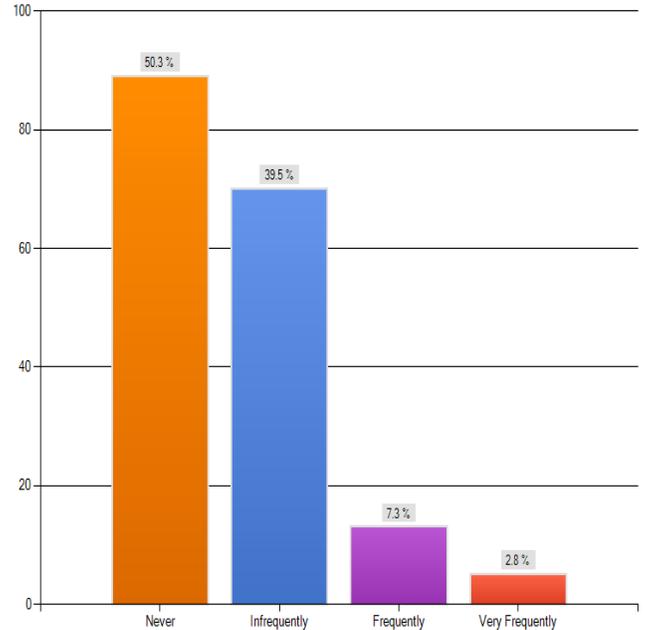
## Any Given Child Survey Presentation

### Frequency of professional development in arts integration.

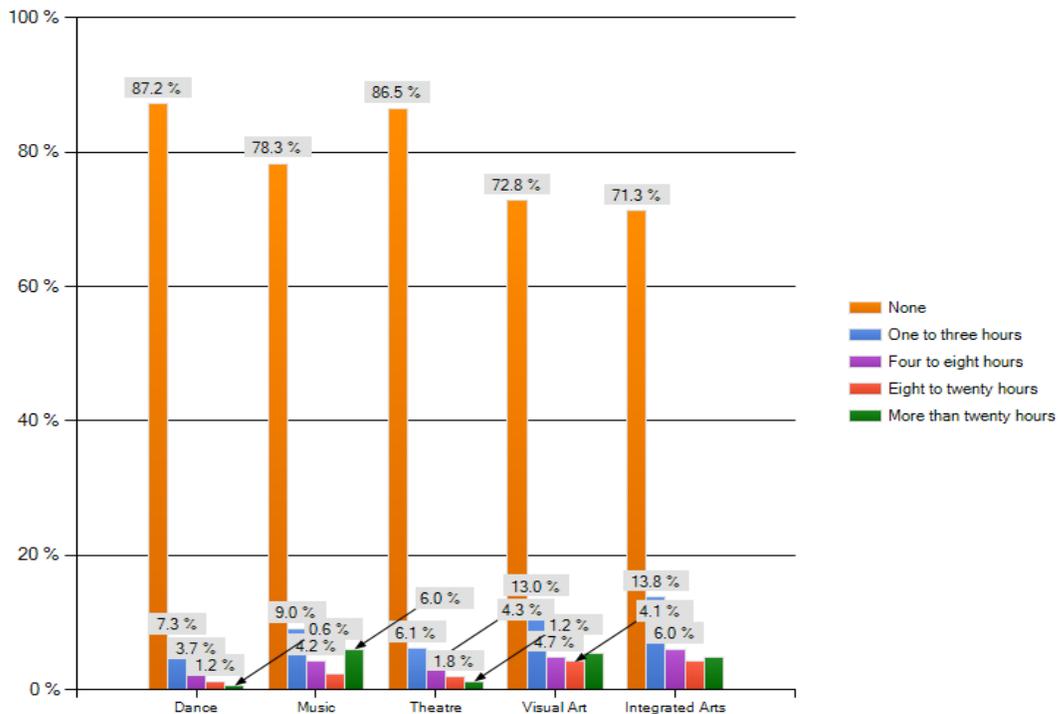
Principals



Teachers



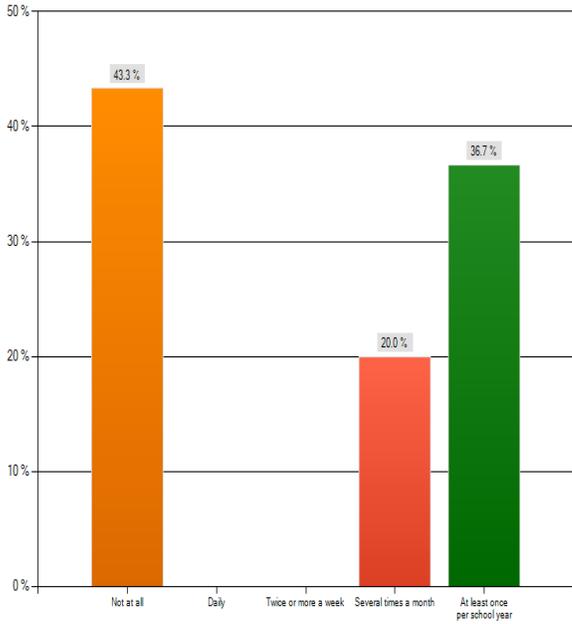
### Types of professional development.



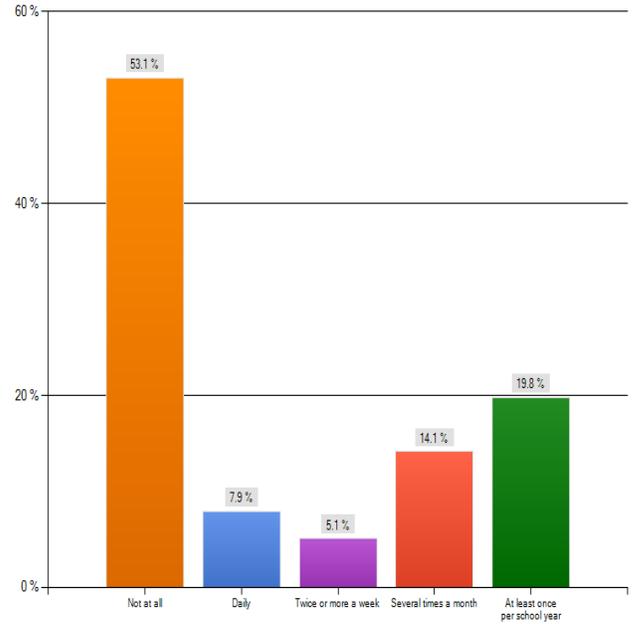
## Any Given Child Survey Presentation

### Standards-based arts instruction.

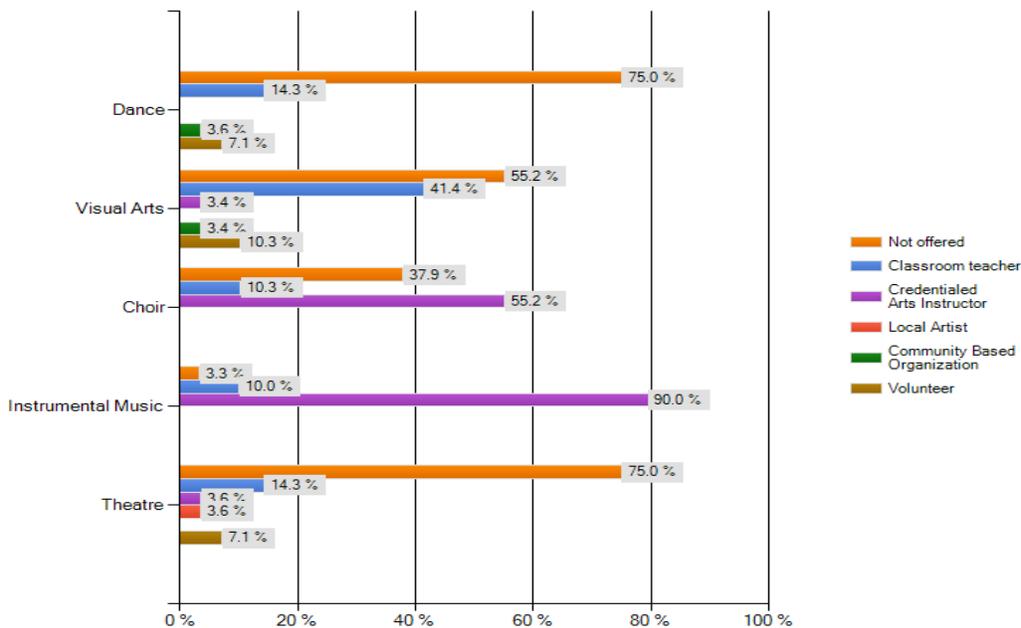
Principals



Teachers



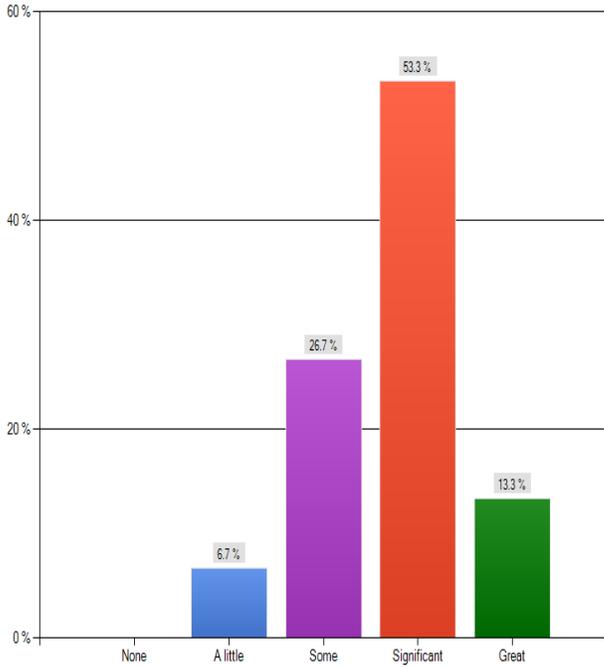
### Standards-based arts instruction.



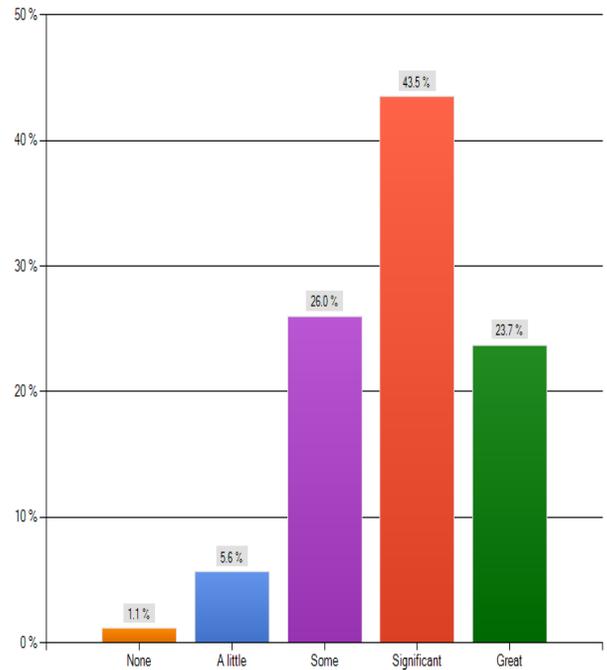
## Any Given Child Survey Presentation

### Student interest in the arts.

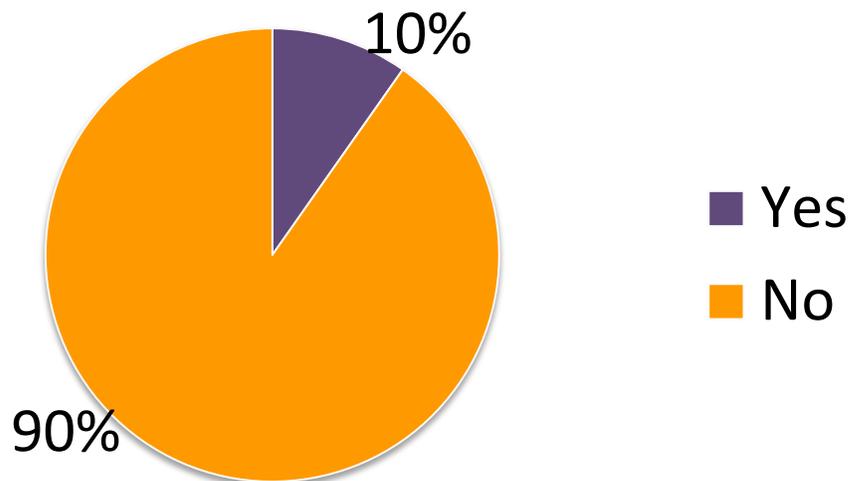
Principals



Teachers



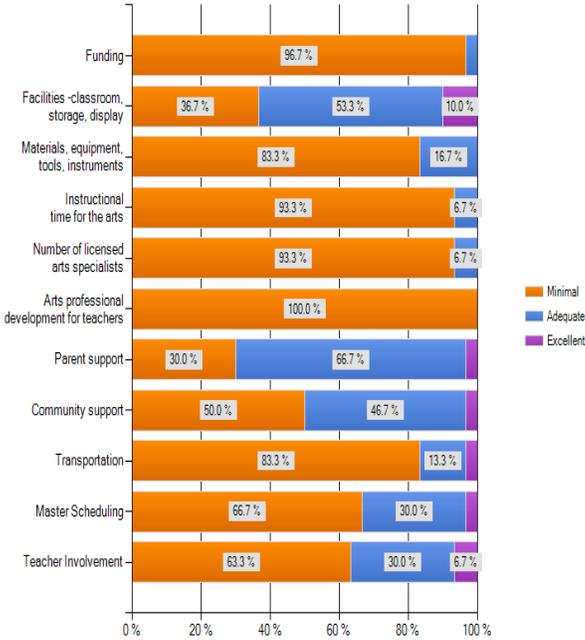
### Do you have adequate resources to meet the level of student interest in the arts?



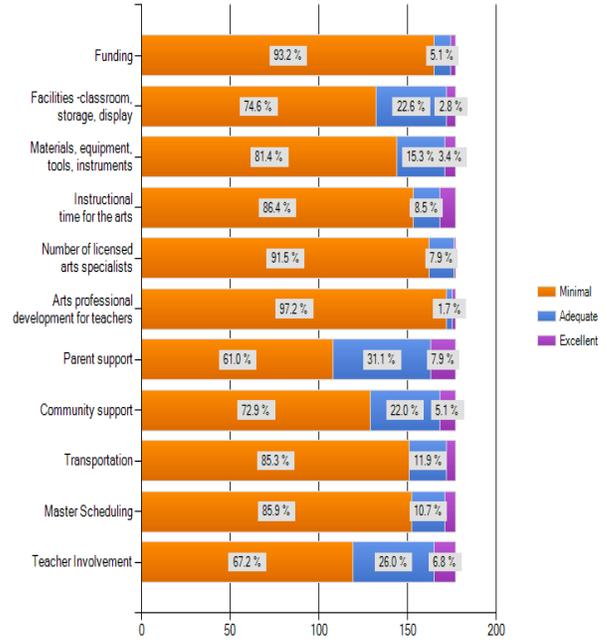
## Any Given Child Survey Presentation

### Types of support for arts instruction.

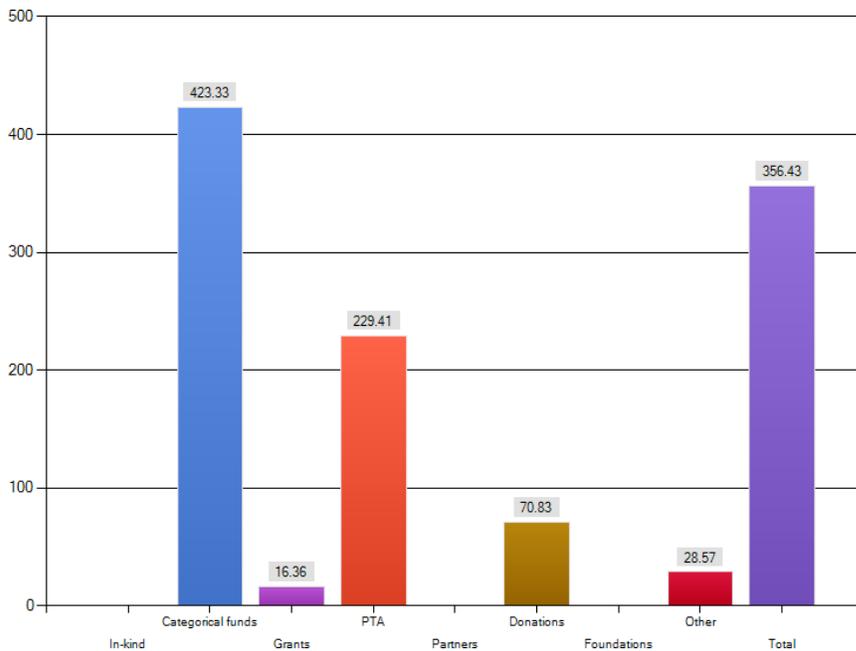
#### Principals



#### Teachers



### Average funding for arts-related learning.

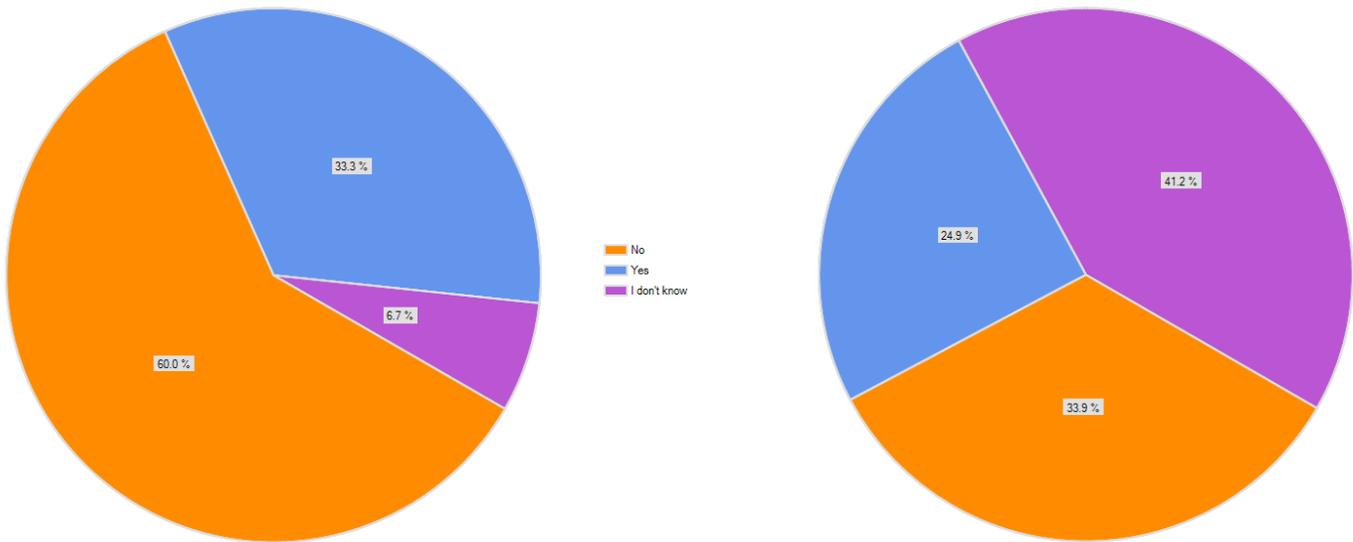


## Any Given Child Survey Presentation

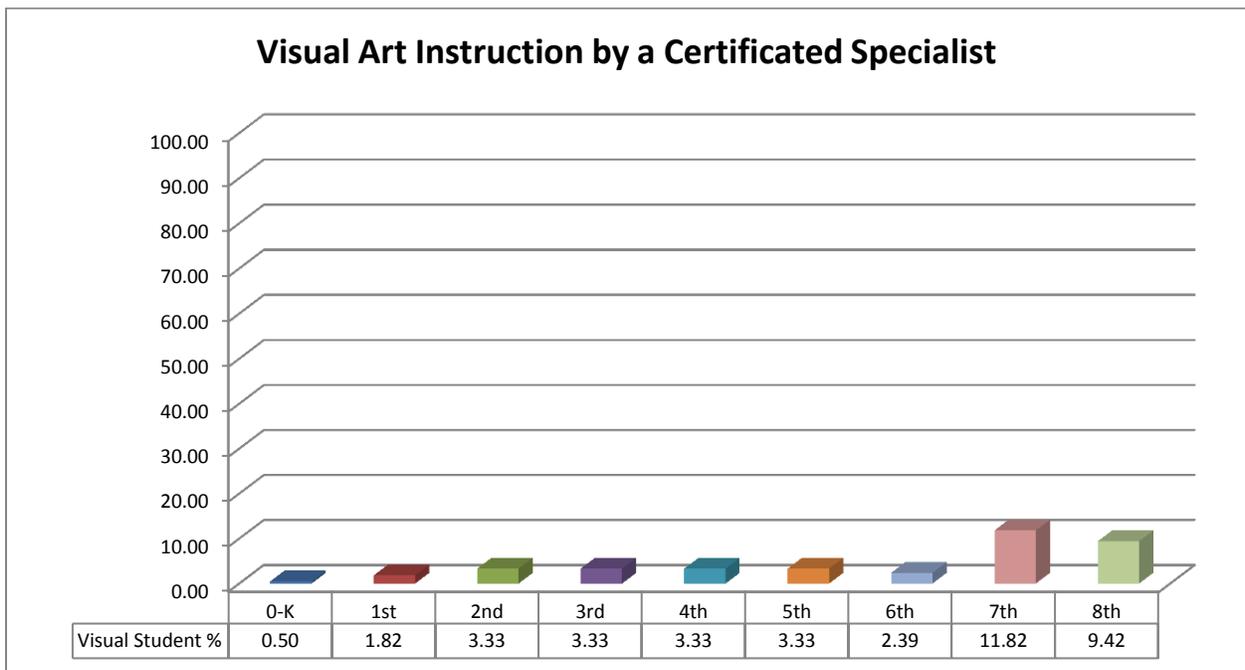
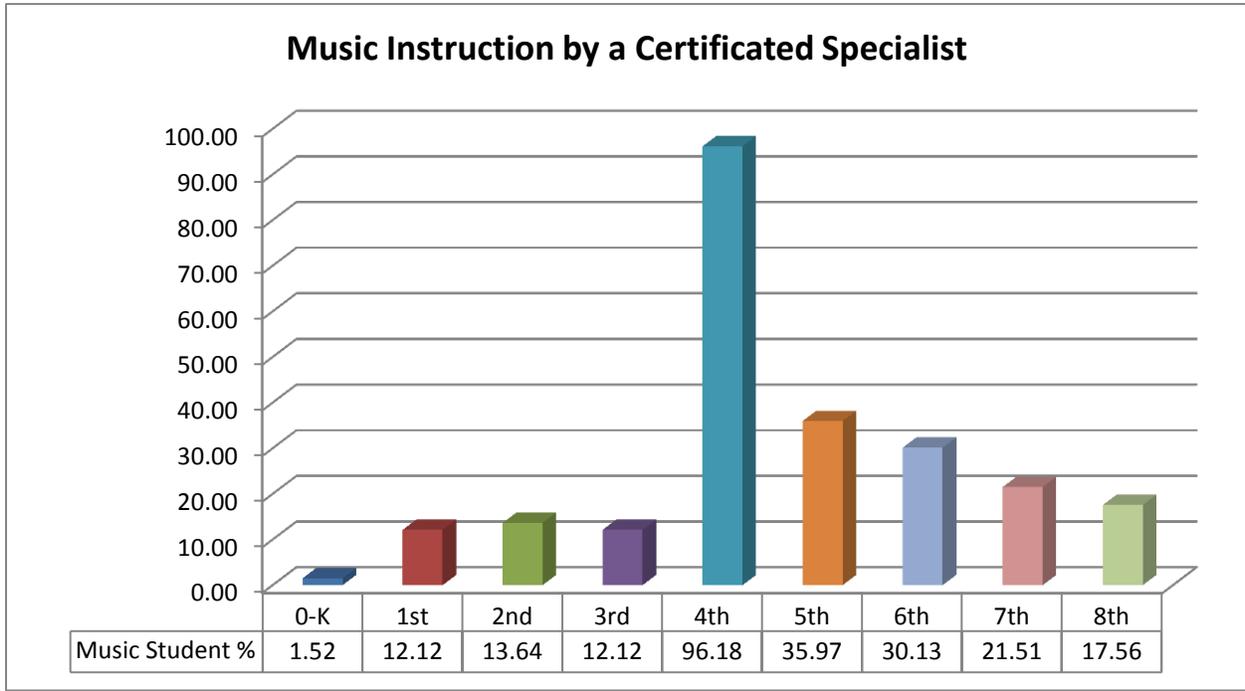
### Is arts education included in mission statement or goals?

Principals

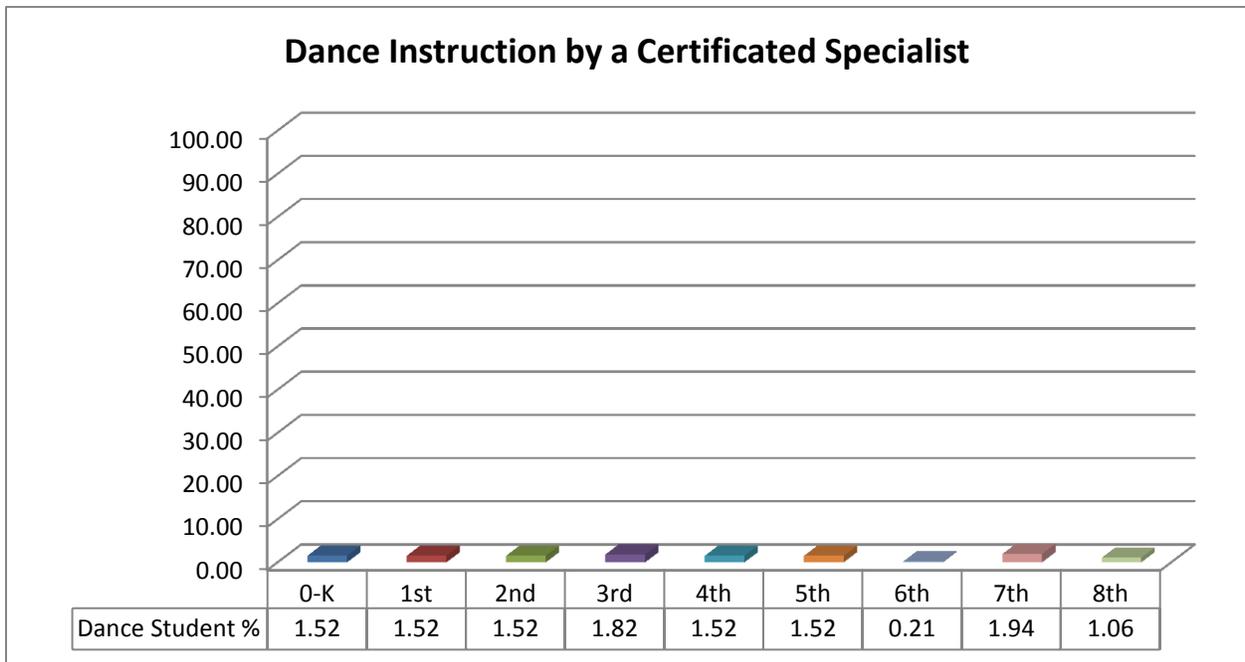
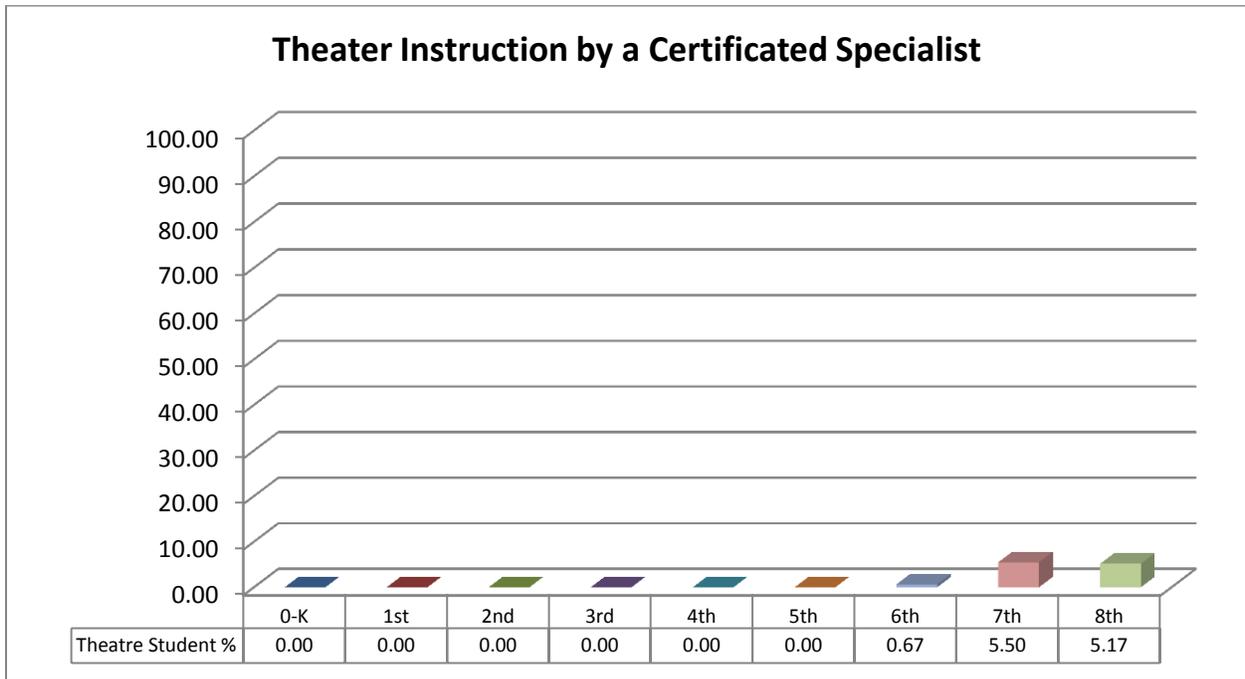
Teachers



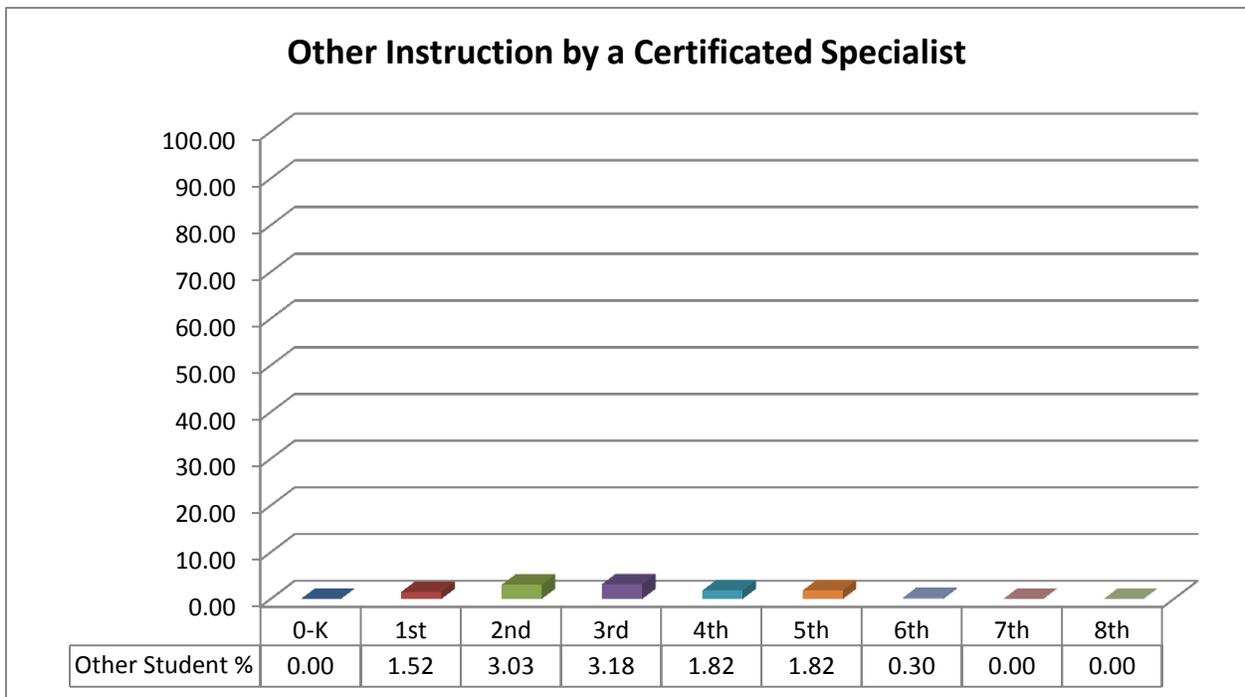
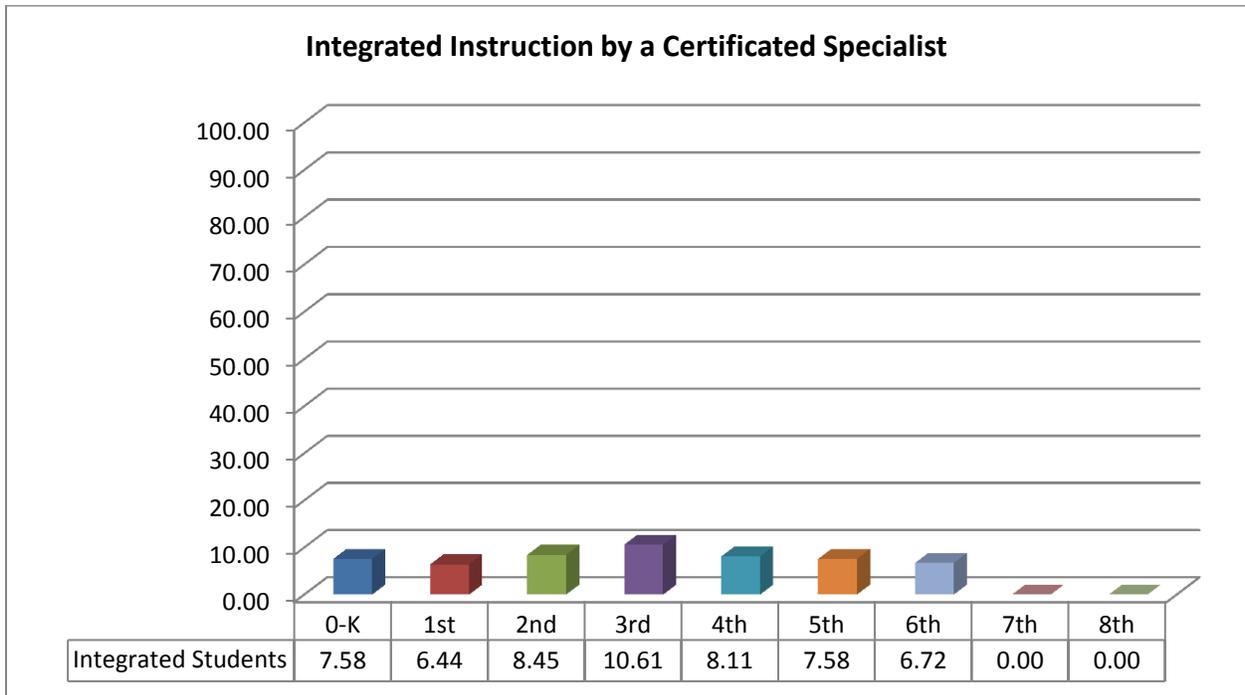
## Needs Assessment



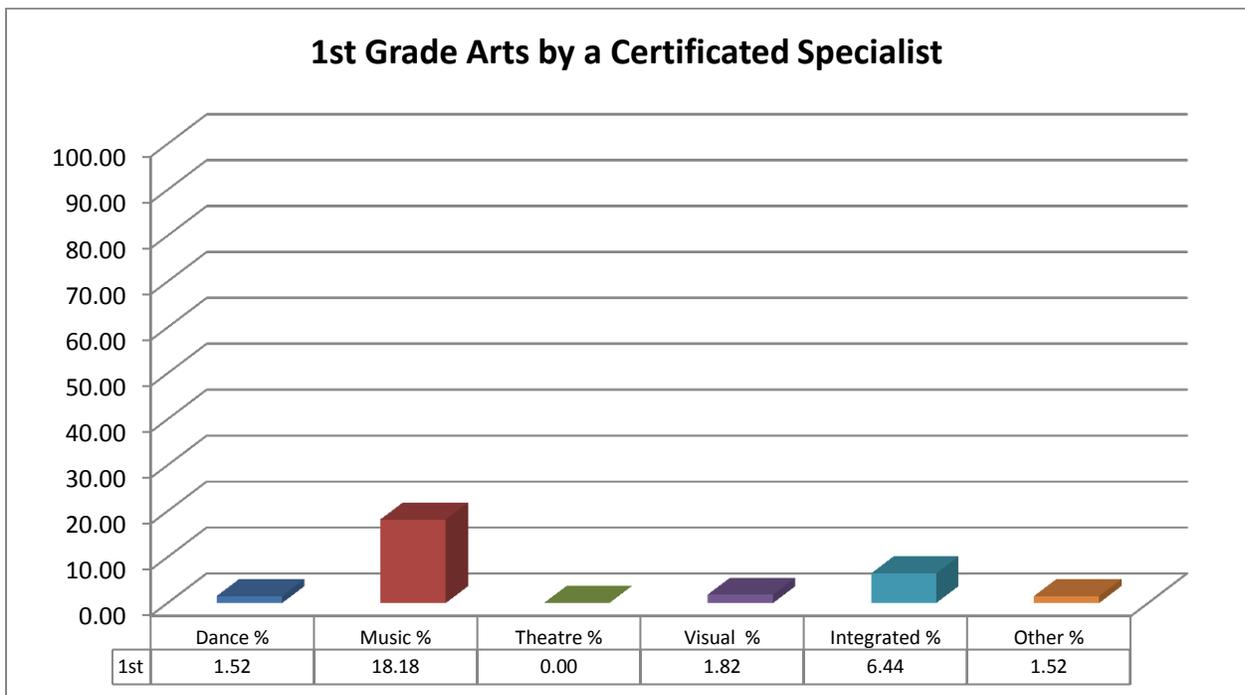
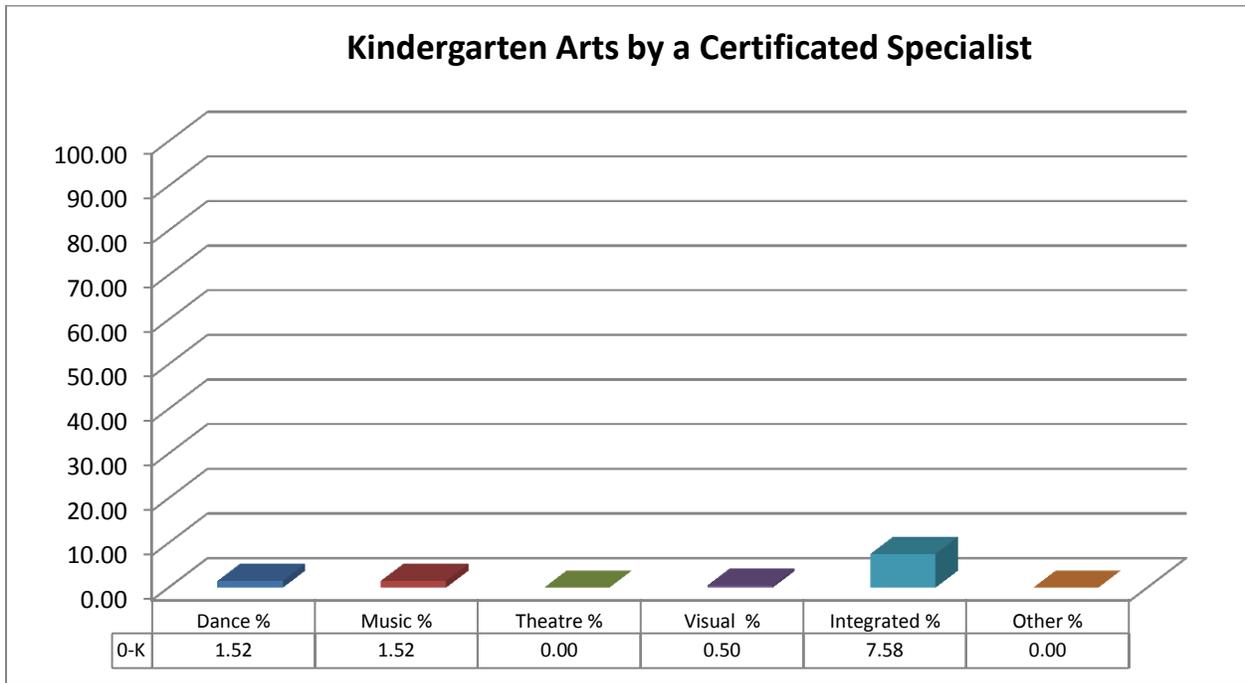
## Needs Assessment



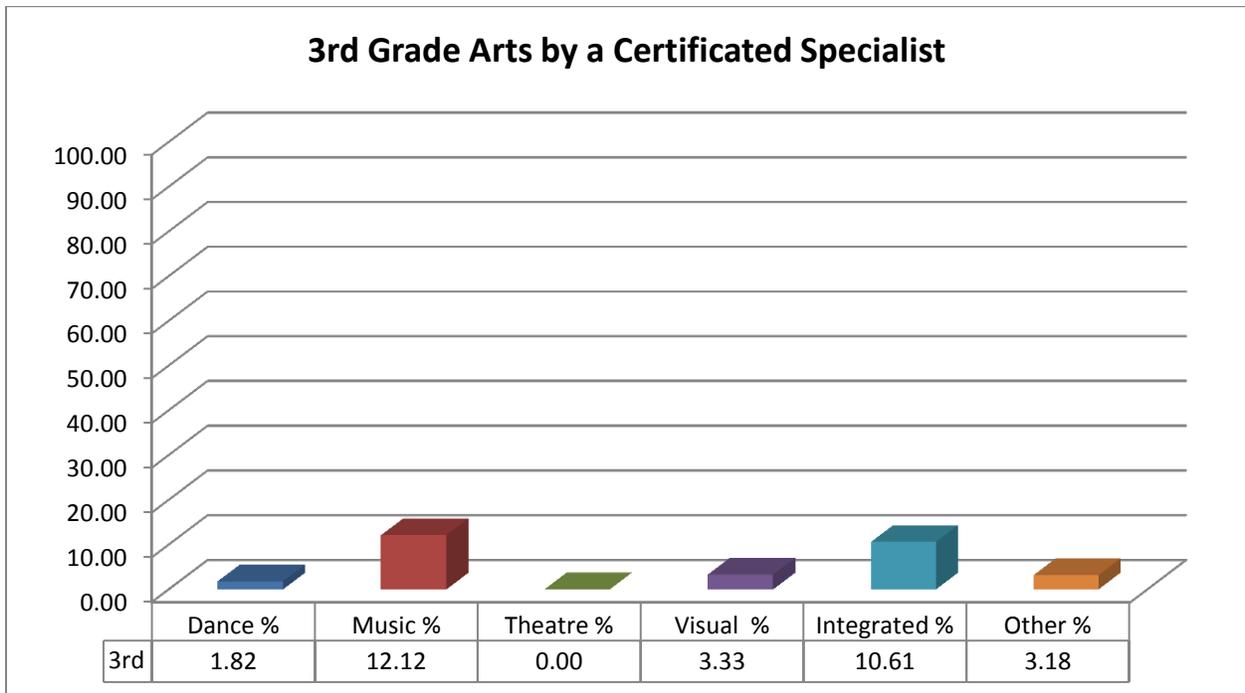
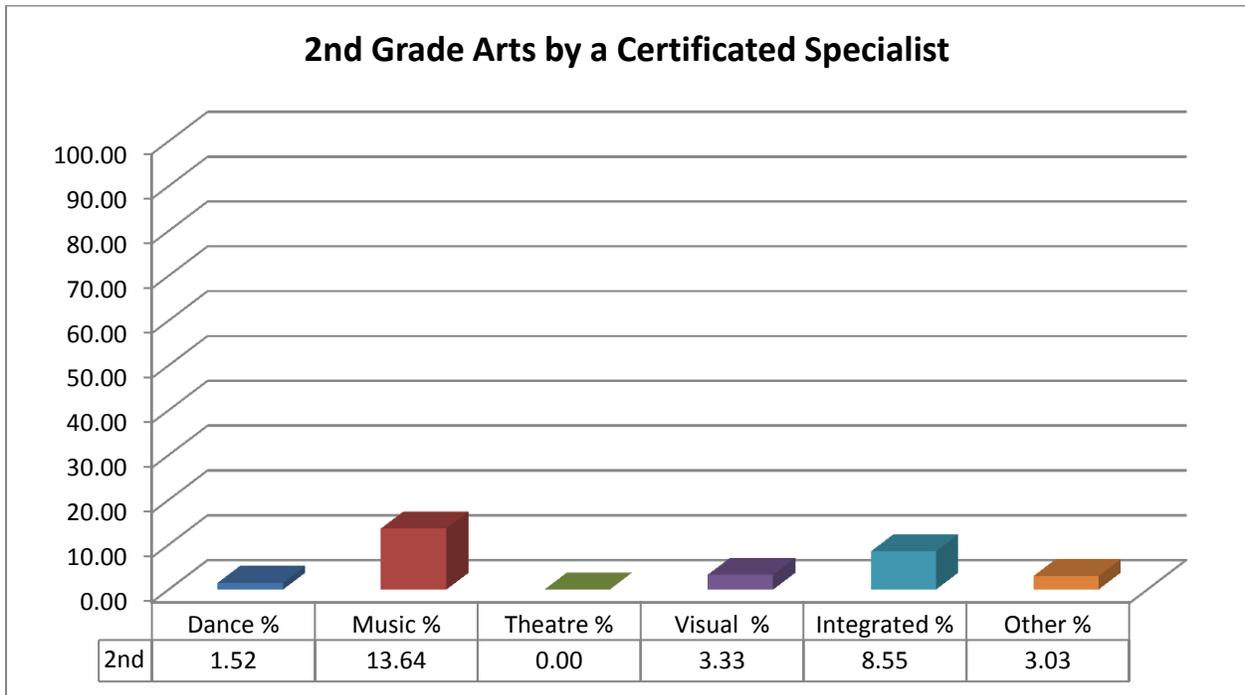
## Needs Assessment



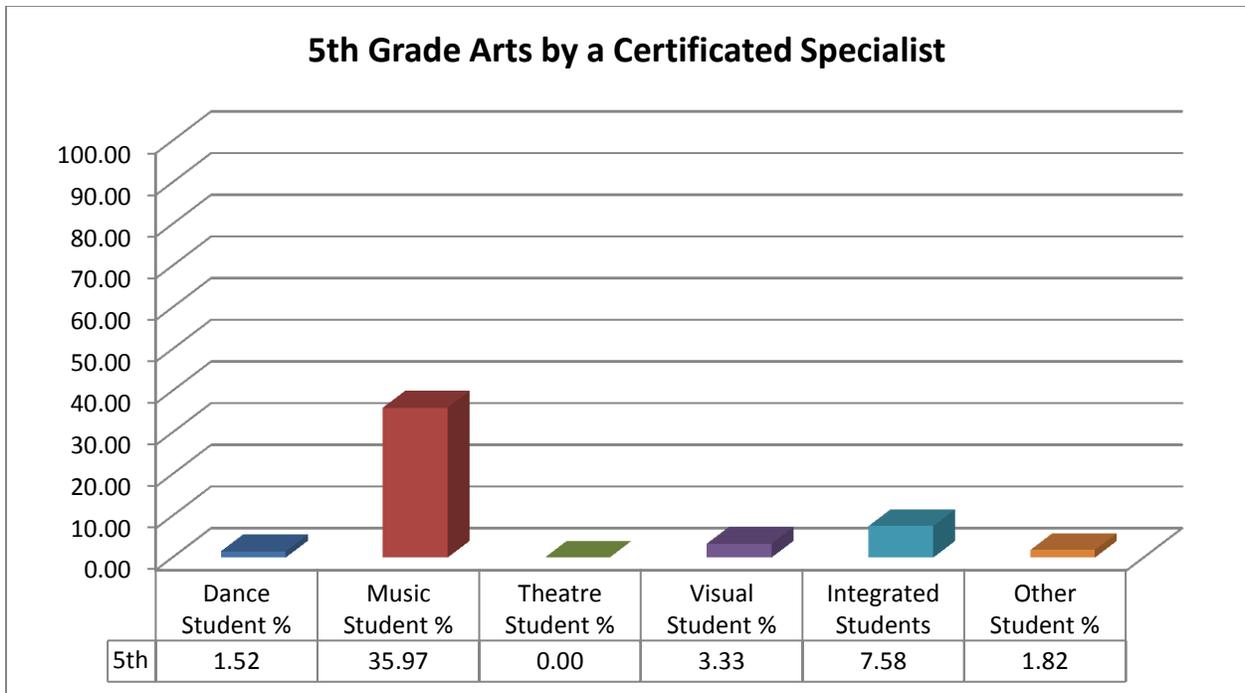
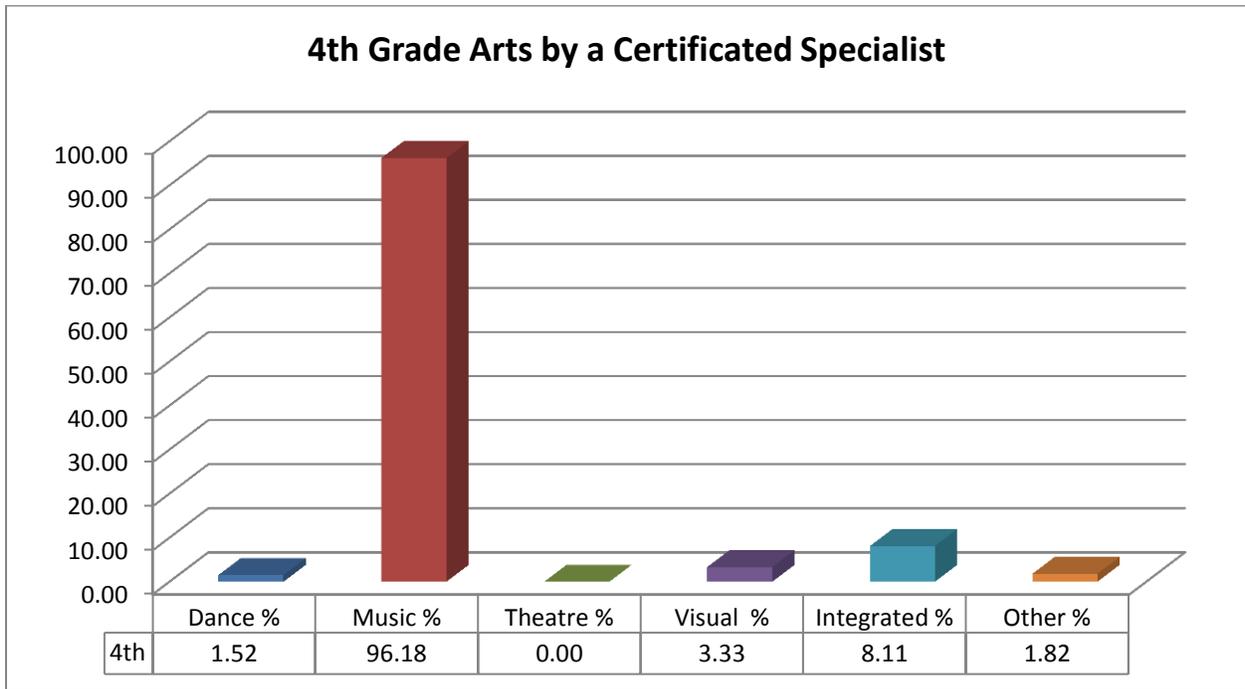
## Needs Assessment



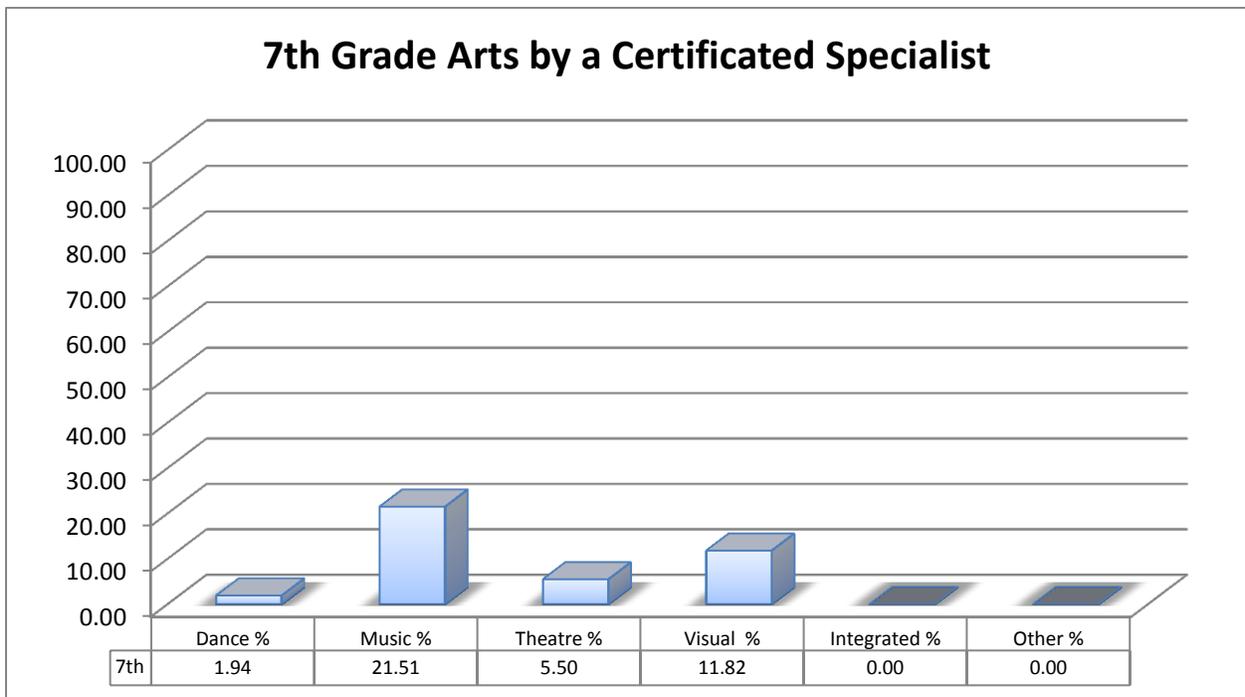
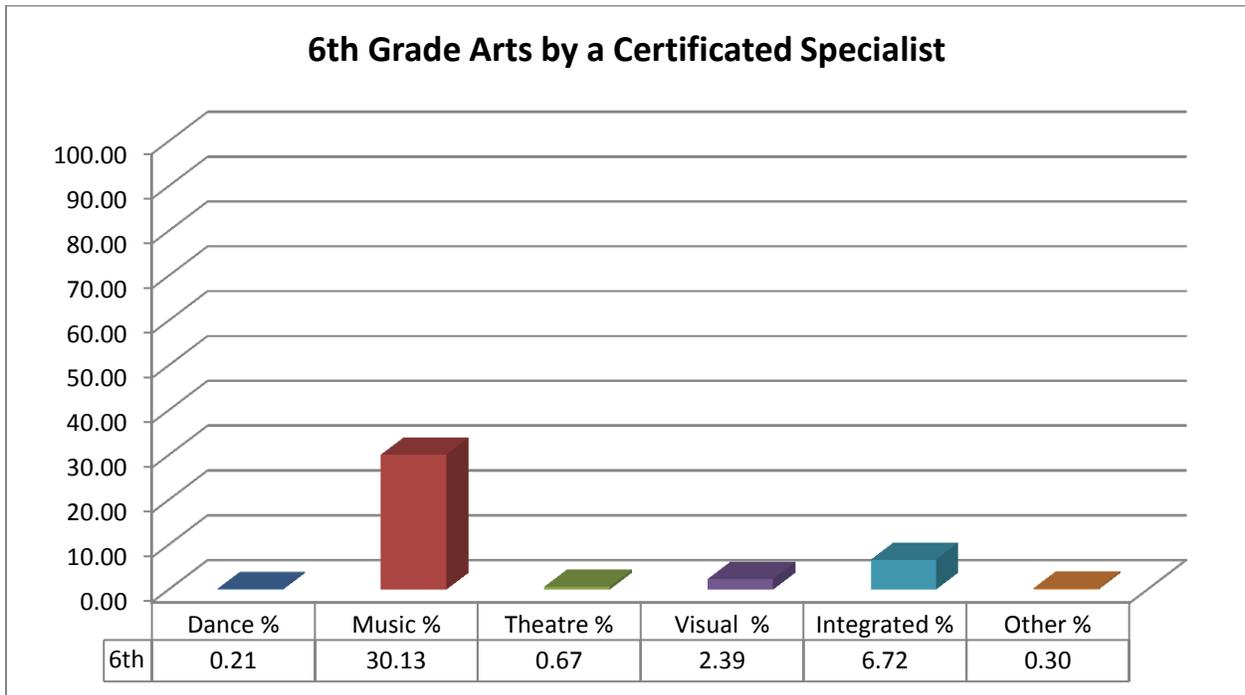
## Needs Assessment



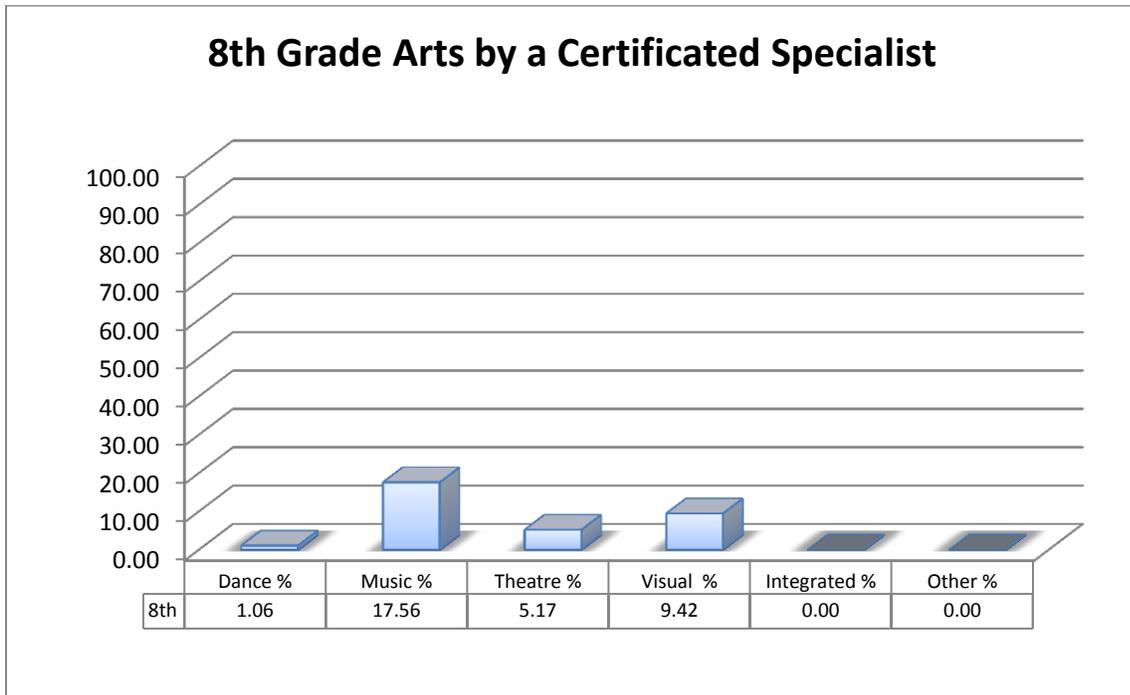
## Needs Assessment



## Needs Assessment



## Needs Assessment



## Needs Assessment

### Arts Instruction by certificated specialists

	Dance %	Music %	Theatre %	Visual %	Integrated %	Other %
<b>0-K</b>	<b>1.52</b>	<b>1.52</b>	<b>0.00</b>	<b>0.50</b>	<b>7.58</b>	<b>0.00</b>
<b>1st</b>	<b>1.52</b>	<b>12.12</b>	<b>0.00</b>	<b>1.82</b>	<b>6.44</b>	<b>1.52</b>
<b>2nd</b>	<b>1.52</b>	<b>13.64</b>	<b>0.00</b>	<b>3.33</b>	<b>8.45</b>	<b>3.03</b>
<b>3rd</b>	<b>1.82</b>	<b>12.12</b>	<b>0.00</b>	<b>3.33</b>	<b>10.61</b>	<b>3.18</b>
<b>4th</b>	<b>1.52</b>	<b>96.18</b>	<b>0.00</b>	<b>3.33</b>	<b>8.11</b>	<b>1.82</b>
<b>5th</b>	<b>1.52</b>	<b>35.97</b>	<b>0.00</b>	<b>3.33</b>	<b>7.58</b>	<b>1.82</b>
<b>6th</b>	<b>0.21</b>	<b>30.13</b>	<b>0.67</b>	<b>2.39</b>	<b>6.72</b>	<b>0.30</b>
<b>7th</b>	<b>1.94</b>	<b>21.51</b>	<b>5.50</b>	<b>11.82</b>	<b>0.00</b>	<b>0.00</b>
<b>8th</b>	<b>1.06</b>	<b>17.56</b>	<b>5.17</b>	<b>9.42</b>	<b>0.00</b>	<b>0.00</b>

## Needs Assessment

	Arts Specialist Time with Students								Class Arts Integration		Other	
	Dance %	Dance Hrs	Music %	Music Hrs	Theatre %	Theatre Hrs	Visual %	Visual Hrs	Integrated %	Integrated Hrs	Other %	Other Hrs
<b>0-K</b>	1.52	10	1.52	20	0.00	0.00	0.50	20	7.58	19.2	0.00	0.00
<b>1st</b>	1.52	10	12.12	21.6	0.00	0.00	1.82	28.5	6.44	16.2	1.52	6
<b>2nd</b>	1.52	10	13.64	16.6	0.00	0.00	3.33	31	8.45	14.9	3.03	50
<b>3rd</b>	1.82	18.5	12.12	20	0.00	0.00	3.33	31	10.61	25.75	3.18	6
<b>4th</b>	1.52	10	96.18	17.98	0.00	0.00	3.33	31	8.11	41.9	1.82	45
<b>5th</b>	1.52	10	35.97	32	0.00	0.00	3.33	22	7.58	17.2	1.82	61.5
<b>6th</b>	0.21	130	30.13	38	0.67	130	2.39	85.75	6.72	13.2	0.30	3
<b>7th</b>	1.94	130	21.51	142	5.50	130	11.82	147.8	0.00	0.00	0.00	0.00
<b>8th</b>	1.06	130	17.56	148.6	5.17	130	9.42	148	0.00	0.00	0.00	0.00

### Arts in the classroom by a non-specialist

Discipline	Organization	Sites	Site Names	Grades
Art	Cal Arts	1	Starr	Grades 1-5
Drama	Cal Arts	1	Starr	Grades 1-5
Art	Docent	1	Forkner	Grades 3-6

## Needs Assessment

### Field Trips to Outside Organizations

Discipline	Organization	Sites	Site Names	Grades
Art	Fresno Art Museum	1	Bullard Talent	5th
Art	Fresno Fair	1	Bullard Talent	4th
Music	Fresno Philharmonic	4	Birney, Bullard Talent, Leavenworth, Manchester GATE	2nd-6th
Dance	Fresno Ballet	2	Bullard Talent, Roeding	2nd & 3rd
Drama	Tower Theater	2	Bullard Talent, Starr	1st & 2nd
Dance	Valley Performing Arts	7	Eaton, Homan, Jackson, Lowell, Sunset, Vang Pao, Yokomi	4th -8th

### Assemblies by outside organizations

Discipline	Organization	Sites	Site Names	Grades
Art?	Oklin Bloodworth	1	Bullard Talent	1st - 3rd
Drama	Peach Blossom	2	Holland, Forkner	K-6th
Music	Sierra Chamber Opera	2	Roeding, Sunset	K-8th
Music	Unknown	1	McCardle	2nd & 3rd
Music	Friday Phil	18	Addams, Centennial, Columbia, Easterby, Forkner, Fremont, Greenberg, Heaton, Homan, Jackson, King, Leavenworth, Muir, Olmos, Rowell, Slater, Sunset, Wilson	K-8th

## Arts Organization Survey

### Arts Organizations (29)

Sierra Chamber Opera  
California Opera  
Good Company Players  
Fresno Arts Council  
Fresno State Partners-In-Art  
Clay Mix  
Fresno Philharmonic  
Saturday School: An African and African American Cultural Education Program  
Children's Musical Theaterworks  
JazzFresno  
Childrens Musical Theaterworks  
Fresno State Theatre for Young Audiences Tour  
Youth Orchestras of Fresno  
Fresno Interdenominational Refugee Ministries  
Valley Performing Arts Council  
Bach Children's Choir  
Fresno City College Theatre Arts and Dance Department  
Valley Cultural Coalition  
Fresno Grand Opera  
We Got The Beat Youth Percussion Band  
Arte Americas  
Teatro de la Tierra  
Centro Binacional para el Desarrollo Indígena Oaxaqueño  
Community Center for the Arts and Technology  
Peoples School of Creative Arts  
Chookasian Armenian Concert Ensemble  
Center for Multicultural Cooperation  
Fresno Art Museum  
Alliance for California Traditional Arts

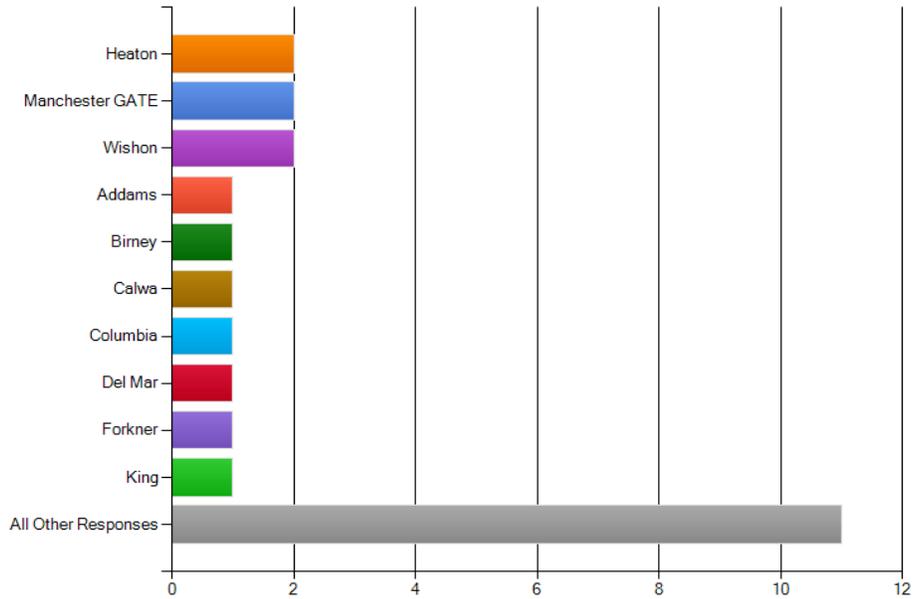
### Individual Artists (4)

Dr. Francine L. Oputa  
Evo Bluestein  
Brenda Myers  
Valerie Salcedo

## Arts Organization Survey

### Arts Organizations

What Fresno Unified elementary schools did you serve with your educational programs DURING THE REGULAR SCHOOL DAY for the 2011-12 school year?

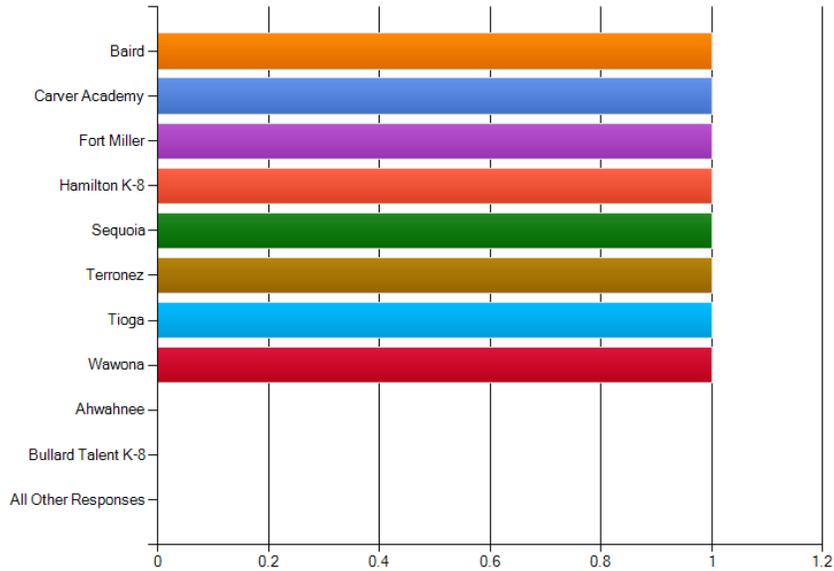


All Other Responses @ 1 each: Kirk, Leavenworth, Lincoln, Roeding, Slater, Storey, Turner, Vang Pao, Williams, Wilson

Total Schools Served: 20/63

## Arts Organization Survey

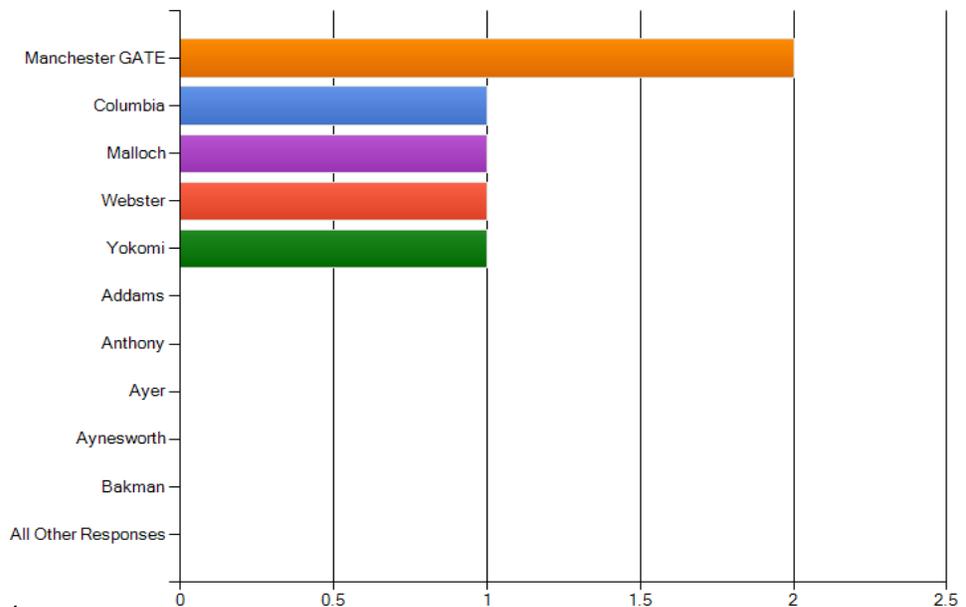
What Fresno Unified middle schools did you serve with your educational programs DURING THE REGULAR SCHOOL DAY for the 2011-12 school year?



SCHOOLS SERVED: 8/18

## Artist Survey

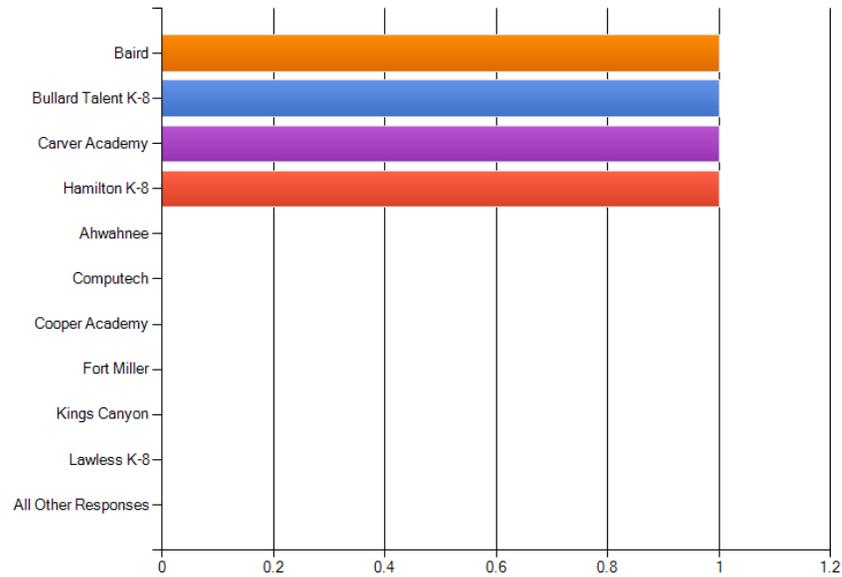
What Fresno Unified elementary schools did you serve with your educational programs DURING THE REGULAR SCHOOL DAY for the 2011-12 school year?



SCHOOLS SERVED: 5/63

## Artist Survey

What Fresno Unified middle schools did you serve with your educational programs DURING THE REGULAR SCHOOL DAY for the 2011-12 school year?

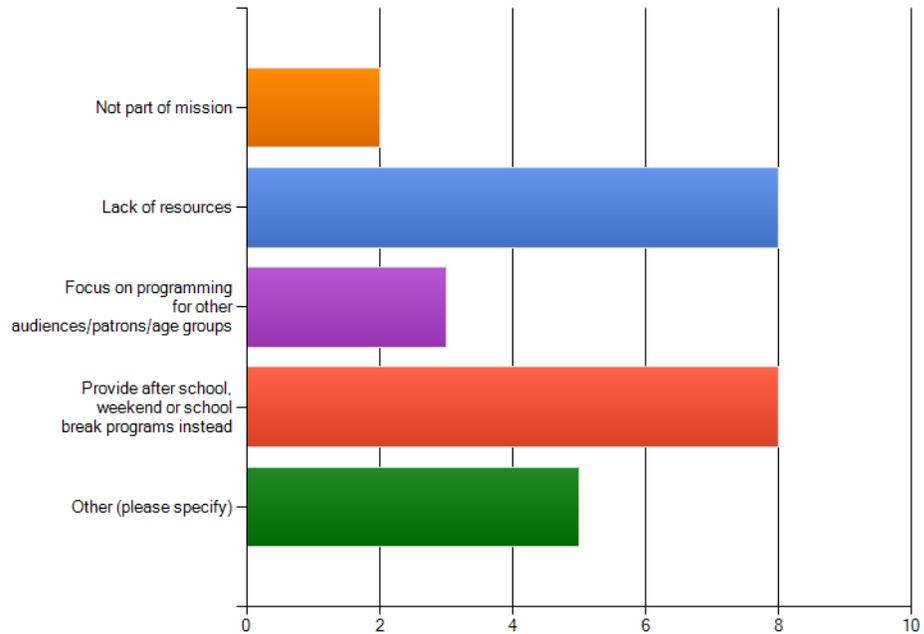


SCHOOLS SERVED: 4/18

Number of K-8 students served by arts organizations at the school site:	3,219
Number of K-8 students served by individual artists at the school site:	4,000
Total:	7,219
Number of K-8 students served by arts organizations on field trips:	11,100 +/-
Fresno Unified K-8 enrollment:	41,805
Number of K-8 teachers trained by arts organizations:	62
Number of K-8 teachers:	2,124 +/-

## Arts Organization Survey

If you DO NOT provide K-8 arts education programs DURING THE REGULAR SCHOOL DAY, what barriers or factors contribute to this choice. (Check all that apply.)

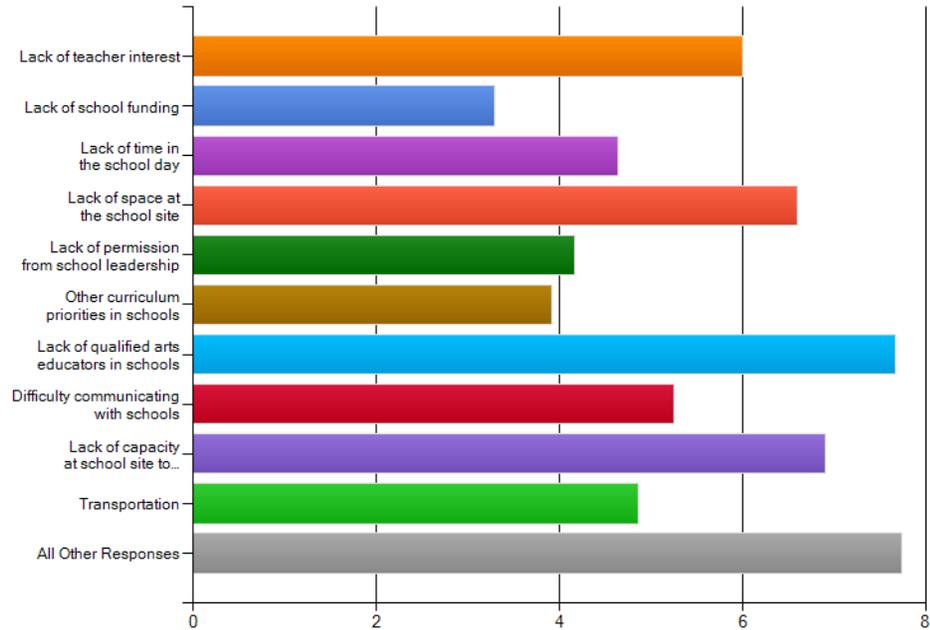


Other:

- Lack of funding
- Transportation and rigid instructional schedule
- Lack of adequate spaces for daytime classes
- Funding/time limitations for schools impede

## Arts Organization Survey

What are the greatest barriers to offer arts education as part of your program? Rank the greatest barrier #1 and continue through as many as you believe are barriers



Rank Order: 1 = Greatest Barrier, 10 = Least Barrier



“Faces of the Valley”

Front cover photo art: Hamilton K-8 Middle School,  
Instructor Jesus Sepulveda’s 7<sup>th</sup> grade class

Back cover photo art: Manchester Gate,  
Instructor Lisa Gatewood’s 4<sup>th</sup> grade class.

**Integrating Arts through Common Core to Ensure Student Success (iACCESS)**  
**Fresno County Office of Education**  
**PDAE 2014**

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B)	Any Given Child Report
C)	Pilot Site Data
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E)	Arts at the Core
F)	Logic Model
G)	Bibliography
H)	Pilot School Support Letters
I)	Other Support Letters
J)	Curriculum Vitae

	Enrollment	Teachers	Class size	Free or Reduced Lunch
Anthony	428	21	22.5	98%
Aynesworth	623	26.4	26	92%
Balderas	680	28.9	25.2	96%
Columbia	594	36.3	18.6	98%
Ewing	683	31	23.6	93%
Fremont	544	27.8	23.7	95%
Greenberg	561	34	18.1	99%
Jackson	432	19.4	25.4	88%
Malloch	422	17	26.4	51%
Olmos	792	30	27.3	94%
Storey	873	39	25	91%
Vinland	631	25.9	26.3	80%

90% Average

# Grade: 6

## Integrated Content Areas: ELA and Theatre

### Unit Title: Poetry Comes Alive!

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#### Essential Question:

How can we use language to communicate effectively and expressively?

#### Integrated Learning Outcome

Students will recognize and apply figurative language to create and perform a Curriculum Based Readers Theatre script that demonstrates how language creates tone and meaning.

Optional for lower grades: Students explain spelling patterns/rules, parts of speech or other Language strand standards through performing a Curriculum Based Readers Theatre.

#### Authentic Performance-Based Summative Assessment

Students may record and post their Readers Theatre work online and/or students perform their Readers Theatre for another class or school assembly.

#### Visual and Performing Arts: Theatre

##### Prior knowledge:

- 1) Forms of theatre such as plays, musical theatre, mysteries, puppet shows, etc...
- 2) Fluency while reading aloud
- 3) Collaborating in small groups to present/perform given material

##### Content Standards:

- 1) AP 1.1 Use the vocabulary of theatre, such as action/reaction, vocal projection, theme, mood, to describe theatrical experiences.
- 2) CE 2.2 Use effective vocal expression, gesture, facial expression and timing to create character.
- 3) CE 2.3 Write and perform scenes or one-act plays that include monologue, dialogue, action and setting together with a range of character types.
- 4) CRA 5.1 Use theatrical skills to communicate concepts or ideas from other curriculum areas, such as a demonstration in history-social science of how persuasion and propaganda are used in advertising.

##### Skills:

- 1) Use a variety of vocal expression
- 2) Listen to and following directions
- 3) Listen for when to speak a line or add a sound effect
- 4) Use movements/speech/sound effects to communicate

## Other Content Area: English Language Arts

### Prior knowledge:

- 1) Peer editing
- 2) Collaborating in small groups to write a group composition
- 3) Understanding of conventions of Standard English
- 4) Familiarity with poetry and/or lyrics

### Common Core State Standards:

- 1) W6.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
- 2) W6.4 Produce clear and coherent writing in which the development, organization and style are appropriate to task, purpose, and audience.
- 3) W6.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.
- 4) W6.6 Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others.
- 5) SL6.6 Adapt speech to a variety of contexts and task, demonstrating command of formal English when indicated or appropriate.
- 6) LA6.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. A. Interpret figures of speech in context.

### Skills:

- 1) Script writing
- 2) Adapting speech to match audience and purpose.
- 3) Public presenting/performing

### Text

- 1) Video from Rosalind Flynn <http://www.youtube.com/watch?v=ZCf-aHP16j0>
- 2) Figures of Speech in Pop Music, <http://www.youtube.com/watch?v=jRZ6lUIQJ8A>
- 3) Student Performance of CBRT, <http://teacharts.org/content/stranger-readers-theatre-presentation>
- 4) More information about Curriculum Based Readers Theatre (CBRT), <http://www.rosalindflynn.com/RdrsThtr.html>
- 5) Curriculum Based Readers Theatre (CBRT) script
- 6) Vocabulary (handout)
- 7) Figures of Speech flash cards
- 8) Houghton Mifflin Poetry Podcasts: <http://www.houghtonmifflinbooks.com/features/poetry/poeticvoice/>
- 9) Focus on Poetry section of Theme 1, Houghton Mifflin

## **Creative Process**

(These phases of the creative process can be arranged in whatever order makes sense for this project. Phases will likely be repeated and will overlap as the project is worked on over time. In this section, describe the strategies used to activate these five phases.)

### **Imagine / Examine / Perceive**

1) Students review the figurative language flash cards by having group discussions, playing memory, or drawing a quick sketch of the definition. (see handout of flash cards)

2) Students read poems and find examples of the different kinds of figurative language. (see handout of CCSS poems)

3) Explain to students that poems are organized by lines and stanzas, similar to sentences and paragraphs in prose. Read a poem as students raise their hand at the end of each line and stand up at the end of each stanza to reinforce the definition of line and stanza kinesthetically.

4) Watch a student project based on Figures of Speech in Pop Music,

<http://www.youtube.com/watch?v=jRZ6lUIQJ8A>

Optional: Watch another student project based on Similes & Metaphors in Songs--

<http://www.youtube.com/watch?v=bgiQdR4uvjs>

5) Watch a video of students performing a Curriculum Based Readers Theatre (CBRT),

<http://teacharts.org/content/stranger-readers-theatre-presentation>. Have a discussion to come up with a class definition of a Curriculum Based Readers Theatre. More information about CBRT--

<http://www.rosalindflynn.com/RdrsThtr.html>

6) Read sample poems demonstrating effective vocal expression, facial expression, gesture, and timing. Handout Theatre Rubric and discuss each element. Reread a poem and ask students to rate the performance based on the rubric. Remind students that this will be the rubric used to self-assess, monitor and guide the performances.

7) Listen to poems being read at Houghton Mifflin Poetry Podcasts:

<http://www.houghtonmifflinbooks.com/features/poetry/poeticvoice/>. Use the vocal expression and timing rubric to evaluate the poetry.

8) As a class brainstorm familiar poetry or song lyrics that students are familiar with.

9) Brainstorm possible formats for a Readers Theatre script, e.g. a movie review, a cookbook, etc. Look at the wide variety of formats that Readers Theatre can take: commercial, newscast, motivational speech, game or quiz show, guided tour, homework hotline, auction, beauty contest, political campaign, boot camp, fairy tale, awards ceremony, fashion show, sporting event, etc...

### **Explore / Experiment / Develop Craft**

1) Students practice using a variety of vocal inflections, facial expressions, gestures, and timing as they say the phrase, "Charles Dickens Likes Chickens" E.g. say it like a cheerleader, a teacher, a monkey, a robot, someone who just lost their dog, someone who just won the lottery, etc.. Experiment with different moods, e.g., fright, disgust, uncertainty, excitement, joy, etc...

2) Place students into small groups, assign groups one type of figurative language. Then students generate three or more examples of their type of figurative language. The teacher reads some examples for the class. Students use their color flashcards to show which type of figurative language they think they are hearing.

3) Read aloud “Poetry” (see handout) using appropriate vocal expression, gesture, facial expression and timing. Discuss the use of imagery (scent of the rose, light in the sky, gleam of the fly, sound of the sea). Read the poem again, and have students note how the voice, face, gesture and timing affect the understanding of the language. What tone does this create? Lead students in a choral reading of a poem using small groups of students to read each line. Let students decide how to read the lines with vocal expression, facial expression and timing to express the tone.

4) Explain that poems are organized by lines and stanzas, similar to sentences and paragraphs in prose. Students read silently as the teacher reads aloud “Sundays” p.129. Teacher and students raise their hand at the end of each line and stand up at the end of each stanza to reinforce the definition of line and stanza kinesthetically. Refer to word wall and discuss what figurative language stands out. Similes (cuffs as stiff as the ace of spades, hands as tough and smooth as the underside of a tortoise, as slowly as bread rising, etc.). Discuss how to recognize a simile: look for the words “as,” “like” or “than”; look for direct comparisons.

a) Divide the class into thirds and assign each section one stanza of the poem.

b) Read the poem aloud.

c) Ask students how their reading could express the similes more effectively. S will mention elements of vocal expression, facial expression, gesture and timing. This discussion is pre-teaching for the elements of theatre.

d) Model using appropriate vocal expression, facial expression, gesture and timing.

e) Ask students to read the poem aloud again.

5) Pass out the script, Curriculum Based Readers Theatre (see handout)

Assign parts for ten readers, #'s 1-10. Everyone reads the lines marked “All.” Students read the script silently and mark their lines by underlining, starring, highlighting, etc. Ask students what they see on the page besides dialogue. Discuss stage directions in parentheses vs. dialogue. Discuss the gestures and sound effects used in the sample scripts. ) Reflect, revise, perform again. Look at the wide variety of formats that Readers Theatre can take: commercial, newscast, motivational speech, game or quiz show, guided tour, homework hotline, auction, beauty contest, political campaign, boot camp, fairy tale, awards ceremony, fashion show, sporting event, etc.

6) Model the process of using (a portion of) a poem as a reference to create a Readers Theatre script using 1 type of figurative language. Pass out the Curriculum- based Readers Theatre Script Template, as a class finalize scripts together including 1-2 gestures and one sound effect. Model the use of the Readers Theatre Checklist to analyze script. Distribute rubric to groups. Ask students to provide examples of a 1,2, 3, and 4 for each element using a line of poetry.

7) Model Readers Theatre using scripts from prior lesson on script writing. Select 1-2 groups to demonstrate Readers Theatre using their own script. Students use rubric to self-assess performance.

## **Create**

1) Perform the Curriculum Based Readers Theatre script (see CBRT Script and Performance Checklist)

2) As a class review using Figurative Language flashcards and create word wall list of the types of figurative language with definitions in student language and examples from poems, song lyrics, and common expressions. Note: these are the seven figures of speech contained in ELA standards for grades K-6.

3) Working in pairs, ask students to create and read their own two-line poem based on the following format: (Based on the poem “Poetry” in the Focus on Poetry section of Theme 1, Houghton Mifflin, see handout). The Teacher ends by reading the rest of “Poetry”. Line 1: Not the (noun), but the (imagery) of the (noun); Line 2: not the (new rhyming noun), but the (imagery) of the (new rhyming noun).

- 4) Students read the poem, "Family Style" on p. 128. In journals, students identify the simile and write 3 other similes using the same form: Like (noun), (adjective, new noun) fight.
- 5) Create a word web with "theatre" in the middle. Students connect as many kinds of theatre forms as they can: plays, musical theatre, mysteries, puppet shows, etc. If "Readers Theatre" is not mentioned, add and discuss.
- 6) Ask students to read a line from a nursery rhyme and create different moods with different vocal inflections, facial expressions, gestures and timing. For example, using the line "Jack and Jill went up the hill to fetch a pail of water." S create these moods: fright, disgust, uncertainty, excitement, joy, etc...
- 7) Place students in groups and assign a poem from Focus on Poetry to read using effective vocal expression, facial expression, gesture, and timing to create tone and meaning. Use poems: Child Rest, Family Photo, The People, Yes and Oranges (divide this in half and assign to two groups). As groups perform, S read along. T asks S to identify any uses of figurative language in the poems.
- 8) In journals, students write the introductory line to a Readers Theatre script about the elements of poetry using one of the formats they learned or one of their own creation. For example, "Today on "Meet the Poet," we'll be interviewing Langston Hughes about his use of figurative language."
- 9) Create an original CBRT script that describes one or more figures of speech. (see blank script and scriptwriting checklist) Decide as a class which format their "figurative language" Readers Theatre will take. As a class write the first few lines to establish the format and characters. In groups students practice their Readers Theatre script including vocal expression, facial expression, gesture and timing while the teacher provides side coaching using Readers Theatre Rubric (see handout).

### **Reflect / Assess / Revise**

- 1) Give examples to students of several elements of poetry used in common expressions and ask them to identify by holding up the appropriate flash card. Be sure to print the flash cards in different colors. For example, use "quiet as a mouse" or "quick as a bunny" for simile. "The wind whispered in the trees" for personification. "He has a heart of stone" for metaphor, etc. Identify recognition problems by observing the colors of the cards being held up by students.
- 2) Students describe the format of the Reader's Theatre script in their own words.
- 3) Students use the checklist and rubrics to revise performances and scripts.
- 4) Conduct a dress rehearsal for the class. Use the Create-Perform- Reflect process to continue revising the Readers Theatre script and performance.
- 5) Read a sample poem from Focus on Poetry or Poems in Anthology (refer to index p. 7) demonstrating effective vocal expression, facial expression, gesture, and timing. Introduce the Readers Theatre Rubric (see handout) and discusses each element. Reread the poem and ask students to rate performance based on the rubric. The students will use the rubric to Self-assess today. The teacher can use the rubric to monitor and guide students.

### **Share**

- 1) Rehearse and perform an original CBRT script for another class or school assembly. Record the performance and post it on-line. (see rubrics and checklists)

## Formative Assessment of the Visual and Performing Arts Content

List tools or strategies.

- 1) Use CBRT performance checklist to evaluate student practice performances.
- 2) Use rubrics for vocal expression, gesture, facial expression, and timing to evaluate student performances.

## Formative Assessment of Other Content Areas

- 1) Use scriptwriting checklist to evaluate CBRT script.
- 2) Use explanatory writing rubric to evaluate final script.

## Summative Reflection

- 1) Students will be able to read a poem using effective vocal expression, facial expression, gesture, and timing to create tone and meaning with a 3 on the rubric for Readers Theatre
- 2) Students will write a Readers Theatre script using at least 1 type of figurative language to create meaning and tone as measured by a scriptwriting checklist.
- 3) Students perform a Readers Theatre script using effective vocal expression, facial expression, gesture, and timing to create tone and meaning with a 4 on the Readers Theatre rubric.

### Teacher:

- 1) Did I help to increase my students' knowledge of figurative language? What areas do I still need to review?
- 2) Did I help to increase my students' skill in using vocal expression, facial expression, gesture and timing?
- 3) How well did my students collaborate on the script writing? Did everyone contribute in some way? What was the most effective part of our writing process? What part of our process needs to be improved?

### Student(s):

- 1) Did I increase my knowledge of figurative language? Which figures of speech were easy to remember? Which ones were hard? What helped me to remember them?
- 2) Did I increase my skill in using vocal expression, facial expression, gesture and timing? What was my strongest area? How did I know that? What was my area for greatest improvement? What can I do to get better?
- 3) How well did my group collaborate on the script writing? Did everyone contribute in some way? Was everyone's idea heard? What was the most effective part of our writing process? What part of our process needs to be improved?

## Poetry ~ Eleanor Farjeon

What is Poetry? Who Knows?

Not a rose, but the scent of the rose;

Not the sky, but the light in the sky;

Not the fly, but the gleam of the fly;

Not the sea, but the sound of the sea;

Not myself, but what makes me

See, hear, and feel something that prose

Cannot: and what it is who knows?

(\*from Eleanor Farjeon's Poems for Children, 1938)

**Family Style**  
from **Good Luck Gold**  
by Janet Wong

**Like hungry sea gulls,  
chopsticks fight, trying to snatch  
the best piece of fish.**

# **Sundays**

By Paul B. Janeczko

**For lunch  
dad wore a white shirt  
with cuffs stiff  
as the ace of spades,  
knit pants,  
and loafers.**

**After lunch  
we walked to the park  
as he rubbed the baseball  
with hands as tough and smooth  
as the underside of a tortoise.**

**At the backstop,  
as slowly as bread rising,  
he rolled up his sleeves  
that seemed to skip off the sun  
before landing  
still warm  
in my mitt.**

## Vocabulary

Alliteration: The repetition of the same sound, usually of a consonant, at the beginning of two or more words immediately succeeding each other or at short intervals. **Example:** The repetition of *f* and *g* in *fields ever fresh, groves ever green*

Hyperbole: A figure of speech in which exaggeration is used for emphasis or effect. **Example:** I could sleep for a year. This book weighs a ton.

Metaphor: A figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness between them. **Example:** He was drowning in money.

Onomatopoeia: The term used to describe words whose pronunciations suggest their meaning. **Example:** Meow. Buzz.

Imagery: The words or phrases a writer uses to create a certain picture in the reader's mind, usually based on sensory details. **Example:** The sparkling waves rippled and curled around her toes.

Personification: A figure of speech in which inanimate objects or abstractions are endowed with human qualities or are represented as possessing human form. **Example:** Hunger sat shivering on the road. Flowers danced about the lawn.

Simile: A figure of speech in which two essentially unlike things are compared, often in a phrase introduced by *like*, *as* or *than*. **Example:** She danced like a hurricane.

## Wouldn't You?

If I  
Could go  
As high And low  
As the wind As the wind  
As the wind Can blow—  
I'd go!

Ciardi, John. "Wouldn't You?" *Read-Aloud Rhymes for the Very Young*.

Selected by Jack Prelutsky. Illustrated by  
Marc Brown. New York: Knopf, 1986. (1961)

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Taken from Common Core Appendix B p.18

## Two Tree Toads

A three-toed tree toad tried to tie  
A two-toed tree toad's shoe.  
But tying two-toed shoes is hard  
For three-toed toads to do,  
Since three-toed shoes each have three toes,  
And two-toed shoes have two.  
"Please tie my two-toed tree toad shoe!"  
The two-toed tree toad cried.  
"I tried my best. Now I must go,"  
The three-toed tree toad sighed.  
The two-toed tree toad's two-toed shoe,  
Alas, remained untied.

Agee, Jon. "Two Tree Toads." *Orangutan Tongs*.  
New York: Hyperion, 2009. (2009)

From Jon Agee's *Orangutan Tongs* © 2009 by Jon Agee.

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Taken from Common Core Appendix B p.19

PR/Award # U351C140030

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## Who has seen the wind?

Neither I nor you;  
But when the leaves hang trembling The wind is passing through.  
Who has seen the wind? Neither you nor I;  
But when the trees bow down their heads The wind is passing by.

Rossetti, Christina. "Who Has Seen the Wind?" Sing a Song of Popcorn: Every Child's Book of Poems. Selected by Beatrice Schenk de Regniers et al. Illustrated by Marcia Brown et al. New York: Scholastic, 1988. (1893)

## Afternoon on a Hill

I will be the gladdest thing Under the sun!  
I will touch a hundred flowers And not pick one.  
I will look at cliffs and clouds With quiet eyes,  
Watch the wind bow down the grass, And the grass rise.  
And when lights begin to show Up from the town,  
I will mark which must be mine, And then start down!

Millay, Edna St. Vincent. "Afternoon on a Hill." The Selected Poetry of Edna St. Vincent Millay. Edited by Nancy Milford. New York: Modern Library, 2001. (1917)

Taken from Common Core Appendix B p.43

## Autumn

by Emily Dickinson

The morns are meeker than they were.  
The nuts are getting brown;  
The berry's cheek is plumper,  
The rose is out of town.  
The maple wears a gayer scarf,  
The field a scarlet gown.  
Lest I should be old-fashioned,  
I'll put a trinket on.

Dickinson, Emily. "Autumn." The Complete Poems of Emily Dickinson. Boston: Little, Brown, 1960. (1893)

Taken from Common Core Appendix B p.43

## A Bat is Born

A bat is born  
Naked and blind and pale.  
His mother makes a pocket of her tail  
And catches him. He clings to her long fur  
By his thumbs and toes and teeth.  
And then the mother dances through the night Doubling and looping,  
soaring, somersaulting— Her baby hangs on underneath.  
All night, in happiness, she hunts and flies  
Her sharp cries  
Like shining needlepoints of sound  
Go out into the night and, echoing back,  
Tell her what they have touched.  
She hears how far it is, how big it is,  
Which way it's going:  
She lives by hearing.  
The mother eats the moths and gnats she catches In full flight; in full  
flight

Jarrell, Randall. "A Bat Is Born." *The Bat Poet*. New York: HarperCollins, 1964. (1964)  
Taken from Common Core Appendix B p.44

## Your World

Your world is as big as you make it.  
I know, for I used to abide  
In the narrowest nest in a corner,  
My wings pressing close to my side.  
But I sighted the distant horizon  
Where the skyline encircled the sea  
And I throbbed with a burning desire  
To travel this immensity.  
I battered the cordons around me  
And cradled my wings on the breeze,  
Then soared to the uttermost reaches  
With rapture, with power, with ease!

Johnson, Georgia Douglas. "Your World." *Words with Wings: A Treasury of African-American Poetry and Art*.  
PR/Award # U351C140030

## **Scriptwriting checklist:**

- \_\_\_ a definition in the group's own words**
- \_\_\_ at least one cool gesture**
- \_\_\_ at least one fun sound effect**
- \_\_\_ a snappy catch phrase (optional bonus)**
- \_\_\_ dialogue recorded and numbered on the Readers Theatre script template**
- \_\_\_ stage directions recorded in parentheses on the Readers Theatre**

## **CBRT Performance Checklist**

### **Include the following:**

- 1) Use effective...
  - vocal expression
  - gesture
  - facial expression
  - timing
  
- 2) Use two or more choral reading techniques
  - whole group/small group/solo
  - echo
  - montage
  - repetition
  - sound effects
  
- 3) Use two or more staging techniques
  - tableau
  - pantomime
  - choral movement
  - split focus

Curriculum-based Readers Theatre (CBRT)

Script template

Solo or group reader #/All	Text	Gesture or sound effect

## Curriculum Based Reader's Theatre Script

1: What is Readers Theatre?	8: Groans (All groan.)
2: Readers Theatre is a rehearsed	9: Sighs (All sigh.)
All: group presentation	10: Gasps (All gasp.)
3: of a script that is read aloud--	2: Wind (All create wind sound.)
4: NOT memorized.	3: Falling rain (All slap thighs with palms.)
5: Performers hold their scripts throughout the performance.	4-7: Music also adds to the entertainment value of Readers Theatre.
6. Lines are distributed among	4: For example, humming "London Bridge is Falling Down"
7: individuals,	All: (Begin and continue humming "London Bridge" under the words of the speakers.)
8,9: pairs,	4: enlivens a script about Elizabethan England,
6-10: small groups,	5: the Globe Theatre,
All: and the whole group.	6: and the dramatic works of William Shakespeare.
9: Readers Theatre emphasizes spoken words,	7: So then—what's Curriculum-Based Readers Theatre?
10: not staged scenes.	8: It's Readers Theatre that's based on curriculum content.
1: So the performers don't move around the stage and enter and exit?	9: It's scripts about facts and ideas that students are supposed to know.
All: Right!	10: Curriculum-Based Readers Theatre involves students in
1: They just stand there and talk?	1: researching,
2: Well, no. To make the performance more interesting, they add gestures that mean things like	2: writing,
3: welcome (All wave.)	3: reflecting,
4: good idea (All give "thumbs up.")	4: revising,

5: stop (All hold hand up with palm facing out.)	5: rehearsing,
6: I don't know. (All scratch heads.)	6: and performing a script meant to inform and entertain.
7: The performers add sound effects to spice things up.	All: Curriculum-Based Readers Theatre— (rhythmic chant)
1: Such as?	A different,/ creative,/ dramatic teaching tool,  To work with information students need to learn in school.

<b>Rubric for CBRT</b>	Voice	Gesture	Facial expression	Timing
Student name or code				
Student code or code				
Etc.				

## Theatre Rubrics

<b>Vocal expression</b>	Score
Voice is flat and monotone. Words are hard to hear and understand. Tone and meaning are not clear.	1
Voice has some inflection to create meaning. Some words are hard to hear and understand. Tone and meaning	2
Voice has some inflection and can be heard and understood. Tone and meaning are conveyed at a basic level.	3
Voices use a full range of dynamics, tone color, diction and rhythm and to create meaning and tone.	4

<b>Gestures</b>	Score
No rehearsed, planned gestures are used, or gestures are inappropriate.	1
Some appropriate, planned and rehearsed gestures are used.	2
Appropriate, planned and rehearsed gestures are used regularly but are not always clear or effective.	3
Voices use a full range of dynamics, tone color, diction and rhythm and to create meaning and tone.	4

<b>Facial Expression</b>	Score
No rehearsed, planned facial expressions are used, or facial expressions are inappropriate.	1
Some appropriate, planned and rehearsed facial expressions are used, but are not always clear or effective.	2
Appropriate, planned and rehearsed gestures are used regularly, but may be forced, too big/small or poorly timed.	3
A variety of facial expressions are used to create meaning and tone through clear emotions and choices.	4

<b>Timing</b>	<b>Score</b>
There are inappropriate pauses. The lines are read too quickly or slowly. Unison sections are not together.	1
There are some inappropriate pauses and variations in speed. Unison sections are mostly together.	2
Timing is planned and rehearsed, but not polished.	3
Performance is highly polished with effective unison sections. Cues are picked up quickly, and lines are delivered at appropriate speeds.	4

## Writing Rubrics



# Smarter Balanced Informative-Explanatory Writing Rubric (Grades 6–11)

Sample Generic 4-point Informative-Explanatory Writing Rubric (Grades 6–11)

Score	Statement of Purpose/Focus and Organization		Development: Language and Elaboration of Evidence		Conventions
	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	
4	<p>The response is fully sustained and consistently and purposefully focused:</p> <ul style="list-style-type: none"> <li>controlling idea or main idea of a topic is focused, clearly stated, and strongly maintained</li> <li>controlling idea or main idea of a topic is introduced and communicated clearly within the context</li> </ul>	<p>The response has a clear and effective organizational structure creating unity and completeness:</p> <ul style="list-style-type: none"> <li>use of a variety of transitional strategies</li> <li>logical progression of ideas from beginning to end</li> <li>effective introduction and conclusion for audience and purpose</li> <li>strong connections among ideas, with some syntactic variety</li> </ul>	<p>The response provides thorough and convincing support/evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response achieves substantial depth that is specific and relevant:</p> <ul style="list-style-type: none"> <li>use of evidence from sources is smoothly integrated, comprehensive, and concrete</li> <li>effective use of a variety of elaborative techniques</li> </ul>	<p>The response clearly and effectively expresses ideas, using precise language:</p> <ul style="list-style-type: none"> <li>use of academic and domain-specific vocabulary is clearly appropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a strong command of conventions:</p> <ul style="list-style-type: none"> <li>few, if any, errors are present in usage and sentence formation</li> <li>effective and consistent use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Informative-Explanatory Writing Rubric (Grades 6–11)

Score	Statement of Purpose/Focus and Organization		Development: Language and Elaboration of Evidence		Conventions
	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	
3	<p>The response is adequately sustained and generally focused:</p> <ul style="list-style-type: none"> <li>focus is clear and for the most part maintained, though some loosely related material may be present</li> <li>some context for the controlling idea or main idea of the topic is adequate</li> </ul>	<p>The response has an evident organizational structure and a sense of completeness, though there may be minor flaws and some ideas may be loosely connected:</p> <ul style="list-style-type: none"> <li>adequate use of transitional strategies with some variety</li> <li>adequate progression of ideas from beginning to end</li> <li>adequate introduction and conclusion</li> <li>adequate, if slightly inconsistent, connection among ideas</li> </ul>	<p>The response provides adequate support/evidence for the controlling idea or main idea that includes the use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>some evidence from sources is integrated, though citations may be general or imprecise</li> <li>adequate use of some elaborative techniques</li> </ul>	<p>The response adequately expresses ideas, employing a mix of precise with more general language</p> <ul style="list-style-type: none"> <li>use of domain-specific vocabulary is generally appropriate for the audience and purpose</li> </ul>	<p>The response demonstrates an adequate command of conventions:</p> <ul style="list-style-type: none"> <li>some errors in usage and sentence formation may be present, but no systematic pattern of errors is displayed</li> <li>adequate use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Informative-Explanatory Writing Rubric (Grades 6–11)

Score	Statement of Purpose/Focus and Organization		Development: Language and Elaboration of Evidence		Conventions
	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	
2	<p>The response is somewhat sustained and may have a minor drift in focus:</p> <ul style="list-style-type: none"> <li>• may be clearly focused on the controlling or main idea, but is insufficiently sustained</li> <li>• controlling idea or main idea may be unclear and somewhat unfocused</li> </ul>	<p>The response has an inconsistent organizational structure, and flaws are evident:</p> <ul style="list-style-type: none"> <li>• inconsistent use of transitional strategies with little variety</li> <li>• uneven progression of ideas from beginning to end</li> <li>• conclusion and introduction, if present, are weak</li> <li>• weak connection among ideas</li> </ul>	<p>The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial or uneven use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>• evidence from sources is weakly integrated, and citations, if present, are uneven</li> <li>• weak or uneven use of elaborative techniques</li> </ul>	<p>The response expresses ideas unevenly, using simplistic language:</p> <ul style="list-style-type: none"> <li>• use of domain-specific vocabulary that may at times be inappropriate for the audience and purpose</li> </ul>	<p>The response demonstrates a partial command of conventions:</p> <ul style="list-style-type: none"> <li>• frequent errors in usage may obscure meaning</li> <li>• inconsistent use of punctuation, capitalization, and spelling</li> </ul>

Sample Generic 4-point Informative-Explanatory Writing Rubric (Grades 6–11)

Score	Statement of Purpose/Focus and Organization		Development: Language and Elaboration of Evidence		Conventions
	Statement of Purpose/Focus	Organization	Elaboration of Evidence	Language and Vocabulary	
1	<p>The response may be related to the topic but may provide little or no focus:</p> <ul style="list-style-type: none"> <li>• may be very brief</li> <li>• may have a major drift</li> <li>• focus may be confusing or ambiguous</li> </ul>	<p>The response has little or no discernible organizational structure:</p> <ul style="list-style-type: none"> <li>• few or no transitional strategies are evident</li> <li>• frequent extraneous ideas may intrude</li> </ul>	<p>The response provides minimal support/evidence for the controlling idea or main idea that includes little or no use of sources, facts, and details:</p> <ul style="list-style-type: none"> <li>• use of evidence from the source material is minimal, absent, in error, or irrelevant</li> </ul>	<p>The response expression of ideas is vague, lacks clarity, or is confusing:</p> <ul style="list-style-type: none"> <li>• uses limited language or domain-specific vocabulary</li> <li>• may have little sense of audience and purpose</li> </ul>	<p>The response demonstrates a lack of command of conventions:</p> <ul style="list-style-type: none"> <li>• errors are frequent and severe and meaning is often obscure</li> </ul>
0	A response gets no credit if it provides no evidence of the ability to [fill in with key language from the intended target].				

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***Example: Meow. Buzz.***

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**Example:** Hunger sat shivering on the road.  
Flowers danced about the lawn.

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**Example:** The repetition of *f* and *g* in fields of ever fresh, groves ever green.

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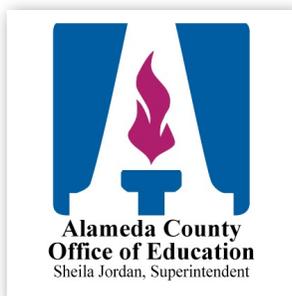
# Arts at the Core

Opportunities for Arts Integration with  
Common Core State Standards in  
English Language Arts, K-12

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Common Core State Standards for  
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Edition 1.1 February 14, 2014

Alameda County Office of Education  
California Office to Reform Education  
Fresno County Office of Education



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Alameda County Office of Education



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Robert Bullwinkel, Visual and Performing Arts Coordinator  
Fresno County Office of Education  
Jennifer Coull, Visual and Performing Arts Consultant  
Fresno County Office of Education  
Kim Morin, Professor of Theatre Arts  
Fresno State University



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Additional material created by Shannah Estep, Manager of Curriculum Integration for the California Office to Reform Education (CORE), Sarah Anderberg, Director of the CCSESA Arts Initiative and by participants in CORE's Arts By Design Institute held November 4-7, 2012.

# Introduction to Arts Integration and Assessment



There is an exciting synergy between the next generation of assessments and arts integration. California's schools are positioned for success in this new era because of the foundation that has been created by schools and districts using arts integration strategies to deepen student learning through the active application of English language arts and math knowledge and skills across the curriculum.

The new Common Core State Standards represent a grand and necessary departure from the fragmented bits of knowledge and skills represented by the long list of previous state content standards, narrowly tested in multiple choice questions to measure English language arts and math proficiency. The new Common Core State Standards are active and express the important linguistic and mathematical knowledge and skills necessary for a 21st century world of complex challenges and rapid change. They are designed to provide opportunities for students to apply English language arts knowledge and skills in, for example, persuasive arguments about issues of civil rights in history or social studies, and mathematical skills in modeling and mental reasoning to understand environmental degradation through science. In other words, the new approach initiated by the Common Core State Standards sets the stage for teachers to support students in actively using what they learn to achieve something of relevance and importance.

Success in the next generation of assessments will require much more than simply new standards and improved performance based standardized tests. Student success in the next generation of assessments relies on teachers and administrators actively working together through ongoing collegial and professional discourse, to understand what the new standards are good for, to analyze ongoing formative and summative assessments, and to think critically and creatively together about how these inform revisions in instruction, curriculum and pedagogy.

On November 4-7, 2012 the California Office to Reform Education (CORE) partnered with the Fresno and Alameda County Offices of Education to bring experienced arts educators together with teacher leaders representing ten diverse urban, suburban and rural school districts from across the state who are piloting Common Core State Standards. At the historic Claremont Hotel in Berkeley, California, arts integration teachers and teaching artists demonstrated and shared how in their classroom practice students observe what is, envision what is possible, express their ideas and knowledge in multiple ways, take risks, persist through challenges and reflect on how to continuously improve through dance, music, theatre, visual arts and media arts. They shared and developed new ideas about how students can approach and participate in the art-making process to develop, deepen and demonstrate their learning in science, history, social studies, math and English language arts. For three days, teachers from the CORE districts learned with experienced arts integration teachers and teaching artists new approaches to integrating the arts into performance based assessments and tasks that make student learning visible.

Through arts integration, arts teachers, teaching artists, non-arts teachers and their students are able to make visible the gold-mine of learning that is happening in their classrooms. K-12 non-arts teachers, both multiple and single subject, can experience epiphanies about how the arts have relevance in their classrooms. They often see that students who gave up early on writing assignments learn to engage with content and persist until they can produce good demonstrations of their understanding. They see the opportunity for English language learners, reluctant to speak up in math class, learn to express their ideas through visual arts and jump out of their seats to participate in dance and drama. Teachers begin to see new opportunities to emphasize observation in science, reflection in English language arts, and envisioning in geometry.

There is so much good experience to build on as the education community seeks to re-create professional practice, re-imagine issues of learning and teaching, and hold itself to new standards of shared accountability through an emerging generation of improved performance assessments aligned to Common Core Standards. A lot has been learned already about the power of the arts to infuse and animate learning and teaching in the other content areas in ways that bring those subjects to life and fully engage young people and teachers alike.

Now education is in a new moment of both opportunity and urgency. Our ability as educators to make needed improvements in public education has everything to do with whether our society will be able to address the critical and pressing issues of democracy, economy, environment, interdependence, and diplomacy that we face as a global community. The stakes are truly high. As educators, policy makers, and citizens, we look forward to a new era in educational professional practice, with a renewed appreciation for

not only the essential role of the arts, but also with a recognition of the need for standards, assessment, instruction and decision-making to be integrated systemically into ongoing professional practice. Together, as educators we embrace the new standards and assessments as tools to be employed and revised as measured by each and every student's success in developing the knowledge and skills for communicating across differences, engaging and persisting in spite of frustration and difficulty, and envisioning and creating innovative solutions to the challenges of our shared future.

In the words of one graduate of the Arts and Humanities Academy at Berkeley High School, "The abilities to speak eloquently, work flexibly, and think openly are of major importance in higher education. I was lucky enough to attend a high school that enabled students to practice these skills. The Arts and Humanities Academy (AHA) taught me the confidence to express my ideas and gave me the competence to do so effectively. Art education encompasses much more than the wonderful arts skills I learned along the way; it also enabled me to become an effective problem solver and collaborator. .... I find myself using the skills I learned in AHA daily in college, whether in an academic or social setting. I am grateful to have learned in such a unique way and believe it gave me a firm foundation for my first year of college." Sara Madden, AHA Class of 2011.

### *Guiding Principles of the Arts Content Standards*

*Essential guiding principles for arts education programs are contained in the Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve, and are reflected throughout these content standards. First, the arts are core subjects, each containing a distinct body of knowledge and skills. Academic rigor is a basic characteristic of a comprehensive education in the arts, including the following:*

*Learning through active practice, rehearsal, and creation or performance of works in the arts*

*Reading about the arts and artists*

*Researching, writing, and communicating about the arts*

*Reflecting on the arts in thoughtful essay or journal writing on one's observations, feelings, and ideas about the arts*

*Participating in arts criticism on the basis of observation, knowledge, and criteria*

*Another important goal of the standards is to help students make connections between concepts in all of the arts and across subject areas. The fifth strand in these standards requires the student to connect and apply what is learned in the arts to other art forms and subject areas and to careers.*

Visual and Performing Arts Content Standards for California Public Schools, 2001

# Arts Integration Strategies

## What is Arts Integration?

There are many helpful [definitions](#) for the practice of arts integration in the classroom. For the purpose of this document, arts integration refers to a teaching practice with three essential components. First, standards in the Arts (Dance, Music, Theatre and Visual Arts) and standards in another content area are both taught rigorously. Second, the Arts standards and other content standards share fundamental concepts that make the integration both natural and powerful. Finally, students create an artistic product that clearly demonstrates their understanding of both sets of standards.

## What Does Arts Integration Look Like in the Classroom?

Here's an example of an arts integration unit for sixth grade where students focus on ancient civilizations. Using the essential question, "What can we learn about art and ancient peoples when we look at the Pyramids?" sixth graders engage with text such as David Roberts' painting of the [Pyramids of Geezeh](#) and Phillip Isaacson's [A Short Walk around the Pyramids and through the World of Art](#) (included in [CCSS Appendix B](#) as a text exemplar). Students examine the artwork using the elements of art and principles of design to connect with the author's written description. Students then use scaffolded theatre skills to create a spoken word performance that expresses their understanding of "harmony" in both visual art and writing. This example calls upon students to read closely in a variety of text types, including informational text, and to develop domain specific vocabulary in the arts. Students also use the [Four C's of 21st Century Skills](#) in a performance task that calls upon them to synthesize knowledge in one domain and apply it to another—all level four skills on [Webb's Depth of Knowledge](#) chart. Standards in both English Language Arts, Theatre and Visual Art are all taught rigorously.

## Who Teaches the Arts Standards?

The practice of arts integration raises crucial questions at the school and district level. First, who delivers standards-based arts instruction to students so that the arts can be integrated in other subjects? Depending on the resources at the K-6 school site, the arts standards may be taught by arts specialist teachers, by multiple subject teachers or by qualified teaching artists working with the classroom teacher. At secondary school sites, arts standards are generally taught by single

subject arts specialists teachers and often by qualified teaching artists. At this level, arts integration is often a collaborative product of cross-disciplinary teacher teams. Next, how does arts integration fit into a school's arts education program? The practice of arts integration does not address the need for arts instruction in the four arts disciplines as discrete subjects. Arts specialist teachers in all disciplines are vital to a comprehensive, sequential arts education at the school site. Finally, when should the arts be integrated? The arts lend themselves to integration with all other content areas. However, in the day to day practice of arts integration, each content area is also taught as a discrete subject, building skills that contribute to the students' final artistic performance task.

## How Can I Use This Document?

The arts integration strategies in this document are designed to be accessible across all grade levels, K-12. However, the strategies will need to be translated and adapted to meet specific grade level content standards. Some strategies call for a written product, some for an arts product. It is important for students to move fluidly between these different code systems and to develop [multiple literacies](#),

These strategies are aligned with the assessment model used by the Smarter Balanced Assessment Consortium in constructing [performance tasks](#). In this model, artwork can be the "stimulus" for student response and arts processes can be the "information processing" by which students engage with the stimulus. The "performance task" itself can be artwork (dance, music, theatre or visual art) that demonstrates the students' understanding of the stimulus.

## What Other Resources Are Available?

This document draws heavily on the work of many arts organizations and individuals. For more information and arts integration resources, follow the links below. Also, there is a detailed appendix of resources at the end of this document.

[Art is Education \(Alameda County Office of Education\)](#)  
[Arts Every Day \(Fresno County Office of Education\)](#)  
[California County Superintendents Educational Services Arts Initiative](#)  
[Los Angeles Unified Arts Education Branch](#)  
[John F. Kennedy Center for the Performing Arts](#)

# Connecting the Arts with Common Core Reading Standards

## California Visual and Performing Arts Framework and Content Standards

### Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

### Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

### Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

### Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

### Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts discipline.

Learning in the arts, just as in any content area, is heavily dependent on reading and interpreting text, including the discipline-specific vocabulary of dance, music, theatre and visual arts. More importantly, however, the arts provide rich opportunities for developing multiple literacies and for translating among literacies in multiple content areas. In other words, the processes for decoding and interpreting dance, music, theatre and visual art are similar to the processes involved in reading text and can be used to reinforce concepts in all content areas. This idea of integrating the arts in a meaningful and rigorous way depends on understanding the connections among the Common Core State Standards for Math and ELA as well as the California Visual and Performing Arts (VAPA) standards.

One essential shared concept among the Reading Anchor Standards and the VAPA standards is that both writing and artwork can be analyzed and discussed using the vocabulary of the craft. The Reading Anchor Standards are very closely related to the Artistic Perception strand in the VAPA Standards: “Processing, analyzing, and responding to sensory information through the language and skills unique to a given art.” Lynne Munson, President and Executive Director of Common Core, states that, “In an age when literacy dominates public discourse on education, we must begin to think more broadly about what students read.

# Connecting the Arts with Common Core Reading Standards

Sure—the new Common Core State Standards (CCSS) emphasize close reading of high-quality, rigorous informational and literary texts, but they also support the “reading” and scrutiny of other forms of high-quality text. Works of art can, indeed should, be “read” in a very similar way to a poem by Shakespeare or a speech by Winston Churchill.”

The Reading Anchor Standards are also strongly related to the Aesthetic Valuing strand of the VAPA Standards: “Responding to, analyzing, and making critical assessments about works of a given art form.” In this strand, students apply their knowledge of the arts and skills in close observation to think critically about dance, music, theatre and visual arts in the context of the art form and in its relation to the larger world. Working in the AV strand, students fulfill an important goal of the Common Core Standards as set out in their portrait of literate students--“They comprehend as well as critique. Students are engaged and open-minded—but discerning—readers and listeners. They work diligently to understand precisely

what an author or speaker is saying, but they also question an author’s or speaker’s assumptions and premises and assess the veracity of claims and the soundness of reasoning.”

There is an implicit understanding that the close reading and analysis central to the Artistic Perception and Aesthetic Valuing strands is informed by an ongoing practice in the creative processes of dance, music, theatre and/or visual art—the Creative Expression strand of “creating, performing and participating in the arts.” In reading text, as in perceiving artwork, it is important to understand how the writer or the artist created the work through direct personal experience. For example, students who learn to paint a self-portrait will be better prepared to analyze the self-portraits of Van Gogh.

The Historical and Cultural Context Strand is particularly relevant to Reading Anchor Standard 10 concerning the Range of Reading and Level of Text Complexity. Not only are students in the arts asked to read increasingly complex choreography, music scores, scripts and artwork, but they must also read and respond to complex informational texts in the history and canon of their discipline, across the ages and around the globe. Students in the arts create authentic connections to cultures and time periods through reading and understanding artwork and other text

Finally, the Connections, Relationships, Applications strand explicitly calls for students in the arts to make connections with English/ Language Arts as well as Mathematics and all other content areas. In this strand, students apply their artistic literacy and ability to read and interpret text types applied to real world problems and issues.

*If the definition of text includes non-print texts (dance, media arts, music, or theatre works) then all reading standards refer to arts-based content or investigation.  
from Common Core Connections with Core Arts Standards,  
Scott C. Shuler, PhD.*

# Key Ideas and Details

## Reading Anchor Standard #1

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

### Context:

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: Reading, Writing, Speaking and Listening, and Language. Each category is organized by a set of anchor standards that span grades Kindergarten through Twelfth. Each Anchor Standard has a number of related standards in the California Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the Visual and Performing Arts that in turn lead to effective classroom strategies for integrating the arts.

### Related VAPA Standards:

Visual Arts AP 1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Theatre CE 2.1 Make acting choices, using script analysis, character research, reflection, and revision to create characters from classical, contemporary, realistic, and nonrealistic dramatic texts.

Music AV 4.4 Describe the means used to create images or evoke feelings and emotions in musical works.

Visual Arts 5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

### Shared concepts and common processes:

In all disciplines, artists carefully examine works of art to discover explicit and implicit meanings, informed by their technical understanding of the art form, its history and its unique vocabulary. For example, musicians listen to the use of brass and percussion in Aaron Copland's "Fanfare for the Common Man" and determine the piece's form, instrumentation, melodic/harmonic structure, genre and time period. In their work, artists use evidence derived from an artwork to support their written and spoken conclusions. Actors, for example, are called upon in rehearsal to explain their character's motivations by citing specific lines from the text; they also make inferences about their character based on the character's actions and on the play's genre, time period and social milieu.

### Key Questions:

*How are the Common Core State Standards and the Visual and Performing Arts standards inter-related?*

*What are the shared concepts and common processes among Common Core State Standards and the arts?*

# Strategies for integration

## Dance

- Students read dance critiques that cite specific evidence to support a conclusion.
- Students make inferences about form, style, genre, culture, time period and/or narrative based on a dance performance.
- Students create dance performances and analyze the choreography using the discipline specific vocabulary of dance.

## Music

- Students record their musical analyses in a Listening Journal using the elements of music.
- Students take on the role of a music critic using musical vocabulary to describe how form, lyrics, rhythms, instrument choices and dynamics convey meaning in a piece of music.
- Students compose a music score and mark the score for performance using appropriate musical terms and symbols.

## Theatre

- Students keep an “Actor’s Journal” gathering evidence, both explicit and inferred,

regarding a specific character when studying a work of fiction or biography.

- Students illustrate their Actor’s Journal with images that demonstrate a character’s attributes: dress, speech, social status, key actions, personality, intentions, etc.

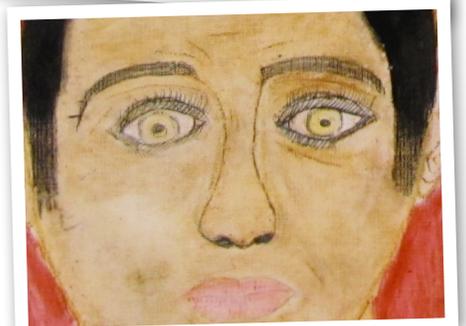
- Students perform a passage “in character” demonstrating their understandings gained from close reading.

## Visual Arts

- Students create illustrations and captions that demonstrate understanding of the explicit and implied meaning of text.

- Students engage in a group critique of an artwork using discipline specific vocabulary.

- Students read artist biographies and record key details for use in an artist statement.



### Key Question:

*How can teachers build on the connections among arts processes and standards to create rigorous arts integration that teaches important concepts in the arts and in literacy?*

# Key Ideas and Details

## Reading Anchor Standard #2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

### Related VAPA Standards:

Theatre AP 1.2 Document observations and perceptions of production elements, noting mood, pacing, and use of space through class discussion and reflective writing.

Visual Arts AP 1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Music AV 4.4 Describe the means used to create images or evoke feelings and emotions in musical works...

Visual Arts CRA 5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

### Shared concepts and common processes:

All works of art have a central idea or theme, and, in the case of performing arts, the theme or central idea may be developed over time. In dance, choreographers use dancers' bodies, energy, space and time to explore ideas and develop themes through movement phrases. Playwrights develop theme in drama through dialogue and action. And in music composers create musical themes that are developed through devices very similar to a writer's rhetorical devices. In a close reading of visual art, observers discover how the elements of art and principles of design are used to express themes and ideas through choice of subject matter, medium, technique, composition, perspective, etc.

## Strategies for integration

### Dance

- Students observe and record details of a character's development through the course of a dance piece.

- Students create a perform a dance centered on a theme. Students then post a blog summarizing how they used the elements of dance to express the theme.

### Music

- Students listen to music organized around a "theme and variations," e.g. Mozart's variations on "Twinkle Twinkle, Little Star" and analyze the variations based on musical elements.

- Students sing and analyze various songs to determine a common theme. Using musical vocabulary, students describe how the form, lyrics, instrument choice and dynamics convey the theme.

### Theatre

- Students construct a Designer's Notebook, detailing the development of a theme or central idea in a play and noting how the setting, costumes, lighting and sound will express the development of the theme.

- Students collaborate to create a tableau that summarizes a scene from a play or story.

### Visual Arts

- Students examine artwork and take notes using [Visual Thinking Strategies](#) or other questioning techniques.

- Students sketch storyboards that detail the development of a theme or central idea in a piece of literature or informational text.

# Key Ideas and Details

## Reading Anchor Standard #3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

### Related VAPA Standards:

Theatre AP 1.2 Observe and describe the traits of a character.

Theatre AP 1.2 Identify the structural elements of plot (exposition, complication, crisis, climax, and resolution) in a script or theatrical experience.

Theatre AP 1.2 Identify a character's objectives and motivations to explain that character's behavior.

Music AP 1.4 Analyze and describe significant musical events perceived and remembered in a given aural example.

### Shared concepts and common processes:

There is a strong correlation between Reading Anchor Standard #3 and narrative-based performing arts such as opera, e.g. Carmen, programmatic music, e.g. Peter and the Wolf and ballet, e.g. Sleeping Beauty. This concept also extends to narrative works of visual art such as the Bayeux Tapestry or comic strips. In these examples, as in literature and informational text, individuals, events or ideas develop and interact over time. In reading and in perceiving artwork, the observer is an active participant who notes these details through careful observation.

## Strategies for integration

### Dance

- Students analyze the use of movement to create and develop a character in a narrative dance piece, e.g. the Beast in Beauty and the Beast.

- Students create a storyboard showing the sequence of events or ideas based on observations from a dance performance.

### Music

- Students analyze the structure of a children's song written in ABA (rondo) form and explain the interaction of two contrasting themes.

- Students draw a listening map that shows how the melody or rhythm develops over the course of the piece.

### Theatre

- Students read the biography of a famous playwright and create a timeline with the similarities and differences of plays written in various periods of his or her life.

- Students watch a play and create scenes that show how a character changes from the beginning to the end of the narrative.

### Visual Arts

- Students examine the body of work for a given artist over time and summarize the key ideas and supporting details in the artist's development.

- Students create graphic novels based on literature or informational text and explain how the illustrations express the interaction of characters, events and ideas

# Craft and Structure

## Reading Anchor Standard #4

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

### Related VAPA Standards:

Music AP 1.4 Describe music according to its elements, using the terminology of music.

Dance AP 15 Use appropriate dance vocabulary to describe every day gestures and other movements observed in viewing live or recorded dance performances.

Theatre AV 4.2 Report on how a specific actor used drama to convey meaning in his or her performances.

Visual Arts CRA 5.1 Identify and interpret expressive characteristics in works of art and music.

### Shared concepts and common processes:

Reading in the arts requires an understanding of the domain-specific vocabulary of the arts. Reading in the arts also requires the ability to interpret discipline specific

notation, such as dance choreography, as well as the ability to understand multiple meanings, such as the use of metaphor in visual art or allegory in theatre.

Musicians practice sight-reading new music and quickly decoding not only the right notes, but also the tempo, dynamic and articulation markings needed to fully express the music. Musicians also study and describe different tone colors and the timbres of different instruments in order to shape meaning and tone.

An understanding of historical and cultural context is needed to perceive how dance, music, theatre and visual art reflect their time and place. An artist's choices are greatly influenced by their milieu, and as readers in the arts, students must understand how religion, cultural norms and political events can affect the

## Strategies for integration

### Dance

- Students analyze dance phrases to determine their technical, connotative and figurative meanings.
- Students use gesture to shape meaning or tone in a dance piece.

### Music

- Students compose soundscapes choosing various instruments to illustrate meaning and tone within a text.
- Students perform a musical phrase in various ways to change the meaning or tone.

### Theatre

- Students interpret various meanings of key passages from a scene or play
- Students experiment with the voice to shape meaning and tone in a character's speech

### Visual Arts

- Students experiment with the use of sign, symbol and metaphor in works of art to create different meanings or tone.
- Students write an artist statement describing how the artist used elements such as color and value to express meaning.

# Craft and Structure

## Reading Anchor Standard #5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

### Related VAPA Standards:

Theatre AP 1.2 Identify dramatic elements within a script, such as foreshadowing, crisis, rising action, catharsis, and denouement, using the vocabulary of theatre.

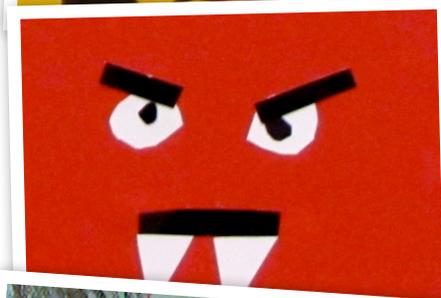
Music AP 1.6 Analyze the use of form in a varied repertoire of music

Visual Arts AV 4.0 Artists analyze the structure of a given art work, including specific elements and principles of design.

Dance AV 4.1 Apply knowledge of the elements of dance and the craft of choreography to critiquing (spatial design, variety, contrast, clear structure).

### Shared concepts and common processes:

All arts disciplines have specific means for dividing and subdividing text as well as clearly defined means for making transitions from section to section. Music uses bar lines, measures and staves to divide compositions and has a specific vocabulary for sections of longer pieces, e.g. verse, chorus and bridge or exposition, development and recapitulation. Dance and Theatre use scenes, acts and stage directions as signposts for the reader or audience member. Visual art uses terms such as foreground, middle ground and background to describe individual works of art and uses specific forms to divide larger works of art such as diptychs and triptychs.



# Strategies for integration

## Dance

- Students examine the ways in which the sections of a dance relate to each other and to the whole then write a critical analysis.
- Using a rubric, students evaluate choreographic structure while watching a dance performance.
- Students watch video performances of dances composed with a variety of organizational patterns and record patterns using dance notation.
- Students choreograph dances using clear organizational patterns, demonstrating their understanding by creating an annotated map of the choreography.
- Students summarize the sections of a dance they have observed in an oral discussion.

## Music

- Students analyze musical forms that relate to a specific text e.g. verse/refrain, call and response, oratorio. Students write an original piece that demonstrates understanding of the musical form.
- Students study a composer's original scores while listening to a musical composition. Students create diagrams describing the functions of the various movements in the piece.
- Students listen to examples from a variety of genres and cultures for the musical function of the different instruments and sections of the ensemble. Students notate their findings on a graphic organizer.
- Students listen to a variety of musical texts and respond in a listening journal to these questions: What is the logic of this piece of music? What are the expectations assumed in the text/piece?

- Students study sonata-allegro form and use descriptive words and phrases in a diagram of the first movement of a symphony.

## Theatre

- Students annotate a play text by dividing individual scenes into acting beats that reflect the characters' changing objectives.
- Students use text coding to identify dramatic elements within a script.
- Students watch video examples of play performances and use a graphic organizer to note the function of each scene and act within the play structure.
- Students create simple tableaux that express the beginning, middle and end of a story they have read.
- Students perform a narrative pantomime of a folk or fairy tale then identify key plot elements in the story.

## Visual Arts

- Students analyze the different purposes of the sections of an infographic or poster.
- Using the principles of design, students discuss the ways that each element of an artwork contributes to the whole.
- Students determine the horizon line, foreground, middle ground and background of a landscape painting and discuss the relation of each part to the whole painting.
- Students examine the use of the golden proportion in classical architecture and determine the function of each element in creating unity.
- Students experiment in their sketchbooks with the use of pattern and rhythm in creating original artwork.

# Craft and Structure

## Reading Anchor Standard #6

Assess how point of view or purpose shapes the content and style of a text.

### Related VAPA Standards:

Dance CE 3.3 Select traditional dances that men, women, or children perform and explain the purpose(s) of the dances.

Music AV 4.1 Compare and contrast how a composer's intentions result in a work of music and how that music is used.

Visual Arts AV 4.2 Identify the intentions of artists creating contemporary works of art and explore the implications of those intentions.

Theatre AV 4.2 Draw conclusions about the effectiveness of informal and formal productions,

films/ videos, or electronic media on the basis of intent, structure, and quality of the work.

### Shared concepts and common processes:

Creating or determining a point of view or purpose in a work of art depends upon skill and knowledge in the strands of Artistic Perception, Creative Expression and Aesthetic Valuing. Students in the arts are asked to analyze and assess how the elements of an art form are used by the artist to express a particular point of view or achieve a particular purpose.

## Strategies for integration

### Dance

- Students observe a variety of cultural dances and discuss the ways different purposes create different kinds of movement.
- Students choreograph dance phrases that demonstrate their understanding of various points of view in a piece of literature.

### Music

- Students listen to protest songs from the 1960's and analyze how purpose affects musical style. Students "write back" a musical response to a song expressing a different point of view.
- Students read composers' statements about the intention of their music and listen to identify evidence of those purposes in the music.

### Theatre

- Students make observations about the use of theatre elements to create propaganda, political messages and advertising.
- Students compare director's techniques in creating point of view in their films. Students demonstrate their understanding by creating short film studies on point of view

### Visual Arts

- Students read an artist biography and determine influences on his/her artistic purpose or point of view. Students find evidence in the artist's work that demonstrates their purpose
- Students research the cultural context of a piece of art and the point of view of the artist.

# Integration knowledge and ideas

## Reading Anchor Standard #7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

### Related VAPA Standards:

Visual Arts AP 1.3 Analyze the use of the elements of art and the principles of design as they relate to meaning in video, film, or electronic media.

Visual Arts AP 1.6 Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in the visual arts.

Visual Arts HCC 3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).

Music AV 4.1 Use criteria to evaluate the quality and effectiveness of musical performances and compositions.

Theatre AV 4.2 Draw conclusions about the effectiveness of informal and formal productions, films/ videos, or electronic media on the basis of intent, structure, and quality of the work.

Dance AV 4.5 Identify and evaluate the advantages and limitations of viewing live and recorded dance performances.

Visual Arts 5.2 Identify and design icons, logos, and other graphic devices as symbols for ideas and information.

Visual Arts 5.3 Demonstrate an understanding of the effects of visual communication media (e.g., television, music videos, film, Internet) on all aspects of society.

### Shared concepts and common processes:

Of the Anchor Standards, Reading 7 has one of the most direct correlations to artistic processes and to the VAPA strands. Artists in all disciplines regularly evaluate content presented in diverse media and formats; indeed, they are often the creators of new media and new formats. Further, the student/artist's ability to translate among multiple literacies may be the most relevant factor to determine their success in the 21st Century global economy. Creative industries rely on the ability to observe to identify and to find connections among diverse cultures, between generations and across arts disciplines. Engineers, designers, architects and others create meaning and send messages in innovative ways that inspire creativity both in research and in design.



# Strategies for integration

## Dance

- Students compare and contrast live dance performances with performances on film or video.
- Students learn new techniques and practice with instructional videos
- Students compare and contrast written dance choreography with an actual performance
- Students evaluate videos of dances from different cultures and create their own cultural dance mash-ups.
- Students evaluate videos of dances from different cultures and look for similarities and differences.

## Music

- Students use the elements and vocabulary of music to compose soundtracks for dance or film.
- Students compare the impact of music presented with digital images to music presented without digital images.
- Using a performance rubric, students evaluate live performances and recorded performances of the same music.
- Students compare and contrast several versions of a popular song performed by different artists or musical groups.
- Students compare and contrast several versions of a popular song performed by different artists or musical groups.

## Theatre

- Students critique several different performances of the same script on video.
- Students read blog articles related to the opening of a new play
- Students design rubrics and assess monologues recorded in class.
- Students analyze data on trends in theatre attendance.
- Students use a rubric to compare the written text of a folk or fairy tale to a film or video version.
- Students write, perform, record and edit a web series broadcast on their YouTube channel.

## Visual Arts

- Students observe works of art with similar subject matter rendered in different media and articulate similarities and differences.
- Students create infographics of complex quantitative data using the principles of design.
- Students compare and contrast various logo styles using the elements of art and principles of design.
- Students estimate the cost of a work of art then compare their findings to its current value.
- Students estimate the cost of a work of art then compare their findings to its current value.

# Integration of knowledge and ideas

## Reading Anchor Standard #8

Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

### Related VAPA Standards:

Theatre AV 4.1 Develop criteria and write a formal review of a theatrical production.

Music AV 4.1 Use detailed criteria for evaluating the quality and effectiveness of musical performances and compositions and apply the criteria to personal listening and performing.

Visual Arts AV 4.2 Develop a theory about the artist's intent in a series of works of art, using reasoned statements to support personal opinions.

Dance AV 4.2 Apply specific criteria to analyze and assess the quality of a dance

performance by well-known dancers or dance companies (e.g., technical skill, musicality, dynamics, mood).

### Shared concepts and common processes:

Arts criticism depends on the development of both the skills and knowledge of a particular discipline and the ability to cite evidence to support the conclusions of one's artistic perception and aesthetic judgement. Similarly, a student artist's growth depends in part on the ability to read criticism of works of art, including their own. Expository reading and writing is very much a natural domain of the arts.

## Strategies for integration

### Dance

- Students summarize the arguments and evidence in the written evaluations of student dance pieces.
- Students evaluate the commentary by judges from a dance competition to analyze and compare the comments and scores to the performance.

### Music

- Students defend their analysis of a musical composition
- Students evaluate critical commentary about a musical composition or performer to write program notes for a concert.

### Theatre

- Students read differing reviews of the same theatrical production and discuss the significance of the cited evidence.
- Students plan a trip to New York City and evaluate comments on a theatre blog to decide which Broadway plays they will attend.

### Visual Arts

- Students reflect on a written artist statement and find evidence in the artwork that either supports the statement or suggests other interpretations.
- Students develop a theory about the artist's intent in a work of art and compare their interpretation with critical reviews.

# Integration of knowledge and ideas

## Reading Anchor Standard #9

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

### Related VAPA Standards:

Theatre AP 1.2 Identify and analyze recurring themes and patterns (e.g., loyalty, bravery, revenge, redemption) in a script to make production choices in design and direction.

Visual Arts HCC 3.1 Compare and describe various works of art that have a similar theme and were created at different time periods.

Dance HCC 3.3 Explain how the works of dance by major choreographers communicate universal themes and sociopolitical issues in their historical/cultural contexts

Visual Arts CRA 5.1 Compare in two or more arts forms how the characteristic materials of each art (sound in music, visual stimuli in visual arts, movement in dance, human relationships in

theatre) can be used to transform similar events, scenes, emotions, or ideas into works of art. .

### Shared concepts and common processes:

Reading Anchor 9 is a rich area of study for students in the arts. Artists continuously use and re-use thematic material and topics which can be studied both in the current context and across historical periods. The latter relates directly to the Historical and Cultural Context strand of the VAPA standards which asks students to look at universal themes across time and cultures. Similarly, the Connections, Relationships, Applications strand calls on students to look at themes and topics across arts disciplines, content areas and careers.

## Strategies for integration

### Dance

- Students examine cultural dances addressing universal themes and discover different approaches to movement and choreography
- Students view dances from two different genres such as ballet and hip-hop and compare the approaches the dancers take.

### Music

- Students play and reflect on two or more pieces where the composers build on or react to each other's work.
- Students analyze and respond to multiple musical compositions based on the same universal theme.

### Theatre

- Students read and respond to scripts from diverse cultures that embody universal archetypes such as the Cinderella story.
- Students analyze and respond to performances of how two different playwrights interpret the same story.

### Visual Arts

- Students analyze two works by artists who use different media but a similar theme.
- Students describe how two different illustrators from picture books interpret the same story or character.

# Range of Reading and Level of Text Complexity

## Reading Anchor Standard #10

Read and comprehend complex literary and informational texts independently and proficiently.

### Related VAPA Standards:

Music AP 1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.

Theatre AP 1.3 Analyze the use of figurative language and imagery in dramatic texts.

Dance 4.2 Apply criteria-based assessments appropriate to various dance forms .

Visual Arts CRA 5.4 Read biographies and stories about artists and summarize the readings in short reports, telling how the artists mirrored or affected their time period or culture.

### Shared concepts and common processes:

Returning to the introduction of this section, if any artwork can be considered as “text,” then students must be challenged to become independent readers and observers capable of processing more and more complex works or art to derive meaning. In order to become proficient in their discipline, students must also be able to read and comprehend complex informational texts in their field, including critiques, technical manuals, charts and graphs, biographies and histories.



# Strategies for integration

## Dance

- Students practice at home using skill building videos.
- Students read dance performance evaluations and apply them to their choreography.
- Students compare blogs on current dance trends and post their comments online.
- Students synthesize several dance critiques and write a summary.
- Students study program notes for a dance concert and make predictions about the dance pieces.
- Students use discipline specific dance vocabulary to describe a dance performance
- Students explain how the principles of variety, contrast, and unity apply to a dance sequence.

## Music

- Students read a biography of a musician or history of a musical movement.
- Students listen to, notate and perform complex rhythms and melodies.
- Students study musical compositions presented on interactive websites.
- Students read and translate musical markings in Italian, French and German
- Students study conductor's score markings and apply them to their performance.
- Students recognize and describe examples of musical forms.
- Students analyze and compare the use of musical elements representing various genres and cultures.

## Theatre

- Students read illustrated articles on costume design then write and design their own work.
- Students examine different posters for the same play and compare interpretations.
- Students compare text translations of scenes or scripts and synthesize various versions for their own performance.
- Students study performances on film and video then compare to live performances.
- Students analyze scenes or monologues and notate them for performance.
- Students demonstrate how the voice may be create a nuanced reading.
- Students use the vocabulary of theatre to describe a theatrical experience and participate in an online discussion.

## Visual Arts

- Students observe real and virtual art exhibits and then compare/contrast the two experiences.
- Students analyze a complex piece of visual art using the elements of art.
- Students study histories of various art movements and evaluate the changing views of the same time period.
- Students understand feedback given through rubrics and create their own.
- Students read artist statements and title cards and draw conclusions about the artwork.
- Students read and accurately complete entry forms for art competitions.
- Students explain characteristics of representational, abstract, and nonrepresentational works of art.

# Texts in and about the Arts

The Common Core State Standards for English Language Arts & Literacy in History/social Studies, Science, and Technical Subjects includes Appendix B which lists text exemplars aligned to the new standards. It is important to note that Appendix B does include works of art as appropriate texts for use in teaching Common Core State Standards. These exemplars were chosen using four criteria which could also be used in evaluating works of art for use in the classroom:

*Complexity. ...The work group made final selections based in part on whether qualitative and quantitative measures indicated that the recommended texts were of sufficient complexity for the grade band. For those types of texts—particularly poetry and multimedia sources—for which these measures are not as well suited, professional judgment necessarily played a greater role in selection.*

*Quality. While it is possible to have high-complexity texts of low inherent quality, the work group solicited only texts of recognized value. From the pool of submissions gathered from outside contributors, the work group selected classic or historically significant texts as well as contemporary works of comparable literary merit, cultural significance, and rich content.*

*Range. After identifying texts of appropriate complexity and quality, the work group applied other criteria to ensure that the samples presented in each band represented as broad a range of sufficiently complex, high quality texts as possible. Among the factors considered were initial publication date, authorship, and subject matter.*

Following is a short list of some text types that might be used in integrated arts learning and/or in teaching literacy in the arts classroom.

- |   |   |
|---|---|
| Reviews of dance, theatre or music performances | Musical scores                            |
| Instructional videos about arts processes       | Advertisements using principals of design |
| Interactive websites about artists              | Curator's notes                           |
| Documentary films about arts movements          | Letters from artists                      |
| Newspaper or magazine articles                  | Cultural dance                            |
| Posters from concerts, performances, exhibits   | Portraits                                 |
| Program notes                                   | Three dimensional art                     |
| Technical terms in foreign languages            | Landscape                                 |
| Application packets for arts competitions       | Still life                                |
| Videotaped performances                         | Collage or assemblage                     |
| Art exhibits                                    | Songs                                     |
| Blogs by artists or arts critics                | Symphonies                                |
| Biographies of artists                          | Ballet                                    |
| Novels  | Modern dance                              |
| Plays   | Podcasts                                  |
| Poetry  | Soundtracks from film                     |
| Virtual art museums or exhibits                 | Illustrations in technical manuals        |
| Scenes and monologues                           | Graphic novels                            |
| Artist statements                               | Critiques of an art exhibit               |
| Director's notes                                | Etc.                                      |

# VAPA Standards for Research

Visual Arts 1.3 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

Visual Arts 1.4 Research two periods of painting, sculpture, film, or other media and discuss their similarities and differences, using the language of the visual arts.

Theatre 3.1 Research and perform monologues in various historical and cultural contexts, using accurate and consistent physical mannerisms and dialect.

Visual Arts 3.1 Research and describe how art reflects cultural values in various traditions throughout the world.

Visual Arts 3.3 Research and describe the influence of religious groups on art and architecture, focusing primarily on buildings in California both past and present.

Visual Arts 3.4 Research the methods art historians use to determine the time, place, context, value, and culture that produced a given work of art.

Theatre 4.3 Develop a thesis based on research as to why people create theatre.

Dance 4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.

Dance 4.4 Research and assess how specific dance works change because of the impact of historic and cultural influences on their interpretations

(e.g., because of the loss of lives in war, Fancy Dancing, once performed only by men, is now also performed by women).

Visual Arts 5.1 Research how art was used in theatrical productions in the past and in the present.

Visual Arts 5.2 Research career opportunities in media, advertising, marketing, and interactive Web design.

Visual Arts 5.2 Identify through research twentieth-century artists who have incorporated symmetry as a part of their work and then create a work of art, using bilateral or radial symmetry.

Theatre 5.2 Identify career options in the dramatic arts, such as cinematographer, stage manager, radio announcer, or dramaturg; and research the education, training, and work experience necessary in that field.

Visual Arts 5.3 Research and report on what various types of artists (e.g., architects, designers, graphic artists, animators) produce and how their works play a role in our everyday environment.

Dance 5.3 Research and explain how dancers leave their performing careers to enter into alternative careers.

Music 5.3 Research musical careers in radio, television, and advertising.

# Connecting with Common Core Writing Standards

## California Visual and Performing Arts Framework and Content Standards

### Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

### Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

### Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

### Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

### Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts discipline.

The writing process and the artistic process are almost completely analogous, differing only in the medium used to communicate ideas. Arts integrated or cross-curricular learning gives students the opportunity to discover the commonality of creation in dance, music, theatre, visual art and writing. Helping students to build fluency in these multiple literacies by teaching for transfer is one of the greatest opportunities of the Common Core State Standards.

Writing in and about the arts can be conceptualized in at least four general areas:

1. *Writing about the arts as an informed observer* might include critiques, evaluations, comparisons, reflections, opinions, research, history, biography etc. To be valid and authentic, this type of writing must be built on a firm foundation of knowledge in the arts, particularly in the standards of Artistic Perception, Aesthetic Valuing and the Historical and Cultural Context of the arts discipline.

2. *Writing about the arts as an artist* might include artist statements, proposals, letters, notes, process journals, “how to” guides for technique or process, etc. To be effective and rigorous, this writing must be rooted in the Common Core tenets of reasoning, evidence and rhetorical competency. The writing must also reflect the student’s deep knowledge of the arts discipline. This kind of technical writing is an example of the Connections, Relationships, Applications strand of the VAPA content standards.

# Connecting with Common Core Writing Standards

3. *Creating original dance, music, theatre or visual art with the intent to express an emotion, evoke a mood or explore an idea.* The arts engages students in a creative process that is congruent with the writing process. Learning in the arts and learning in English Language Arts both call upon the studio habits of mind enumerated by [Lois Hetland and the researchers at Harvard's Project Zero](#): Observe, Engage and Persist, Reflect, Stretch and Explore, Express, Develop Craft, Envision and Understand Community.

4. *Creating original dance, music, theatre or visual art to express, illustrate, accompany or complement a piece of writing.* Examples of this artistic collaboration include ballets based on plays, poetry set to music, scientific illustration, soundtracks for film, etc.

The 4 C's of 21st Century Skills-- Communication, Collaboration, Creativity and Critical Thinking--are at the heart of the Common Core State Standards initiative. Of the 4 C's, one word stands out as a key paradigm shift for education: Creativity. The 1997 standards viewed students as consumers of knowledge; Common Core demands that students become creators of knowledge.

However, the word "creativity" is polarizing. There is the idea that a person is either creative or not creative, that creativity is "magic," and that creativity cannot be taught. The same cannot be said of the writing process. We understand that good writers are made not born, that good writing is the result of hard work and that the writing process can be taught. In truth, the writing process and the process of creating

dance, music, theatre and visual art are identical. Both involve imagination, creativity and innovation. Both involve metaphoric thinking: the creation of new ideas, the arrangement and re-arrangement of ideas and the sharing of ideas with others. The shift in Common Core State Standards away from students as consumers of ideas and toward students as creators of ideas is one of the richest opportunities to integrate the arts across the curriculum.

*"The heart of arts integration is engagement in the creative process. Arts integration requires that students do more than repeat (a song), copy (an art project), or follow directions. Although these activities have value for other purposes, they do not involve students in the creative process. In the creative process, students imagine, examine, explore and experiment. They develop craft, create, reflect, assess, revise, and share. When students engage in the creative process, they produce original work that communicates their ideas, insights, points of view, and feelings."*

*"Defining Arts Integration" by Lynne B. Silverstein and Sean Layne*

*© 2010, The John F. Kennedy Center for the Performing Arts*

# Text Types and Purposes

## Writing Anchor Standard #1

Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

### Context:

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: Reading, Writing, Speaking and Listening, and Language. Each category is organized by a set of anchor standards that span grades Kindergarten through Twelfth. Each Anchor Standard has a number of related standards in the California Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the visual and performing arts that lead to effective classroom strategies for integrating the arts.

### Related VAPA Standards:

Visual Arts AP 1.4 Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

Music HCC 3.5 Classify, by genre or style and historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning for the classification.

Theatre AV 4.1 Develop criteria and write a formal review of a theatrical production.

Dance AV 4.1 Demonstrate understanding of the elements of dance and the craft of choreography when critiquing two kinds of dance (e.g., solo, duet).

Visual Arts AV 4.5 Present a reasoned argument about the artistic value of a work of art and respond to the arguments put forward by others within a classroom setting.

### Shared Concepts:

The arts provide a way to express not just emotional content, but also to express rigorous intellectual thinking that involves analysis, reasoning and argumentation. Think of Shakespeare's speeches that display not only rhetorical mastery but also exquisite analysis of substantive content. Think of paintings by Picasso, dance by Diaghilev or the music of Phillip Glass as examples of art rooted in the "analysis of substantive topics."

Works of art also provide fertile and provocative subject matter for analysis and written response including reviews, articles, annotations and critiques. Learning in and through the arts aligned with Common Core State Standards will give students frequent opportunities both to express themselves as artists and also to study and write about high quality works of art.

### *Key Questions:*

*How are the Common Core State Standards and the Visual and Performing Arts standards inter-related?*

*What are the shared concepts and common processes among Common Core State Standards and the arts?*

# Strategies for integration

## Dance

- Students create and perform original choreography using dance phrases to present a well-developed claim based on an expository text in another content area such as science or history/social studies.

- Students develop criteria using the elements of dance to evaluate multiple interpretations of the same choreography. Students make a claim and defend the most stylistically valid interpretation of the piece citing specific evidence.

- Students collaborate to create a dance and write a choreographer’s statement defending their choices based on criteria developed by the class.

## Music

- As a music critic, students write a review of a live or recorded performance using the discipline specific vocabulary of music and citing relevant evidence from the performance.

- Students compose an original piece of music using both traditional and digital sound sources that makes and develops a nuanced statement about a social theme or issue.

- Students write a history of Hip Hop music and its impact on American pop culture of the 1990’s.

## Theatre

- Students research, write and perform Public Service Announcement scripts to promote environmental awareness based on scientific evidence.

- Students design sets and costumes for different cultural versions of similar stories from

around the world. Students write program notes citing reasons for their choices.

- Students analyze the performance of a play, either live or recorded, and write the Director’s Notes for the program defending their interpretation of the script by citing evidence and using the discipline specific vocabulary of theatre.

## Visual Arts

- Students research and analyze a specific art movement then assemble an exhibit of representative artwork. Acting as an art docent, students present a justification for each piece’s inclusion in the exhibit.

- Students write and illustrate a magazine article titled “Graffiti: Art or Vandalism?”

- Students classify and categorize works of art based on the historical period or style, citing specific evidence for their choices.

### *Key Question:*

*How can teachers build on the connections among arts processes and standards to create rigorous arts integration that teaches important concepts in the arts and in literacy?*

# Text Types and Purposes

## Writing Anchor Standard #2

Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

### Related VAPA Standards:

Music AP 1.1 Read an instrumental or vocal score of up to four staves and explain how the elements of music are used.

Dance CE 2.5 Use the elements of dance to create short studies that demonstrate the development of ideas and thematic material.

Dance 3.2 Explain the function of dance in daily life during specific time periods and in countries being studied in history–social science (e.g., North African, Middle Eastern, and Central American dance in ceremonies, social events, traditional settings, and theatrical performances).

Music HCC 3.5 Classify by style and genre a number of exemplary musical works and explain the characteristics that make each work exemplary.

Visual Arts AV 4.3 Select an artist’s work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

### Shared concepts and common processes:

The arts are highly technical disciplines that demand rigorous skill building and continuous mastery of new techniques. The arts are also driven by aesthetic literacy that requires knowledge of the canon of the arts as well as deep knowledge of the human experience both past and present. Written communication is essential to building and passing on this knowledge, from illustrated “how to” guides that explain artistic techniques to histories of artists and artistic movements to important works of theory and criticism. Similarly, the arts have great capacity to inform, explain and illustrate—just ask any advertising executive! Students in the arts learn to analyze, select and organize content in their original artwork, and that aesthetic work is directly transferable to the writing process.



# Strategies for integration

## Dance

- Students research and choreograph original dances that explain important processes in science, e.g. water cycle, rotation of the planets, migratory patterns, states of matter, etc.
- Students write and illustrate technical manuals on different dance styles.
- Students write articles for a dance magazine comparing and contrasting cultural dance styles and traditions.

## Music

- Students write and perform songs that explain key concepts or events in History/Social Science or another content area.
- Using the elements of music, students analyze a musical score and write a letter as the composer explaining the composition.
- Students create a playlist of exemplary works from different time periods or genres and explain their choices using domain specific vocabulary.

## Theatre

- Students write and perform Curriculum Based Readers Theatre based on multiple print and media sources on a substantive topic.
- Students construct puppets and create public service announcements or commercials on a given topic.
- Students write and perform oral history videos based on interviews that revolve around a specific theme or topic.

## Visual Arts

- Students research a relevant social issue and design infographics that communicate key information.
- Students research and create short animations that explain important principles in Mathematics.
- Students create graphics and written directions to illustrate procedures for constructing an item in a technical manual.



# Text Types and Purposes

## Writing Anchor Standard #3

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

### Related VAPA Standards:

Theatre CE 2.2 Improvise or write dialogues and scenes, applying basic dramatic structure (exposition, complication, crises, climax, and resolution) and including complex characters with unique dialogue that motivates the action.

Theatre CE 2.2 Retell familiar stories, sequencing story points and identifying character, setting, and conflict.

Dance CE 2.3 Create a dance sequence that has a beginning, a middle, and an end. Name and refine the parts of the sequence.

Theatre HCC 3.1 Create scripts that reflect particular historical periods or cultures.

Visual Arts CRA 5.2 Write a poem or story inspired by their own works of art.

### Shared concepts and common processes:

The arts help us tell our stories, both real and imagined, through dance, music, theatre and visual art. Technique, detail and structure help us to tell our stories well. Students who learn argumentative, narrative and expository strategies in one process are better able to develop analogous skills in other areas. Teaching for transfer in order to develop multiple literacies will help students discover the connections among writing, filmmaking, choreography, art-making, scriptwriting, etc.



# Strategies for Integration

## Dance

- Working in small groups, students choreograph a dance that tells a story based on real life experience using dance notation to record their work.
- After collaborating on an order of events, each student designs a movement sequence based on their own feelings/ reactions. Individual dancers then combine their sequences into a narrative dance.
- Students use a poem or story as inspiration to create and perform a dance that has a clear beginning, middle, and end.

## Music

- Students write and perform their own narrative rap to demonstrate understanding of rhyme, meter, figurative language and point of view.
- Students listen to a piece of instrumental music and write a narrative inferred by the music with a justification for their choices.
- Students compose instrumental music to illustrate the key plot points and character traits in a piece of narrative writing.

## Theatre

- Students write and perform scripts based on historical events using dialogue, characterization and plot.
- Students create scenes based on visual art creating chronological order with action and dialogue.
- Students create a series of tableaux to illustrate key plot points and character traits in a narrative using effective physicalization, levels and facial expressions.

## Visual Arts

- Students use effective narrative techniques and the principles of design to create a storyboard, comic book or graphic novel.
- Writing as the artist, students research and create narratives of real or imagined experiences that influenced significant artwork.
- Students use real life experiences to create a piece of visual art to express that experience. Students write about the details and events in the artwork.



# Production and Distribution of Writing

## Writing Anchor Standard #4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

### Related VAPA Standards:

Theatre AP 2.1 Make acting choices, using script analysis, character research, reflection, and revision through the rehearsal process.

Visual Arts AP 2.1 Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view.

Dance AP 2.4 Demonstrate skill in using ideas and themes to develop simple dance forms (e.g., rondo, ABA form).

Theatre AV 4.1 Develop criteria and write a formal review of a theatrical production.

Theatre AV 4.2 Compare and contrast how works of theatre from different cultures or time periods convey the same or similar content or plot.

Visual Arts AV 4.3 Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others.

Visual Arts AV 4.5 Employ the conventions of art criticism in writing and speaking about works of art.

### Shared concepts and common processes:

Artists and writers strive to find the most effective means to communicate, whether in evoking emotion or in stimulating thought. Both artists and writers develop skill in matching form to content that meets the needs of a particular task, purpose and audience. Similarly, both artists and writers must command a wide array of rhetorical skills, organizing patterns and appropriate styles. The arts allow students to develop their own voice.

## Strategies for integration

### Dance

- Students research culturally relevant themes, materials and concepts to choreograph a skeleton dance for a Day of the Dead celebration.

- Students choreograph pieces to the same musical accompaniment using a variety of dance forms.

### Theatre

- Students create a multimedia design concept presentation for a play to present to potential funders.

- Students create a personal resume and a mock Facebook page for a character in a play demonstrating the ability to re-format material for different audiences.

### Music

- Students write “liner notes” for recordings of significant music from various historical eras.

- Students blog about current musical trends in various genres and styles.

### Visual Arts

- Acting as an art critic students write formal reviews of local art exhibitions for publication.

- Acting as art docents, students write and deliver short presentations for two different audiences at a local exhibition—one of children and one of adults.

- Students research and write artist statements for significant works of art that reflect the work and personality of the artist.

# Production and Distribution of Writing

## Writing Anchor Standard #5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

### Related VAPA Standards:

Visual Arts CE 2.2 Plan and create works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual.

Visual Arts CE 2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.

Dance CE 2.7 Revise, memorize, and rehearse dance studies for the purpose of performing for others.

Visual Arts AV 4.4 Articulate the process and rationale for refining and reworking one of their own works of art.

Dance AV 4.2 Propose ways to revise choreography according to established assessment criteria.

Dance CRA 5.4 Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing).

### Shared concepts and common processes:

The writing process and the creative process are virtually synonymous. One common element is time: time for imagination, for expression, for re-thinking and re-arrangement and for finalizing. This need for extended time may be the greatest pedagogical shift for teaching and learning in the new instructional paradigm.

## Strategies for integration

### Dance

- Using a dance journal, students reflect on their choreographic process in creating a new dance—developing ideas, planning, revising, refining.
- Students experiment with dance steps and phrases to create a unique dance composition.
- Students collaborate to create, perform and revise dances based on the interpretation of informational text such as science or history.

### Music

- Students edit musical recordings to create a soundtrack for a PowerPoint presentation.
- Students write and revise lyrics for blues songs based on the point of view of a person or character.
- Students compose musical phrases and experiment with musical form and sequence to express an idea or mood.

### Theatre

- Students create and edit short films documenting their scene work to include in a digital portfolio.
- Students create, perform, and revise scenes in a story dramatization.
- Working in collaborative groups, students share performances of a new scene to get feedback they will use to revise their writing.

### Visual Arts

- Students experiment with composing the elements of a found object collage.
- Students write, share and revise imaginary biographical sketches of characters in paintings such as Grant Woods' "American Gothic" or Vermeer's "Girl with a Pearl Earring."
- Students create studies of smaller details in a larger work to prepare for their final artwork.

# Production and Distribution of Writing

## Writing Anchor Standard #6

Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

### Related VAPA Standards:

Visual Arts CE 2.2 Plan and create works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual.

Visual Arts CE 2.4 Plan and use variations in line, shape/form, color, and texture to communicate ideas or feelings in works of art.

Dance CE 2.7 Revise, memorize, and rehearse dance studies for the purpose of performing for others.

Dance AV 4.2 Propose ways to revise choreography according to established assessment criteria.

Visual Arts AV 4.4 Articulate the process and rationale for refining and reworking one of their own works of art.

Dance CRA 5.4 Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing).

### Shared Concepts:

Technology offers new forms and new audiences to artists and writers alike. Indeed, artists have always been at the forefront in creating and/or adapting new technology for artistic purposes. Media arts, in particular, are well-suited for integration with Common Core State Standards. Not only do media arts contain all other arts disciplines, but they also provide a unique way for students to process information across the curriculum.

## Strategies for integration

### Dance

- Students post video of their choreography to share with other dance students as part of a formative assessment process using an online discussion forum.
- Students use social media to crowdsource themes and movement sketches for a collaborative online dance piece.

### Music

- Students analyze a piece of music and then create a music video using still or moving images that illustrates key themes or ideas.
- Students create a multimedia presentation tracing the history of a popular music genre such a rap, techno or dubstep.

### Theatre

- Students collaborate to write and produce a web series.
- After researching a period of theatre history, students create a multimedia presentation using primary source text, visuals and infographics.

### Visual Arts

- Students create an online portfolio of artistic products, including digital art, video, photographs, and written statements of artistic philosophy.
- Students create a webzine of artwork, video and writing collected from whole school.

# Research to Build and Present Knowledge

## Writing Anchor Standard #7

Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under

### Related VAPA Standards:

Visual Arts AP 1.3 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.

Theatre HCC 3.1 Research and perform monologues in various historical and cultural contexts, using accurate and consistent physical mannerisms and dialect.

Dance AV 4.4 Research and assess how specific dance works change because of the impact of historic and cultural influences on their interpretations. . .

Music CRA 5.3 Research musical careers in radio, television, and advertising.

### Shared concepts and processes:

Both artists and writers thoroughly investigate their subject matter to build deep content knowledge that gives their work authenticity and integrity. Research in the arts takes many forms, from gallery visits to reading scholarly articles to watching videos depending on the type of artwork being produced. Subjects for research in the arts vary widely as well, from hairstyles of the 1890's to color theory to cultural dances to annotated musical scores. Research gives the writer and artist a chance to test and refine their thinking by looking at the work of others.

## Strategies for integration

### Dance

- Students research dance forms that might be used to express a particular theme. After creating a dance, students explain why this form is appropriate to the dance content and to the theme.

- Students research a choreographer to create a documentary that compiles photographs, videos, quotes, or interviews about their work.

### Music

- Students research a composer to compose and/or perform a piece in that composer's style. Students accompany their performance with an oral presentation of their research.

- Students create an iTunes library for a famous composer, time period or genre. In the liner notes for a CD, students explain why each piece was included.

### Theatre

- Using primary source documents, students research key historic figures, including scientists, inventors, politicians, religious leaders, etc. Students write and perform original monologues based on these figures who explain their work and thinking to the audience.

- Students research a person from history to write and perform monologues in a living history museum.

### Visual Arts

- Students research a piece of artwork, an artist or a genre by studying primary source documents and then act as docents in a virtual gallery walk.

- Students research the life and works of an artist to create a shadowbox or collage that represents their findings.

# Research to Build and Present Knowledge

## Writing Anchor Standard #8

Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

### Related VAPA Standards:

Visual Arts HCC 3.1 Research and discuss the role of the visual arts in selected periods of history, using a variety of resources (both print and electronic).

Dance AV 4.4 Research and identify dances from different historic periods or cultures and make connections between social change and artistic expression in dance.

Dance 5.1 Identify and use different sources to generate ideas for dance compositions (e.g., poetry, photographs, political/social issues).

### Shared concepts and processes:

Artists in all disciplines are highly sensitive to issues of plagiarism. In the digital age, when sampling, mash-ups, graffiti, photo manipulation, etc. have become accepted art forms and techniques, the line between originality and re-conceptualization becomes very blurry. So, the arts give students a fascinating perspective on assessing credibility and re-purposing appropriated material while maintaining integrity and credibility.

## Strategies for integration

### Dance

- Using district protocols, students conduct internet research by observing samples of dance in various styles and forms. Students write about the historical and cultural background of dance, citing sources appropriately.
- Students design costumes for a cultural dance and show evidence that the designs are accurate.

### Music

- Students read a primary source text on a composer's intention for a piece of music. Students then conduct internet research to listen to at least three different performances of the piece to decide which is the most appropriate to the composer's intent.
- Students create a YouTube music video and provide documentation citing evidence that the music is copyright free.

### Theatre

- Students analyze five methods of persuasion used in propaganda and collaborate to create and perform a television commercial that uses several of those techniques.
- Students collect images from magazines and websites to create a costume portfolio that demonstrates a specific time period with historical accuracy.

### Visual Arts

- Based on a web search, students analyze different versions of a master work of art to determine which image is the original.
- Students observe multiple graphic images from an ad campaign to develop their own advertisement for a newspaper or magazine.

# Research to Build and Present Knowledge

## Writing Anchor Standard #9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

### Related VAPA Standards:

Visual Arts AP 1.4 Research two periods of painting, sculpture, film, or other media and discuss their similarities and differences, using the language of the visual arts.

Visual Arts HCC 3.3 Research and describe the influence of religious groups on art and architecture, focusing primarily on buildings in California both past and present.

Visual Arts HCC 3.4 Research the methods art historians use to determine the time, place, context, value, and culture that produced a given work of art.

Dance AV 4.4 Research and identify dances from different historic periods or cultures and make

connections between social change and artistic expression in dance.

Dance CRA 5.3 Research and explain how dancers leave their performing careers to enter into alternative careers.

### Shared concepts and processes:

Artists draw inspiration for their work from many different sources, both internal and external.

Artwork created in response to literary or informational text can be composed to express the artist's analysis, reflection and research on the text. Students can also research, analyze and reflect on great artwork in all disciplines.

## Strategies for integration

### Dance

- Students compose a dance inspired by a literary character, plot or theme. Students create a program description for their dance that describes their process of research, analysis and reflection and cites evidence from their choreography using the language of dance.

- Students choreograph dances inspired by a map or diagram and cite evidence from the text explaining their movements.

### Music

- Students read a text and compose music to create a film score that illustrates key literary elements. Writing as a composer, students cite evidence from the literature and from their soundtrack.

- Students study short documentary films and select music from that time period or the soundtrack.

### Theatre

- Students write and perform spoken word poetry based on a literary text using evidence from the text to support their analysis.
- Students create instructional videos based on informational theatre texts, e.g. a demonstration of stage lighting design.

### Visual Arts

- Students examine an artist's illustration of a text and write criticism of the artist's work in fully realizing the text.
- Students use online articles, data and arts education journals to write op ed pieces on the "state of the arts" in schools today.

# Range of Writing

## Writing Anchor Standard #10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

### Related VAPA Standards:

Visual Arts CE 2.2 Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills.

Dance CE 2.4 Create a dance study that has a beginning, a middle, and an end. Review, revise, and refine.

Visual Arts AV 4.4 Change, edit, or revise their works of art after a critique, articulating reasons for their changes.

Visual Arts AV 4.6 Select a grouping of their own works of art that reflects growth over time and describe the progression.

### Shared concepts and processes:

Artists and writers face similar challenges in creating work in a variety of time frames for a wide range of tasks, purposes and audiences. In theatre, the challenge is exactly the same. A three act play takes time, perspective and passion for a long form story. A monologue may be the product of a much shorter writing time. In either case, the playwright must create and constantly evaluate the motivation, characterization, dialogue and action in their writing. There is also a need to develop craft over time and to apply skill in artistic expression in shorter sketches, studies, phrases or improvisations.

## Strategies for integration

### Dance

- Students write weekly reflections on class performances. Students track their skill-building as well as their changing perspectives through writing prompts designed to engage metacognition.

### Music

- Students keep a listening journal during repeated listening and performing of a piece capturing their changes in perception. Students write a series of composition studies based on the piece they are studying.

### Theatre

- Students select a theme and write several two-three minute plays with the same characters, but written for different audiences. Students collaborate in small groups to create workshop performances of their pieces.

### Visual Arts

- Students take notes using a rubric during a gallery walk of artwork created in class. Students reflect on the group's work and then revise their own artwork based on their new understandings.

# Arts Integrated

## Performance Tasks

Here is a short list of engaging projects that allow students to demonstrate their understanding of arts content and content in another subject area. Reading, writing and arts skills and standards can easily be embedded and assessed in each project. These projects can be designed to meet the needs of different grade levels and groups of students.

- Process notebooks with observations, sketches, drafts, etc. for creative works
- Curriculum Based Readers Theatre
- Storyboards for films or commercials
- Illustrations and captions for books or magazines
- Graphic novels or comic book
- Song lyrics in a variety of genres
- Theme and variations
- Formal or informal critique of art work
- Puppet scripts, designs and performance
- Plot summary
- Design concept for theatre or film production
- Oral presentation of design concept
- Biographical film, writing or presentation
- History of an art movement
- Blog about current trends in the art world
- Program notes for a performance
- Liner notes for recorded performances
- Album art or gig posters
- Facebook page for an historical figure
- iTunes library for a famous composer
- Movies in a variety of lengths and genres
- Documentary about arts or artists
- Animation in a variety of styles
- PowerPoint or Keynote presentations
- Soundscape either live or digital
- Dance choreography
- Monologue, scene or play script
- Collage based on themes or characters in literature
- Landscape sketches or paintings for historical locations
- Portrait of real or imagined characters
- Design sketches for costumes, lighting, set
- Audio recordings either live or virtual
- Digital soundtrack for an historical movement or work of literature
- Character motifs created with traditional or digital instruments
- Tableau with music and spoken word
- Narrative pantomime
- Monologue written as a fictional character
- Poster for a book or movie based on a concept in science
- Infographic of data arranged to identify trends
- Photograph to illustrate a mathematical equation
- Cultural dance and music
- Photo essay based on an issue of social justice
- Spoken word poetry
- Oral history video
- Political cartoon
- Response journals with reactions to dance, music, theatre or visual arts
- Artist statement for original work
- Resume of a famous artist
- Letters from famous artists
- Newspaper and magazine articles
- Living museum
- Popular dance
- Maps of real or imagined territories
- 3 dimensional models
- Podcasts
- Etc.

# Connecting with Common Core Speaking and Listening Standards

## California Visual and Performing Arts Framework and Content Standards

### Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

### Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

### Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

### Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

### Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts discipline.

Student learning in the arts is the perfect vehicle to drive improvement in speaking and listening skills through authentic real-world interaction in the classroom. And, of course, speaking and listening are inherent in two of the arts disciplines: music and theatre. Not only are most arts processes collaborative by nature, but also, producing art is naturally engaging to students. Imagine a classroom full of excited students working eagerly in collaborative groups to create standards-based visual art projects like models, maps, illustrations and timelines that demonstrate their understanding of concepts in ELA, Math, Science or Social Studies. Add to that a meta-cognitive reflection on their group process and scaffolded instruction to build oral language skills, and you have an exemplary Common Core classroom.



# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

#### **Context:**

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: Reading, Writing, Speaking and Listening, and Language. Each category is organized by a set of anchor standards that span grades Kindergarten through Twelfth. Each Anchor Standard has a number of related standards in the California Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the visual and performing arts that lead to effective classroom strategies for integrating the arts.

#### **Related VAPA Standards:**

Theatre AP 1.2 Research, analyze, or serve as the dramaturg for a play in collaboration with the director, designer, or playwright.

Theatre CE 2.3 Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.

Dance CE 2.6 Collaborate with others in preparing a dance presentation for an audience (short informal dance, lecture/demo, evening concert).

Theatre CE 2.3 Collaborate as an actor, director, scriptwriter, or technical artist in creating formal or informal theatrical performances.

Theatre CRA 5.3 Communicate creative, design, and directorial choices to ensemble members, using leadership skills, aesthetic judgment, or problem-solving skills.

#### **Shared concepts and processes:**

As an example of collaboration in the arts, consider the design/build process that results in the production of a musical theatre performance. From the third grade class play to opening night on Broadway, the process is similar. A team of artists must examine and analyze the script and music to create a vision for the look of the production--from costumes and scenery, to lighting and sound, to make-up and props. The stage director looks to the script and researches the cultural and historical context of the play in order to create an artistic concept for the production, whether traditional or avant garde. The music director studies the score and listens to recordings of past productions. Then, each artist presents their ideas verbally at a production meeting, expressing their own ideas and building on the ideas of others on the team. The artists must support their opinions with evidence from the script and must work together to create a unified whole. The work proceeds with frequent design meetings to discuss scene design models, costume swatches, lighting plots and prop mock ups. In all of this work, the artists' skills in collaboration and oral communication are just as important as their artistic skills.

# Strategies for integration

## Dance

- Students interview cultural groups in their community and collaborate in small groups to write oral histories and dance pieces that reflect that culture and their history.
- Students respond to each other's dance work in small group critical assessments.

## Music

- Students work in collaborative groups to create musical accompaniment to a piece of literature read in class. Students respond to each other's work through an oral critique protocol.
- Students listen to a piece of music and then create a story map of that piece of music, paying attention to beginning, middle and end; rising action, climax, and falling action. Working with theatre students, small groups create theatre pieces that bring the story maps to life when accompanied by the music.

## Theatre

- Playing in role as movie critics, students participate in a panel discussion of the acting styles in various film versions of Romeo and Juliet.
- Working in cross-curricular groups, History, Theatre and English students collaborate with spoken word artists to dramatize student writing about a social issue.

## Visual Arts

- Students participate in a gallery walk of their own artwork and make notes on a rubric. Students reflect in a structured critique, first in pairs and then sharing in groups.
- Art students work with Theatre students to create role-playing pieces that model the difference between informal conversations and formal critiques.



# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

#### Related VAPA Standards:

Visual Arts AP 1.4 Compare and contrast two works of art made by the use of different art tools and media (e.g., watercolor, tempera, computer).

Music CE 2.5 Arrange simple pieces for voices or instruments other than those for which the pieces were written, using traditional and nontraditional sound sources, including digital/electronic media.

Theatre AV 4.2 Draw conclusions about the effectiveness of informal and formal productions, films/ videos, or electronic media on the basis of intent, structure, and quality of the work.

Dance AV 4.5 Evaluate how aesthetic principles apply to choreography designed for technological media (e.g., film, video, TV, computer imaging).

#### Shared Concepts:

Artists constantly integrate and evaluate information presented in diverse media. Their work depends on multiple literacies and the ability to translate between media is an essential skill for the 21st century artist. Think about music composed for film, theatre performances based on books, visual art drawn to illustrate scientific principles or dance choreography based on a piece of theatre.

## Strategies for integration

#### Dance

- Students work in collaborative groups to create choreography to illustrate themes found in a selection of modern art and music.
- Students study video of contemporary dance styles in three different cultures. Students evaluate the style and create cross-cultural compositions that use essential elements from each style.

#### Music

- Students listen to a recorded musical selection and an interview with the composer then participate in a focused conversation about the music and the composer's intention using the vocabulary of music.
- Students compose and record lyrics for simple songs based on famous melodies found in instrumental music.

#### Theatre

- Students play in role to improvise dialogue based on scenes and characters in history or literature.
- Working in design teams, students create, present and defend design concepts for costumes, make-up props and scenery based on research for a non-traditional interpretation of Macbeth.

#### Visual Arts

- Students use an online resource such as [www.pbs.org/art21](http://www.pbs.org/art21) to view, hear and understand artistic process. Students then use either the process or theme modeled to generate a writing task.
- Students visit virtual art museums to select artwork for an exhibit based on a theme presented in literature.

# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

#### Related VAPA Standards:

Theatre AV 4.1 Develop and apply appropriate criteria for critiquing the work of actors, directors, writers, and technical artists in theatre, film, and video.

Dance AV 4.2 Apply criteria-based assessments appropriate to various dance forms (e.g., concert jazz, street, liturgical).

Music 4.1 Use criteria to evaluate the quality and effectiveness of musical performances and compositions.

Music AV 4.2 Apply criteria appropriate for the style or genre of music to evaluate the quality and effectiveness of performances,

compositions, arrangements, and improvisations by oneself and others.

#### Shared Concepts:

Making critical decisions based on evidence is a part of the artistic process. Artists must evaluate the point of view and internal logic of complex pieces of dance, music, theatre and visual art on a continual basis. Also, since artists often work collaboratively they must evaluate the oral communication of their colleagues and/or other speakers whose work informs their process and make judgements about their reasoning, evidence and rhetoric.

## Strategies for integration

#### Dance

- Students watch an interview with a choreographer then watch the dance work. Students evaluate the choreographer's effectiveness in realizing his vision using evidence from the dance.
- Students create dance phrases that illustrate rhetorical devices used in famous speeches. Students explain their work in an audience talk back.

#### Music

- Students listen to interviews with commentary on both sides of a controversial musical issue and discuss the various points of view, reasoning and evidence.
- Students listen to two performances of the same musical selection and critique the performance, substantiating their reasoning using evidence from the performances.

#### Theatre

- Students watch political debates and then play in role as a news analyst to create improvised commentary illustrating the rhetorical devices being used in the debate.
- Students create short dialogues with historical figures defending their speeches to a contemporary historical figure with an opposing view.

#### Visual Arts

- Students study two works of the same medium, and critique the art, substantiating their reasons.
- Students listen to art docents discussing a work of art then discuss the presentations while looking at the artwork to illustrate their thinking.

# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

#### Related VAPA Standards:

Dance CE 2.5 Use the elements of dance to create short studies that demonstrate the development of ideas and thematic material.

Visual Arts AV 4.5 Present a reasoned argument about the artistic value of a work of art and respond to the arguments put forward by others within a classroom setting.

#### Shared concepts: and processes:

In their work, artists are frequently called upon to make oral presentations in a variety of settings, from an informal production meeting to a high stakes board presentation with a funding request. Artists make design concept presentations, address patrons at a concert or exhibit, give lectures and make proposals to potential funders. These presentations may be face to face or created on video for distribution on the internet.

## Strategies for integration

#### Dance

- Students present an informal oral critique of other students' dance performance using a discussion protocol.

- Students choreograph short thematic studies that demonstrate the development of movement ideas.

#### Music

- Students create a thematic musical program to fit the needs of a particular task, audience and purpose. Students present their program to a review committee and demonstrate the effectiveness and appropriateness of their selections using musical evidence.

- Students listen to recordings of music in a variety of genres and develop theories about the composer's task, audience and purpose.

#### Theatre

- Students give a formal multimedia presentation of their design concept for a play to an audience of potential funders.

- Playing in character, students present an oral autobiography of a character in a play using evidence from the text.

#### Visual Arts

- Students create a virtual exhibit of artwork for a particular task, audience and purpose.

- Students create a present multimedia report on an artist or period of art history.

# Text Types and Purposes

## Speaking and Listening

### Anchor Standard #5

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

#### Related VAPA Standards:

Dance AP 1.5 Use appropriate dance vocabulary to describe everyday gestures and other movements observed in viewing live or recorded dance performances. (Descriptions may take the form of a drawing or video/computer documentation.)

Music CE 2.5 Compose and arrange simple pieces for voice and instruments, using traditional and nontraditional sound sources, including digital/electronic media.

Visual Arts CE 2.6 Create an original work of art, using film, photography, computer graphics, or video.

Theatre CRA 5.1 Create projects in other school courses or places of employment, using

tools, techniques, and processes from the study and practice of theatre, film/video, and electronic media.

#### Shared concepts and processes:

Artists have always been early adopters, and creators, of new technology, from the printing press to 3D printers. (In fact, it is hard to find a new technology that was NOT influenced by an artist or artistically trained scientist.) In the 21st century with our emphasis on design thinking, virtually all jobs and careers will increasingly call for arts-based skills and knowledge. In an era of holographic displays, CGI and augmented reality, artists must be adept at using digital media and visual displays of data (infographics) to enhance their work.

## Strategies for integration

#### Dance

- Students research a dance style and film a video “how to” guide.

Students choreograph dance to accompany and interpret visual displays of data.

#### Music

- Students listen to primary source recordings from a variety of sources focused on a particular 20th century historical period. Students collaborate to create digital mash-ups to accompany photographs or video from the era.

- Students use digital media to create and perform an original work based on a literary text or historical event.

#### Theatre

- Students research, write and produce video documentaries synthesizing key concepts in controversial scientific issues.

- Students write scripts and create large scale puppet and mixed media performances of classic stories.

#### Visual Arts

- Students use digital media to create an original work of art as part of a multimedia presentation.

- Students create visual references such as maps, infographics, posters that interpret complex data and ideas.

# Text Types and Purposes

## Speaking and Listening Anchor Standard #6

Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

### Related VAPA Standards:

Visual Arts 3.3 Compare, in oral or written form, representative images or designs from at least two selected cultures.

Music 4.2 Identify, talk about, sing, or play music written for specific purposes (e.g., work song, lullaby).

Theatre CRA 5.2 Demonstrate projection, vocal variety, diction, gesture, and confidence in an oral presentation.

Dance 5.2 Identify and talk about the reasons artists have for creating dances, music, theatre pieces, and works of visual art.

### Shared concepts and processes:

Understanding the continuum of spoken language is critical to the performing arts and artists must tailor their work to fit the needs of various audiences, contexts and tasks. Similarly, visual artists are adept at communication across a wide spectrum of media. Both visual and performing artists must be able to communicate verbally using the style, tone, syntax and diction appropriate to the situation.

## Strategies for integration

### Dance

- Students choreograph original dance pieces based on social issues then perform and speak about their work for a variety of audiences and in different contexts.

### Music

- Students give oral critiques of their own recorded performances.
- Students perform a musical selection in three different styles: How would Scott Joplin play it? How would Beethoven play it? How would Elton John play it?

### Theatre

- Students write and perform scripts to communicate the same message, but in different formats: an informal phone call, a televised speech and a Tweet.

### Visual Arts

- Students create a work of art in three different styles: Romantic, Impressionistic, Modern, for example.
- Students create docent presentations about an art exhibit for a variety of visitors: art historians, small children and first-time visitors.

# Connecting with Common Core Language Standards

## California Visual and Performing Arts Framework and Content Standards

### Artistic Perception (AP)

Students perceive and respond to dance, music, theatre or visual art using the language of the arts discipline.

### Creative Expression (CE)

Students apply artistic principles, processes and skills in a variety of forms and media to create and/or perform dance, music, theatre or visual art.

### Historical and Cultural Context (HCC)

Students analyze the function and development of dance, music, theatre or visual art in past and present cultures throughout the world, noting human diversity as it relates to the arts discipline.

### Aesthetic Valuing (AV)

Students analyze, assess, and derive meaning from dance, music, theatre or visual art, including their own work, according to the elements of the arts discipline.

### Connections, Relationships, Applications (CRA)

Students apply what they learn in an arts discipline across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the arts discipline.

The Common Core State Standards for Language are concerned with meeting accepted norms for usage, with adapting language to a wide variety of audiences and contexts and with coding and decoding language in response to different contexts. Each of these language skills has a direct parallel in the arts and is also essential to an artists use of written and spoken language. Artists work within the canon of their discipline and with clearly defined standards for quality. Similarly, artists must learn the nuances of written and spoken communication in order to function in the larger community. Skilled artists are able to adapt their work to a variety of media and for a wide range of audiences and purposes. In using written and spoken language, artists must be equally adept at shaping their message. Finally, artists work in response to stimulus from other artists and from the world around them. Decoding artwork as well as written or spoken text is essential to communication in and through the arts.



# Text Types and Purposes

## Language Anchor Standard #1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

## Language Anchor Standard #2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### Context:

The Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science and Technical Subjects are divided into four categories: Reading, Writing, Speaking and Listening, and Language. Each category is organized by a set of anchor standards that span grades Kindergarten through Twelfth. Each Anchor Standard has a number of related standards in the California Visual and Performing Arts Standards. These relationships are built on shared concepts with the processes inherent in the visual and performing arts that lead to effective classroom strategies for integrating the arts.

### Related VAPA Standards:

Visual Arts CE 2.2 Use the conventions of facial and figure proportions in a figure study.

Theatre HCC 3.2 Identify theatrical conventions, such as props, costumes, masks, and sets.

Visual Arts AV 4.5 Employ the conventions of art criticism in writing and speaking about works of art.

Dance CRA 5.2 Demonstrate language arts concepts through dance (e.g., show different punctuation marks through movement).

### Shared concepts and processes:

Artists understand the need to shape their work to fit conventions and widely-held standards. Artists also understand when non-conventional usage may be the most powerful way to express an idea. Negotiating the demands of personal expression with the need to follow established forms forces both language and the arts to grow and change to create new standards of usage. Both writing and the Arts are alive and constantly changing, but the writer, speaker and artist must have command of the conventions and standards in order to effectively

### Key Questions:

*How are the Common Core State Standards and the Visual and Performing Arts standards inter-related?*

*What are the shared concepts and common processes among Common Core State Standards and the arts?*

# Strategies for integration

## Dance

- Students study the conventions of ballet and synthesize their knowledge in choreography that explores the breaking of convention, such as Nijinsky's choreography for the Rite of Spring. Students present their work through writing or speaking with a deeper understanding of the communicative purpose of conventions.

Students create dances that demonstrate their understanding of conventional punctuation.

## Music

- Students investigate changes in musical conventions in history, such as the change from big band jazz to be-bop, and discover connections with the changes in society and in written or spoken English during the same time period.

- Students compile a playlist of music to represent an historical period. Students write liner notes to accompany their CD and edit their work in peer groups for standard English usage and grammar.

## Theatre

- Students write and perform the same monolog in different American dialects, including standard American English as in a network TV news broadcast.

Students write and perform reader's theatre pieces that demonstrate their understanding of standard English rules for capitalization.

## Visual Arts

- Students create self-portraits using the conventions of facial proportions, then create a new version using non-conventional proportion. Students write or speak about the similarities and differences.

- Students create posters that illustrate standard spelling conventions.



### *Key Question:*

*How can teachers build on the connections among arts processes and standards to create rigorous arts integration that teaches important concepts in the arts and in literacy?*

# Text Types and Purposes

## Language Anchor Standard #3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

### Related VAPA Standards:

Music AV 4.2 Describe how ideas or moods are communicated through music.

Visual Arts CRA 5.3 Look at images in figurative works of art and predict what might happen next, telling what clues in the work support their ideas.

Visual Arts CRA 5.3 Examine art, photography, and other two- and three-dimensional images, comparing how different visual representations of the same object lead to different interpretations of its meaning, and describe or illustrate the results.

### Shared concepts: and processes:

Understanding the function of communication in various contexts is integral to creating art work as is

an understanding of various styles and genres. Dance, music, theatre and visual arts have a rich canon of work from multiple historical periods, in many styles and genres. Artists must be able to make effective artistic choices in a variety of contexts. Particularly in theatre, artists need to comprehend written text and make effective choices to insure the appropriate meaning. In music, artists listen with an understanding of the elements of music appropriate to the style of composition they are hearing. In dance, artists make choices to fit the genre they are working in and use movement to express complex and nuanced meaning. Artists use skills in visual literacy in both understanding and creating art work.

## Strategies for integration

### Dance

- Students demonstrate their understanding of effective word choice by creating a verb dance showing the different effects of words such as trudge or stomp, flit or flee, rest or collapse.

### Theatre

- Students keep an actor's journal gathering evidence regarding author's word choice and its impact on comprehension, meaning and author's purpose.

### Music

- Students compose a theme and create orchestrations to fit a variety of different contexts making effective stylistic choices.

### Visual Arts

- Students study different genres in painting: Impressionism post, contemporary, non-objective representation, etc. Students synthesize that knowledge to create original work in those genres. Students articulate their choices in creating that style.

# Text Types and Purposes

## Language Anchor Standard #4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.

### Related VAPA Standards:

Theatre CE 2.1 Participate in improvisational activities, demonstrating an understanding of text, subtext, and context.

Dance CE 2.2 Respond to a variety of stimuli (e.g., sounds, words, songs, props, and images) with original movements.

### Shared concepts: and processes:

Artists must be skilled in determining meaning from unfamiliar words and phrases in a variety of texts, both written and artistic, through the use of context clues. In the arts, this means as in reading, this means applying what is known about an artist, a style or an era in examining new work. Artists use a variety of both general and discipline specific reference materials in this process .

## Strategies for integration

### Dance

- Students consult reference works and use gesture with movement to demonstrate their understanding of new vocabulary.

### Music

- Students analyze choral text settings in a variety of languages and translations to create meaning and then demonstrate that understanding through appropriate diction, syllabic stress, timbre and dynamics.

### Theatre

- Students use tableau to demonstrate their understanding of homophones.

### Visual Arts

- Students analyze the visual vocabulary of an artist and make inferences using context clues about new work by the same artist.



# Text Types and Purposes

## Language Anchor Standard #5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

### Related VAPA Standards:

Theatre AP 1.3 Analyze the use of figurative language and imagery in dramatic texts.

Dance AP 1.4 Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.

### Shared concepts: and processes:

In theatre, actors, directors and playwrights study the text, its figurative language and word relationships, in order to better interpret that language for the audience. In non-verbal arts disciplines, artists create nuanced meaning through visual and aural metaphor. For example, visual artists play with symbols and icons, with relationships and with differing word meanings to create complex understandings for the observer.

## Strategies for integration

### Dance

- Students demonstrate their understanding of figurative language through dance choreography based on poetry.

### Music

- Students listen to programmatic music, such as Carnival of the Animals, and discuss the musical qualities that are metaphors for physical qualities.

### Theatre

- Students listen to programmatic music, such as Carnival of the Animals, and discuss the musical qualities that are metaphors for physical qualities.

### Visual Arts

- Students create multilayered meanings in original art work through the use of visual symbols, color, value and viewpoint.



# Text Types and Purposes

## Language Anchor Standard #6

Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.

### Related VAPA Standards:

Theatre AP 1.1 Use the vocabulary of theatre, such as plot, conflict, climax, resolution, tone, objectives, motivation, and stock characters, to describe theatrical experiences.

Visual Arts AP 1.1 Identify and describe all the elements of art found in selected works of art (e.g., color, shape/form, line, texture, space, value).

Visual Arts 1.3 Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.

Music AP 1.3 Identify melody, rhythm, harmony, and timbre in selected pieces of music when presented aurally.

Dance AP 1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy).

### Shared concepts and processes:

The language of the arts is rich and varied. The language carries with it the history of the discipline over thousands of years. Understanding this language is crucial to the development of craft in the arts discipline and is the domain of the Artistic Perception strand of the VAPA content standards. Understanding the language also lays the foundation for making decisions about aesthetic issues in the artist's work and in the work of others.

## Strategies for integration

### Dance

•Students write poetry and create a dance to accompany the spoken words. Students apply the language of dance in making aesthetic decisions about their choreography.

### Music

•Students use the domain-specific vocabulary of music in small group discussions of their own musical compositions.

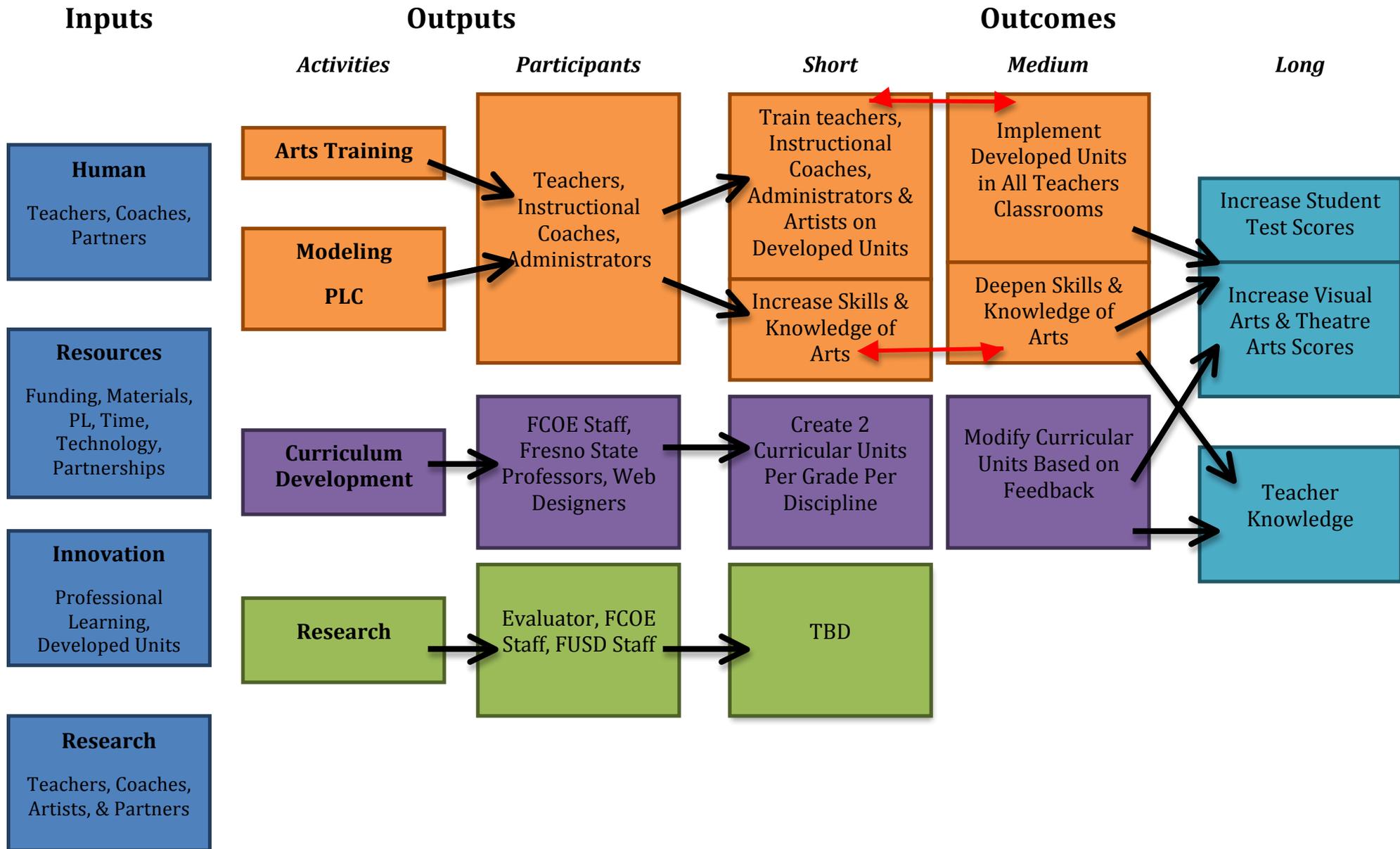
### Theatre

• Students learn stage directions and theater positions and then apply this knowledge in a production notebook for their original play.

### Visual Arts

•Students create a book to accompany their own art exhibit with interpretive notes for the gallery visitors. Students demonstrate a command of the language of the visual arts in their writing.

# Professional Development for Arts Educators Logic Model



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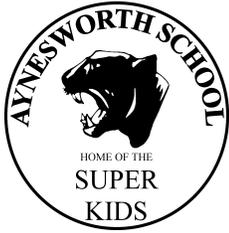
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# Aynesworth Elementary School

Fresno Unified School District  
4765 E. Burns Avenue  
Fresno, CA 93725  
(559)253-6410 Fax (559)253-6413

Ermelinda Sanchez - Principal  
Catherine Aujero – Vice Principal

May 16, 2014

Ermelinda Sanchez  
Principal  
Aynesworth Elementary School  
4765 E. Burns Avenue  
Fresno, CA 93725

To Whom It May Concern:

I am writing to support the application by the Fresno County Office of Education (FCOE) for the Professional Development for Arts Educators (PDAE) grant in partnership with Fresno Unified School District. I know that the purpose of this grant is to provide high-quality professional development for educators working in high poverty schools. I understand that this grant will strengthen the standards-based arts instruction at Aynesworth Elementary School and also help students meet challenging academic standards in both English Language Arts and in theatre, visual arts and media arts aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

Aynesworth Elementary School is located in Southeast Fresno and has approximately 650 students in Preschool through sixth grade. Aynesworth is a Title 1 school, with a high population of English Learners. Our staff and students work diligently to support our student in language development, and we know that the arts can be a tremendous support in expanding student vocabulary.

As a part of Fresno Unified's Any Given Child strategic plan, I have participated in professional learning in the arts this year to prepare for implementation of a school-wide strategic plan for the arts beginning in 2014-15. I believe that the professional learning provided by the PDAE grant will integrate perfectly with our strategic plan and will create long-term sustainability at the school site. As I mentioned above, the Visual and Performing Arts can expand student vocabulary, as well as reading comprehension and mathematical understanding. Our teachers are eager for professional development to bring the arts to our students throughout our curriculum, not just within the VAPA content standards.

In closing, please know that I am committed to working with the FCOE team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. Thank you for this opportunity to enrich the learning environment at Aynesworth Elementary School.

Sincerely,

Ermelinda Sanchez  
Principal, Aynesworth Elementary School



Fresno Unified School District

## **BALDERAS ELEMENTARY SCHOOL**

Principal: Stacey Swartout

Vice Principal: Cristina Alcocer

May 15, 2014

Stacey Swartout  
Balderas Elementary School  
4625 E Florence Avenue  
Fresno, CA 93725

To Whom It May Concern:

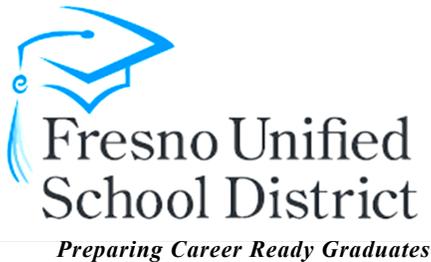
I am writing to support the application by the Fresno County Office of Education (FCOE) for the Professional Development for Arts Educators (PDAE) grant in partnership with Fresno Unified School District. I know that the purpose of this grant is to provide high-quality professional development for educators working in high poverty schools. I understand that this grant will strengthen the standards-based arts instruction at Balderas Elementary School and also help students meet challenging academic standards in both English Language Arts and in theatre, visual arts and media arts aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

Balderas Elementary School is located in Southeast Fresno. We serve approximately 750 students from preschool through 6<sup>th</sup> grade. We are a 100% Free and Reduced Lunch Site due to our socio-economically disadvantaged population. Our student population is 58% Hispanic, 27% Asian, and 11% African American. Additionally, 41% of our students are identified as English Learners.

As a part of Fresno Unified's Any Given Child strategic plan, I have participated in professional learning in the arts this year to prepare for implementation of a school-wide strategic plan for the arts beginning in 2014-15. I believe that the professional learning provided by the PDAE grant will integrate perfectly with our strategic plan and will create long-term sustainability at the school site. At Balderas, we have a vision to provide every child every opportunity to be successful, including access and exposure to the arts. Research shows that struggling students who are engaged in arts increase their performance in language arts and mathematics, school attendance improves, and parent involvement increases. Professional learning is a critical component of our strategic plan as we want to ensure teachers feel prepared and confident in the content and art domains and are able to provide high quality opportunities for our students. In closing, please know that I am committed to working with the FCOE team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. We are excited about the opportunities this grant present for our students and joining you in being the "Change-Makers" for their futures.

Sincerely,

Stacey Swartout  
Principal, Balderas Elementary School



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**SUPERINTENDENT**

Michael E. Hanson

**EWING ELEMENTARY SCHOOL  
HOME OF THE EAGLES**

Lisa Shipman, Principal  
Sarah Blancas, Vice Principal/Program Manager  
(559) 253-6460

Lisa Shipman  
Ewing Elementary School  
4873 East Olive  
Fresno, CA 93727

To Whom It May Concern:

I am writing to support the application by the Fresno County Office of Education (FCOE) for the Professional Development for Arts Educators (PDAE) grant in partnership with Fresno Unified School District. I know that the purpose of this grant is to provide high-quality professional development for educators working in high poverty schools. I understand that this grant will strengthen the standards-based arts instruction at Ewing Elementary School and also help students meet challenging academic standards in both English Language Arts and in theatre, visual arts and media arts aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

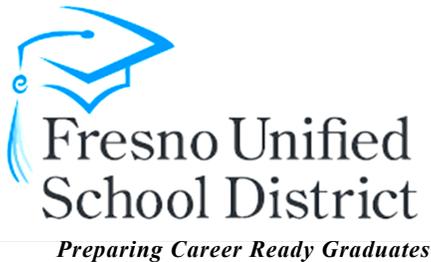
Ewing Elementary is a Preschool to 6<sup>th</sup> grade Dual Immersion, General Education, and Autism Program school with more than 35 teachers and 835 students. Our school plans to grow next year to add 3 more classes, services, and early learning programs. Located in South East Fresno, our school ethnic demographics is 65% Latino, 30% Asian, 5% other. We provide free breakfast and free lunch to all students, and an afterschool program.

As a part of Fresno Unified's Any Given Child strategic plan, I have participated in professional learning in the arts this year to prepare for implementation of a school-wide strategic plan for the arts beginning in 2014-15. I believe that the professional learning provided by the PDAE grant will integrate perfectly with our strategic plan and will create long-term sustainability at the school site.

In closing, please know that I am committed to working with the FCOE team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. We are excited about this partnership and all the wonderful possibilities this collaboration will bring!

Sincerely,

Lisa Shipman, Principal  
Ewing Elementary School



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Janet Ryan

**SUPERINTENDENT**

Michael E. Hanson

**Fremont Elementary School**

1005 W. Weldon Ave.

Fresno, CA 93705

Phone: 457-2910 FAX: 266-1264

Principal, Mark A. Mather Vice Principal, Pam Papaleo

Mark A. Mather

Fremont Elementary

1005 W. Weldon Fresno, CA 93705

To Whom It May Concern:

I am writing to support the application by the Fresno County Office of Education (FCOE) for the Professional Development for Arts Educators (PDAE) grant in partnership with Fresno Unified School District. I know that the purpose of this grant is to provide high-quality professional development for educators working in high poverty schools. I understand that this grant will strengthen the standards-based arts instruction at Fremont Elementary and also help students meet challenging academic standards in both English Language Arts and in theatre, visual arts and media arts aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

Fremont Elementary serves a diverse student population of approximately 650 who are eligible for free lunch services due to living below the poverty level. Our students unfortunately do not all have the resources available to go out and learn about the Arts and Arts Education without the opportunities that our school and the district are able to provide to them.

As a part of Fresno Unified's Any Given Child strategic plan, I have participated in professional learning in the arts this year to prepare for implementation of a school-wide strategic plan for the arts beginning in 2014-15. I believe that the professional learning provided by the (PDAE) grant will integrate perfectly with our strategic plan and will create long-term sustainability at the school site. With the professional learning opportunities that the (PDAE) grant will provide our certificated staff they will be able to go much deeper with Arts in Education exploration across all disciplines. Additionally, the professional learning opportunities will allow our certificated staff to see how the Arts/Arts Education and Common Core instruction blend perfectly and are not two separate and distinct curricular subjects.

In closing, please know that I am committed to working with the FCOE team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. It is with this letter I hope that you will endorse our application for the (PDAE) grant and give us your strongest consideration to fulfill our vision of providing all students meaningful opportunities to learn more about Visual and Performing Arts content standards.

Sincerely,

Mark A. Mather, Principal

Fremont Elementary



Fresno Unified School District

# MALLOCH ELEMENTARY SCHOOL



Principal: Stephen Zoller      TSA: Julie Schrey

Stephen Zoller

Malloch Elementary School

2251 W Morris Ave

Fresno, CA 93711

To Whom It May Concern:

I am writing to support the application by the Fresno County Office of Education (FCOE) for the Professional Development for Arts Educators (PDAE) grant in partnership with Fresno Unified School District. I understand the purpose of this grant is to provide high-quality professional development for educators working in high poverty schools. As principal of Malloch Elementary School this grant will strengthen our standards-based arts instruction and help students meet challenging academic standards in both English Language Arts and in theatre, visual arts and media arts which are aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

Malloch Elementary is a Transitional Kindergarten through sixth grade school in northwest Fresno. Due to our location in an affluent neighborhood many people think we do not have much of a need. However, most of the neighborhood homes do not have school aged children, and as a result, our demographics of the school are different that many other schools. Yes, we do have some affluent families, but we also have 49% of our students receiving free or reduced lunches. My goal is to provide equal opportunity and access for *all* of our students. Just because a student does not come from an affluent home where private music lessons are provided at five years old, he/she still deserve to receive learning experience rich in the arts. The "Arts" makes learning engaging and where creativity comes to life, and *all* students should have the

opportunity. In addition, nearly 50% of Malloch students on a transfer from other schools. The Arts provides the catalyst to bring our school community together and share the awesome learning that takes place at Malloch.

As a member of Fresno Unified's "Any Given Child" strategic plan committee, I have participated in professional learning in the arts this year in preparation for implementation of a school-wide strategic plan for the arts beginning in 2014-15. I believe the professional learning provided by the PDAE grant will integrate perfectly with Fresno Unified's and Malloch's strategic plan and will create a long-term sustainability at the school site. Providing a rich and well-rounded educational experience requires the Arts and it needs to be available for *all* students at *all* schools. We currently provide an Elective Wheel where some students elect to take classes in visual arts, drama, or dance. However, this only allows approximately 150 of our 420 students to receive arts instruction. The arts make learning real and interesting to students and spark creativity of thinking which translates through all subject areas. This is the primary reason we need professional development in the arts. Adding this to our teachers' repertoire will allow them to enhance learning in all subjects with the arts and provide students a creative outlet for expressing their learning and understanding.

In closing, please know I am committed to working with the FCOE team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. With the additional support of this grant we will be able to ensure our students receive an education that inspires them to think and be creative in ways that will extend beyond the academics of a classroom. Our students are our future, help us to spark the fire of learning and creating that only occurs with Arts education.

Sincerely,



Stephen Zoller, Principal  
Malloch Elementary School

# FRESNO UNIFIED SCHOOL DISTRICT



## Storey Elementary School

5250 E. Church Avenue  
Fresno CA 93725  
Phone # (559) 253-6530  
Fax # (559) 253-6535

**Gayle Frediani, Principal**  
**Karen Perkins, Vice Principal**

To Whom It May Concern:

I am writing to support the application by the Fresno County Office of Education (FCOE) for the Professional Development for Arts Educators (PDAE) grant in partnership with Fresno Unified School District. I know that the purpose of this grant is to provide high-quality professional development for educators working in high poverty schools. I understand that this grant will strengthen the standards-based arts instruction at Storey Elementary School and also help students meet challenging academic standards in both English Language Arts and in theatre, visual arts and media arts aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

Storey Elementary was founded on the belief that "Diversity is Our Strength," and visitors will note the wonderfully diverse population of students and teachers when on our campus. Storey is comprised of 56% Hispanic, 29% Asian, 6% White, 5% African American, and 4% "Other" students. Approximately 37% of our students are English Learners. Storey has an extensive Special Education program, integrating Orthopedically Impaired, Mild/Moderate, Special Day and Functional Skills students into the regular education program, with slightly over 10% of our population receiving Special Education services. Our staff and students believe this rich diversity fosters to the caring, nurturing environment one will experience when visiting Storey. Being the largest elementary school in Fresno Unified, we employ a large staff that also mirrors the cultural diversity we so value. Many of our teachers were second language learners themselves, and many have remained at Storey since its opening day.

As a part of Fresno Unified's Any Given Child strategic plan, I have participated in professional learning in the arts this year to prepare for implementation of a school-wide strategic plan for the arts beginning in 2014-15. I believe that the professional learning provided by the PDAE grant will integrate perfectly with our strategic plan and will create long-term sustainability at the school site. Having attended training on art integration and equity and access as it pertains to the arts, this grant not only supports our FUSD Any Given Child strategic plan, but also supports our high expectations for the diverse population at Storey.

In closing, please know that I am committed to working with the FCOE team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. Our team looks forward to this journey of learning about the arts, with the desire that all students will have rich experiences with the arts throughout their school career.

Sincerely,

Gayle Frediani, Principal, Storey Elementary School  
PR/Award # U351C140030



FRESNO UNIFIED SCHOOL DISTRICT  
“Preparing Career Ready Graduates”  
**Vinland Elementary School**

4666 N. Maple Fresno, CA 93726  
(559)248 – 7300

**Honor \* Achievement \* Wisdom \* Kindness \* Success**

Proud Home of the Vinland Hawks

**Gay Lynn Ockey**  
Principal  
[Gay.Ockey@fresnounified.org](mailto:Gay.Ockey@fresnounified.org)

**Adele Stewart**  
Vice Principal/Program Manager  
[Adele.Stewart@fresnounified.org](mailto:Adele.Stewart@fresnounified.org)

Gay L. Ockey  
Vinland Elementary School  
4666 N. Maple Fresno, CA 93726

To Whom It May Concern:

I am writing to support the application by the Fresno County Office of Education (FCOE) for the Professional Development for Arts Educators (PDAE) grant in partnership with Fresno Unified School District. I know that the purpose of this grant is to provide high-quality professional development for educators working in high poverty schools. I understand that this grant will strengthen the standards-based arts instruction at Vinland Elementary SCHOOL and also help students meet challenging academic standards in both English Language Arts and in theatre, visual arts and media arts aligned to California’s Common Core State Standards as well as the state’s Visual and Performing Arts content standards.

Vinland is an Elementary school with approximately 650 students Kindergarten through sixth grades enrolled and is a Title 1 school. We have a student population of approximately 52% Hispanic, 18% Asian, and 15% White. 20% of Vinland’s student population are English Language Learners.

As a part of Fresno Unified’s Any Given Child strategic plan, I have participated in professional learning in the arts this year to prepare for implementation of a school-wide strategic plan for the arts beginning in 2014-15. I believe that the professional learning provided by the PDAE grant will integrate perfectly with our strategic plan and will create long-term sustainability at the school site. In the Vinland Single Plan for Student Achievement (SPSA) it is written that teachers will be provided training on integrating the Arts with the Common Core Standards. Several of Vinland teachers have already begun Arts training this school year and are excited to receive further training in this area.

In closing, please know that I am committed to working with the FCOE team during the planning year for this grant and to meeting the requirements of the grant at our school site during implementation. Thank you for considering Vinland to be a part of this grant.

Sincerely,

Principal, Gay L. Ockey

# The Kennedy Center

THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS



WASHINGTON, D.C. 20566-0001  
202 416-8000  
FAX 202 416-8205

May 12, 2014

To: Office of Innovation and Improvement  
United States Department of Education

In 2012, Fresno, California was selected as the tenth national site for Ensuring the Arts for Any Given Child, an initiative of the John F. Kennedy Center for the Performing Arts to promote equity and access to a high quality arts education for all K-8 students. During that school year, I facilitated a Community Arts Team that thoroughly audited the arts education program in Fresno Unified School District (District) to identify resource gaps and then created a vision and action plan that will result in increased opportunities in the arts for all students. A key piece of the District's action plan is to increase professional learning in arts integration aligned to Common Core State Standards for all stakeholders. Because I believe that the Fresno County Office of Education (FCOE) has the capacity and resources to lead this work, I am writing to support their application for the Professional Development for Arts Educators (PDAE) grant in partnership with the District.

The FCOE has the capacity to provide high-quality professional development for educators working in high poverty schools to strengthen the standards-based arts instruction in the District. Since piloting their Arts Every Day professional development in arts integration program in 2009, the FCOE has trained hundreds of teachers in this rigorous and intensive forty-hour professional learning series. With the FCOE's leadership, this grant project will help students meet challenging academic standards in English Language Arts and in theatre, visual arts and media arts aligned to California's Common Core State Standards as well as the state's Visual and Performing Arts content standards.

It is impressive that the District has achieved so much in just the first year of their action plan under Any Given Child. In 2013-14, the FCOE provided arts integration training to all Transitional Kindergarten teachers, with Kindergarten teachers to follow in 2014-15 in a program that will train all elementary teachers over time. This year, new programs were launched that ensured professional arts experiences for all 3<sup>rd</sup> and 4<sup>th</sup> graders—over 10,000 students. The district has re-designed their middle school programs to guarantee more arts opportunities for students, and they have invested heavily in arts infrastructure with \$2,000,000 in new funding over the past two years. Because of the District's commitment and the FCOE's expertise, I believe that the PDAE grant program will build capacity in the district to continue this work after the grant funding has ended. The Kennedy Center will also continue to provide support to the extraordinary work of the District and County offices through access to arts education resources and professional learning.

Sincerely,

Barbara Shepherd  
Director, National Partnerships

To: Office of Innovation and Improvement  
United States Department of Education

Date: May 10, 2014

To Whom It May Concern:

With one of the largest teacher preparation programs in the state, California State University, Fresno strongly supports this PDAE grant proposal in conjunction with the Fresno County Office of Education and the Fresno Unified School District. The university has already established long-term partnerships with both organizations in the areas of professional preparation and arts integration. Fresno State currently offers course credit for any teachers who participate in the Arts Every Day professional development workshops, and members of the faculty from across the campus have contributed time and service toward the Kennedy Center Any Given Child initiative for Fresno Unified schools.

The grant funding will offer continued teacher support and training that will greatly impact underserved populations in the area. It will enable the university to continue its support in developing integrated arts curriculum and providing course credit for the Arts Every Day teacher-training program. Furthermore, graduate students enrolled in educational research courses will have increased opportunities for practice in doing field observations.

This grant proposal aligns closely with Fresno State's ultimate goal to prepare professionals who are committed to leadership and service in diverse community settings. Through participation in high quality professional development activities and effective online learning modules, teachers will ensure that students from all cultural and economic backgrounds will meet state content standards in the arts as well as other academic areas, and will understand how the Common Core State Standards relate to arts-infused learning.

Finally, Fresno State firmly supports the Fresno County Office of Education's mission statement of "educators, artists and community members working together to create equity and access to a high quality arts education for every student, in every school, every day." We look forward to our role in this partnership and the potential this grant has to make a positive impact on our entire community.

Sincerely,



Professor Kim Morin, University Liaison

Department of Theatre Arts

College of Arts & Humanities

California State University, Fresno  
2380 East Keats Avenue M/S MB99 • Fresno, California 93740-8024

P 559.278.3056 F 559.278.6758 [www.FresnoState.edu/artshum/](http://www.FresnoState.edu/artshum/)

PR/Award # U351C140030

THE CALIFORNIA STATE UNIVERSITY



May 16, 2014

Robert Bullwinkel  
Visual and Performing Arts Coordinator  
Fresno County Office of Education  
1111 Van Ness Avenue Fresno, CA 93721-2000

Bob,

I would be enthusiastic and available to participate with Education Design colleagues as external program evaluator for the upcoming proposal submission iACCESS sponsored by the PDAE program of the U.S. Dept. of Education. I'm very excited to capitalize on the work I've done with you and your district on previous projects, where we together witnessed how teachers successfully developed strong arts-integrated concepts, provided evidence in the form of improved student arts and literacy outcomes, and constructed replicable models of lesson designs for others to replicate.

While it might be considered ambitious for your team to propose a model that will transform the very nature of district-wide arts professional development, using technology-based assessment systems and focusing on arts-integration to help improve ELA, I think the work your team has begun with Keeping Score, the Community Arts Team, and Any Given Child has certainly laid the groundwork that will enable iACCESS to succeed and flourish long after the project is complete. From my work with other arts education projects nationally, I believe the findings of iACCESS will contribute significantly to the field and provide a model from which others may depart.

As evaluator, my work will include both research on student and teacher learning, as well as overall program evaluation of the project:

- Following program development through all phases, advising on project design and direction, through regular conferences and communications
- Monitoring adherence to project plan and objectives, fidelity of implementation, identifying implementation challenges, and helping determine how the research efforts inform program development and improvement
- Conducting longitudinal, multi-modal studies on 1) student learning in the arts and how that learning impacts ELA performance and 2) how teachers learn arts integrated instruction and how it impacts their long-term professional learning and classroom practices. These studies will involve a wide range of data collection and analyses, which I will conduct with the assistance of colleagues.
- Placing project findings within a broader context of the arts in education field

Following the startup phases of research and assessment design and materials development, the evaluation will capture data from participating schools, teachers, and classrooms over the four-year project period. Education Design will analyze workshop interview and observation data, classroom observation data, survey, and online course and digital assessment data. With increasing discourse about the role and importance of arts instruction and arts integration, these models need to be vetted and expanded so others might begin adopting them. I wholeheartedly support this effort and look forward to collaborating with you and your team.

For over fifteen years I have led or participated in program evaluations in K12 and post-secondary schools, including many for U.S. Dept. of Education, NSF, NASA, and organizations local and national. My work has focused on arts education and STEM education. I have been principal partner of an educational consulting firm, Education Design, INC since 2003, which conducts K12 and post-secondary program evaluations.

David Reider  
Principal, Education Design, INC  
Newton, Massachusetts

A handwritten signature in black ink, appearing to read "Reider", is written over a horizontal line. The signature is cursive and stylized.

## **David J. Reider**

Principal Partner, Education Design, INC  
Newton, Massachusetts  
[david@educationdesign.biz](mailto:david@educationdesign.biz), tel: (617) 501-7152  
[www.educationdesign.biz](http://www.educationdesign.biz)

### **Professional Preparation**

University of California, Los Angeles	B.A. 1984
New England Conservatory of Music	M.M. 1989.
Harvard University Graduate School of Education	Ed. M. 1997

### **Appointments**

#### **University of Massachusetts, Boston**

2003-2006. *Visiting Associate Professor, College of Public and Community Service  
Applied Language and Mathematics; Technology Learning Initiatives*

#### **Boston College Lynch School of Education**

1998-2006. *Sr. Researcher and College Faculty, Center for Study of Testing, Evaluation, and  
Educational Policy, Lynch School of Education*

#### **Co-nect, Arlington, MA**

1999-2001. *Project Manager and Lead Project Developer*

#### **BBN Systems and Technologies, Cambridge**

1995-1998. *Scientist, Education Technologies*

### **Program Evaluation with Education Design, INC (selected)**

#### **Music Integrated Learning Environment (MILE), US Dept. of Education AEMDD program, Oakland, CA**

*K-5 students in four Oakland schools studying literacy and music through integrated arts  
practices, in collaboration with OUSD*

#### **Comprehensive Opera Based Arts Learning and Teaching (COBALT), US Dept. of Education AEMDD program, NYC, CA**

*K-5 students in three NYC schools studying literacy, social-emotional constructs, and opera  
through integrated arts practices, in collaboration with Metropolitan Opera Guild.*

#### **Next Generation Preschool Math, NSF DRK-12 program, Boston, NYC, Menlo Park, CA**

*Preschool students learning equipartitioning skills using tablet computing technologies, in  
collaboration with EDC, WGBH, and SRI.*

#### **Pioneer Mars, NASA Education, Mobile, AL & Hattiesburg, MS**

*High school interdisciplinary science labs developing experiments to test life sustainability on  
Mars. One experiment to be launched to International Space Station launch in 2014 for data  
collection and analysis.*

#### **ECLIPSE, NSF PRIME program**

*Exploratory project to develop new methods of evaluation based on systems thinking and how it  
may apply to K12 STEM learning, in collaboration with InSites.*

#### **BioGraph, NSF DRK-12 program, Boston, MA**

*Middle school students studying complex systems biology topics using computational modeling, in collaboration with MIT and University of Pennsylvania.*

**INK-12, NSF DRK-12 program, Boston, MA**

*Middle school students studying mathematics and science topics using pen-based interactive networked tablet computers, in collaboration with TERC and MIT.*

**ITSI-Scale-Up, NSF iTEST program, Concord, MA**

*Middle and high-school teachers engaging web-based science-education modules (Interactive Technology for Science Inquiry), in collaboration with Concord Consortium.*

**Community Labs, Biogen-Idec, Cambridge, MA**

*Middle and high-school students engage in real-world biotech activities at a community lab with activities tied to in-school curriculum, in collaboration with Biogen-Idec.*

**San Francisco Symphony Orchestra, Keeping Score: Michael Tilson Thomas on Music**

*Program evaluation for five-year national K12 arts-integration project using classical music to enhance core subject learning*

**Eyes in the Sky II, NASA Education, Cambridge, MA**

*High school teachers learning advanced GIT technologies to help foster higher education and career options for students, in collaboration with TERC.*

**Boston Symphony Orchestra, Connections for Literacy**

*Program evaluator of arts integration school projects focusing on literacy skills development through music.*

**Music In Education National Consortium, U.S. Dept of Education FIPSE and NEA**

*Program evaluation on six lead-partner arts education national consortium, examining intra-organizational mechanisms and social designs of consortium functions.*

**San Francisco Opera**

*Organizational Change Learning Audit for Education Division in collaboration with SFUSD.*

**Publications**

Bauer, C, Libby, D, Scharberg, M, Reider, D. (2012). Transformative Research-based Pedagogy Workshops for Chemistry Graduate and Postdoctoral Students. Submission in process.

Koile, K, Reider, D., & Rubin, A. (2010). INK-12: A Pen-based Wireless Classroom Interaction System for K-12. *Workshop on the Impact of Pen-Based Technology on Education (WIPTE)*, Purdue University Press

Reider, D. & Ruzek, M. (2007). Earth System Science Pathways to STEM Education, *ESSE Design Guide Online Document*: <http://essedesignguide.org/>

Reider, D. (2007). Listening to Evaluation, *Journal for Learning through Music*, 3, 280-286.

Scripp, L. & Reider, D. (2007). New Ventures In Integrated Teaching and Learning, *Journal for Learning through Music*, 3, 337-378.

Neumann, E. & Reider, D. (2001). Collaborative Environment for Synchronizing Audio from Remote Devices. US Patent 6,175,872.

**Collaborators and Co-Editors**

Dr. Susan Yoon, University of Pennsylvania, Dr. Eric Klopfer, MIT, Dr. Julie Cwikla, University of Southern Alabama, Dr. Anita Davis, University of Southern Mississippi; Dr. Roy Gould, Harvard-Smithsonian Center for Astrophysics, Dr. Kimberly Scott, Arizona State University; Dr.

Kimberly Koile, MIT & Concord Consortium; Dr. Tamara Ledley, TERC; Dr. Carla McAuliffe, TERC; Dr. Andee Rubin, TERC; Martin Ruzek, USRA; Dr. Larry Scripp, New England Conservatory; Dr. Alok Verma, Old Dominion University; Dr. Yichun Xie, Eastern Michigan University; Dr. Paul Horwitz, Dr. Robert Tinker, Dr. Andrew Zucker, Carolyn Staudt, Concord Consortium

### **Conference Presentation and Invited Papers (Relevant Highlights)**

Nov, 2012; American Evaluation Association, Minneapolis, *1) Arts Integration is Very Difficult to Assess: Two Responses to a Ongoing Challenge; 2) Introducing Systems Thinking into STEM Learning Evaluations*

Oct, 2011; AEA, Anaheim, *Scaling up the Replication Ladder: Considerations in Evaluating Scale-up Efforts*

April, 2008, AERA, San Diego, *High-Stakes Listening: Effective Arts Partnerships for Today's Schools*

August, 2005; Earth System Science Education (ESSE-21) Annual Meeting, Fairbanks, AK. *Earth System Science student outcomes as reflective of program dissemination practices.*

August, 2004; DoDEA Europe Technology and Education Workshop and Conference, Wiesbaden, Germany. *Technology Leadership Communities, Students as Technology Leaders through Metacognition and Applied Learning*

July, 2004; Earth System Science Enterprises (ESSE-21) Annual Meeting, Monterey, CA *Evaluation as a Formative Practice for New Undergraduate ESSE Courses.*

April, 2004; Teaching with Media Conference, Umass Boston  
*META Technology Competencies in Applied Learning*

### **Other**

Member PDK, NEA, MENC, MIENC, ISTE, ASCAP; 2001 Grammy Foundation Educational Advisory Board member, Sr. Fellow, Consortium of Universities of Greater Washington Area, 1998; President's Council on the Arts and Humanities, 1998 National Report of Best Practices. Proposal Panel reviewer for NSF programs (ITEST, NRI), US Department of Education I3 program.

## KIM V. MORIN

**Professor, Department of Theatre Arts**  
**Director, Theatre For Young Audiences**  
**Academic Advisor, English/Drama Credential (25 yrs)**  
**Chair, Liberal Studies Review Committee (4 yrs)**

**Appointed to CSU-Fresno 1987**  
**Tenured 1991**  
**Full Professor since 1996**

### Academic Degrees

M.F.A. (Honors)	Arizona State University	1986	Child Drama Specialist
B. S. (Honors)	University Alabama-Birmingham	1981	Elementary Education
BA (Cum Laude)	Florida State University	1979	Humanities
K-8 Credential	State of Alabama	1981	Elementary Teacher
K-8 Credential	State of Arizona	1986	Elementary teacher

### Professional Experience

1987-present	California State University-Fresno	Department of Theatre Arts	Fresno, CA
2005-2009	Curriculum Consultant	SF Symphony	San Francisco, CA
1986-1987	Teacher (Grade 3)	Jefferson Elementary	Mesa, AZ
1983-1986	Graduate Teaching Assistant	Arizona State University	Tempe, AZ
1984-1985	Teacher (pre-school)	Mesa Youth Programs	Mesa, AZ
1981-1983	Teacher (Grades 6-8)	SE Lake Middle School	Birmingham, AL

### Faculty and Administrative Load:

#### **Coordinator for ISWI (Improving Student Writing Initiative)**

Served as Faculty consultant, trainer, and ETS Liaison to introduce computer scoring of essays in campus-wide initiative; established program that reached over 150 CSUF Faculty and over 8,000 students on campus 2009-2013 (4 yrs).

### **New Course Development:**

#### **Drama 136-S Puppetry (Catalogue Description)**

Introduction to the art of puppetry: history, construction, manipulation, script writing, and basic concepts in art and theatre; use of puppets in educational and recreational settings. "S sections include a service-learning requirement.

#### **IAS 108 – Interdisciplinary Art Studies (3 units) (Catalogue description)**

"Basic theories and techniques in art education, including interdisciplinary studies in visual art, music, drama, and dance as they apply to the elementary curriculum. G.E. Integration IC." **All sections of this course are web-based.**

Online course required for ALL Liberal Studies majors (pre-service elementary teachers). Covers state mandated subject matter for all four Visual and Performing Arts. Approved by LS Review Committee – Sept 2006. Course first offered – Fall 2007 (sole instructor)

### **Other Courses:**

**Drama 188T – Arts Every Day** – Special Topics (offered for 5 years) - professional development course for Teachers offered in conjunction with the Fresno County Office of Education.

**Drama 188T Playmaking and Performance**

**Drama 138 B – Theatre for Young Audiences Tour**

**Music 188T Keeping Score with the San Francisco Symphony**

**Drama 137 Creative Drama - Fulfills Liberal Studies Requirement**

**Drama 138 A Children’s Theatre Fulfills Single Subject English Requirement**

**Dance 161 Musical Theatre**

### **Student Advising/Mentoring:**

Single Subject Academic Advisor for English/Drama Single Subject Teaching Credential (26 yrs)  
Served as Supervisor for all Credential candidates in English/Drama emphasis since 1987.

## **Recent Research/Scholarly/Creative Activities/ Professional Growth**

- Arts Integration Consultant, Fresno County Office of Education (2009-present)
  - Develop Common Core curriculum that integrates visual art, drama, dance, music puppetry - Grades TK-6
  - Create course materials and instructional videos for arts integrated curriculum
  - Teach Professional Development courses in arts integration for school districts in Fresno, Stanislaus, Humboldt and Merced counties
- Member, Summer Academy for Innovations in Technology. Fresno State (June, 2013)
- Chair, Professional Learning Group, Any Given Child Initiative with Kennedy Center and FUSD (2013-present)
- University Liaison and Coordinator, C.R.E.A.T.E. CA conference, (Core Reforms Engaging Arts to Educate) "Building from the Blueprint," Fresno State. (May, 2013)
  - Convening of members of CA Department of Education, California Arts Council, and arts educators from around the state.
- Presenter. California Office to Reform Education (CORE) "Arts By Design" Institute. (2012)
- Presenter. Annual Arts For Learning Summit for Region 7 (Central Valley School Districts)
- Curriculum writer/consultant, Central Unified School District, Visual Arts and Theatre lessons integrated with CA Language Arts standards and District benchmarks. 2011-12.
- Presentation: "Puppets Speak Out," Humboldt County Office of Education Arts in Education Forum, March 12, 2012.
- Panelist, "C.R.E.A.T.E. the State" Conference. Loyola Marymount, CA, Oct 2011.
- Presentation, WASC Conference, "Improving Student Writing, Technology that Works," April, 2011
- Guest Speaker, Workshop/Orientation about Criterion for faculty at CSU-Northridge, Dec 2010.
- Guest Speaker, CETA annual Conference, "Theatre Education and Teacher Preparation Programs," October 2010.
- Guest Speaker, AATE National Conference, "Service Learning Programs that Work," August 2010.
- Presentation. "What Do We Mean By Arts Integration?" Southeast Center for Education in the Arts 2009 Arts and Education Forum. Chattanooga, TN, May, 2009.
- Faculty Consultant and Speaker. Keeping Score Education Institute, San Francisco Symphony. San Francisco, CA. 2005-2009 (4 yrs).

## **Service to the University/Community/Profession**

### **University/Committee Service**

- Community Arts Team, Kennedy Center "Any Given Child" Initiative with Fresno Unified School District, 2012-2013
- FAN Fresno Arts Network Committee member. 2010-present)
- Academic Advisor/ University Supervisor for Student Teaching in Theatre (1-2 per semester)
- TILT Technology Summer Academy Participant – Summer 2013
- Title V Service-Learning Grant recipient – transformed Drama 136 to Drama 136S
- Co-chair - Writing Across the Curriculum WAC Committee (2011-present)
- CSALT Fellow – "Improving Student Writing Initiative" ISWI Faculty Development Program (2009-2012)
- Liberal Studies Review Committee (Chair). (University) College of Arts & Humanities Representative. 1998- (14 yrs)
- WAC Advisory Council (Co-chair) University committee for Writing Across the Curriculum initiatives (2011-)
- Advisory Panel, Subject Matter Preparation Standards in English (SB 2042) 2001-2003

- Single Subject Academic Advisors Committee (University) 1987-present (25 yrs)
- Advisory Panel for CSET Test Preparation for Multiple Subject Credential, Sacramento, CA (2011)
- Chair, College of Arts and Humanities Outreach Committee 2006-09 (3 yrs)
- Coordinator, Theatre Arts Department's Annual "Open House Day." Major recruiting tool for students from high schools in the area. *Typically 200 students from 15-18 high schools attend each year.* 1994-present. (16 yrs)
- Chair, Search Committee. (Department) Theatre Education position, 2006-7.
- College Representative, CSUF/CC Liberal Studies Annual Articulation Conference. 2002- (9 yrs).
- Department Representative, Annual "Cultural Arts Conference" sponsored by FCASH. 2007, 2008.

### **Awards**

*Spirit of Service Award*- Outstanding contributions to community engagement opportunities  
*Jan and Bud Richter Award for Excellence* - Outstanding Faculty Teacher Education 2002

### **Grants**

Fresno County Office of Education Foundation Heartbeat grant for Puppetry Service Learning program  
 Title V – Curriculum Grant for Innovations in Technology (2013)  
 Title V-Service Learning Curriculum Development Grant for After School Programs (2012)  
 Improving Student Writing Initiative (ISWI) Grant to facilitate the use of ETS Criterion as a tool for scoring/revising student writing.  
 Community-Based Participatory Research Grant-“Health Interventions with Performance” (2009)

### **Community Partnerships**

- P.A.W. Puppetry Program. Central Valley (2010-present)
- "Arts Every Day." Professional Development for Teachers Fresno Unified School District, Central Unified School District; Fresno County Office Of Education. (2008-present)
- Fresno Arts Network. (FAN) Network of school superintendents, artists and teachers from Fresno area. (2008-present)
- Turning Points Academy – McLane High School. Fresno State students devised original plays with high school students based on personal experience and social significance. 1995- 2010 (15 yrs)
- San Francisco Symphony- Developed curriculum, offered workshop intensives for Keeping Score Education Summer Institute and Professional Development Program for Teachers.
- Fresno Unified School District "Arts, Literacy, and Achievement Project." Arts Education. 2007- (2 yrs).
- West Fresno Boys & Girls Club/West Fresno Health Coalition
- Sister Cities International – Student exchange program with Muenster, Germany (2006, 2008)

### **Professional Association Memberships**

1979-present	Phi Beta Kappa
1985-presnt	American Alliance for Theatre Education (AATE)
1987-present	California Educational Theatre Association (CETA)
1987-present	Puppeteers of America (POA)
2003-present	UNIMA (International Puppeteers)
2003-present	ASSITEJ (International Children's Theatre)
2005-present	Keeping Score (Music Education / San Francisco Symphony)
2007-present	Fresno Art Network
2009- present	Arts Education Partnership (AEP)

**Selected Publications/Creative Works**

**DIRECTING: Theatre For Young Audiences (TFYA):** Directed a total of 25 plays for Theatre For Young Audiences tour since 1987. Recent titles include: Tomas and the Library Lady (Cruz-Gonzalez) Step On a Crack (Zeder) (2007) Yer's Pa Ndau: A Hmong Tiger Tale (Morin) (2006) Los Cuentos Del Sol/Tales of the Sun (Morin); Newcomer (Thomas); Charlotte's Web (Robinette); Nightingale (Urquhart); Arkansaw Bear (Harris); Wilma's Revenge (Monica Long Ross); Hansel and Gretel (Goldberg) Charlie and the Chocolate Factory (George); Fool of the World (Urquhart); Just So (Hale); Pinocchio (Glennon); Treasure Island (Hotchner); School House Rock, Live! (Flaherty & Ahrens); The Brocade Slipper and other Tales from Southeast Asia (Morin) Most Powerful Jujus (Bronson) Tribe (Linden) Velveteen Rabbit (Rawlings)

**DIRECTING: Fresno State University Theatre:**

Served as director and/or choreographer for six main season productions since 1987.

<u>Once On This Island</u> (Director/Choreographer)	Spring, 1998
<u>Pirates of Penzance</u> (Director/Choreographer)	Fall, 1995
<u>Closer Than Ever</u> (Director/Choreographer)	Fall, 1993
<u>Quilters</u> (Director/Choreographer)	Spring, 1993\

**Original Plays:**

Yer's PaNdau: A Hmong Tiger Tale bilingual play for children (*Hmong/English*) Spring 2006.  
The Brocade Slipper -Tales of Southeast Asia, bilingual play for children (*Hmong/English*) 1995.  
Los Cuentos Del Sol, bilingual play for children (*Spanish/English*) 1990, 1998.

# COREY GREENLAW, ED.D.

## EDUCATION

- Ed.D. in Educational Leadership, California State University, Fresno/University of California at Davis, Fresno, California. May 2006
- M.S. in Counseling Psychology, Central Washington University, Ellensburg, Washington. March 2001
- B.S. in Psychology, Southern Utah University, Cedar City, Utah. Spring 1997

## PROFESSIONAL CREDENTIALS

- Certificate in School Business Management, University of Southern California; Los Angeles, California June 2011
- Certificate in Program Evaluation, California State University, Fresno; Fresno, California Nov 2005
- Administrative Services Credential, Clear, California. July 2008

## WORK EXPERIENCE

- Director, Assessment, Data & Grants, Fresno County Office of Education, Fresno, California. Sept 2006 - Present
- Grant evaluation
  - Data analysis, planning, and statistical consultation
  - Research coordination and design
  - Administrative coaching
  - State level assessment coordination
- Specialist, Assessment & Evaluation, Central Unified School District, Office of Instruction Dec 2004 – Sept 2006
- Statistical analysis and clarification of state and district mandated student achievement data and the presentation of that data to district and site administrators
  - Maintenance of district Data Management System data
  - State testing implementation and follow through
- Guidance Instructional Advisor, El Capitan Middle School, Central Unified School District, Aug 2003 – Dec 2004
- Instructional Program support
  - Data Analysis and Student Information System management
  - Teacher training

**PUBLISHED RESEARCH**

- Greenlaw, C.** & Brown-Welty, S. (2009). A Comparison of Web-Based and Paper-Based Survey Methods Testing Assumptions of Survey Mode and Response Cost. *Evaluation Review*, 33, 5, 464-480 2009
- Weyandt, L., Iwaszuk, W., Fulton, K., Ollerton, M., Beatty, N., Fouts, H., Schepman, S., & **Greenlaw, C.** (2003). The Internal Restlessness Scale: Performance of College Students with and without ADHD. *Journal of Learning Disabilities*, 36, 382-389 2003

**SELECTED EVALUATION AND RESEARCH ACTIVIES**

- Lead Author, California Clear Administrative Services Credential Program, Fresno County March 2013
- Ongoing new credential program for California School Administrators
- Lead Evaluator, California State Court School EL Training (t3DJJ), California Jan 2012
- Provided evaluation of training and follow-up for 83 court schools throughout the state
- Co-Author, School Improvement Grant, Parlier Unified School District, Fresno County \$9,363,122 June 2011
- Project Evaluator, Learning Mathematics for Teaching (LMT) Grant, California Department of Education, FCOE July 2010 – Aug 2012
- Review implications with stakeholders
  - Gather and evaluate quantitative and qualitative data
- Primary Project Evaluator, Enhancing Education Through Technology (EETT) Grant, California Department of Education, Central Unified School District Aug 2003 – July 2006
- Approximately \$500,000 in grant funding
  - Planned, developed, and implemented the evaluative portion of the EETT grant
  - Gather and evaluate quantitative and qualitative data
  - Complete biannual state reports related to project performance

**SELECTED TEACHING EXPERIENCE**

- Adjunct Faculty, California State University, Fresno – Department of Educational Research and Administration Sept 2005 - Present
- Courses Taught:
- Intermediate Statistics (Hybrid Doctoral Course)
  - Introduction to Statistics
  - Educational Research Methods
  - Program Evaluation

COREY GREENLAW

Online Faculty, University of Phoenix – Department of Psychology Jan 2009 – Present  
Courses Taught:  
Statistics (Online)  
Testing and Measurement (Online)

Adjunct Faculty, National University, Fresno – Department of School Psychology and School Counseling Sept 2004 – Present  
Courses Taught:  
Assessment (Online)  
Master's Project (Online)  
Development and Evaluation of School Counseling Programs  
Developmental Psychology  
Consultation in Psychology

**SAMPLE PRESENTATION ACTIVIES**

Lead Presenter, JCCASAC - Using Data Management Systems in Alternative School Settings May 2014

Lead Presenter, Illuminate Education – Assessing Performance Feb 2014

Lead Presenter, Common Core Summer Institute – Common Core Assessment June 2013

Lead Presenter, Illuminate Education - Assessment Strategies and Analysis Feb 2013

Lead Presenter, The Leadership Summit Chicago - An Effective Assessment Program: Start by Asking the Right Questions July 2011

Lead Presenter, Riverside Publishing – Test and Assessment Analysis Dec 2010

Lead Presenter, California Educational Research Association – Using Personal Response Systems in Formative Assessment Nov 2010

Lead Presenter, Riverside Publishing – Feedback in the Classroom Dec 2009

Lead Presenter, Association of California School Administrators – Using Feedback in Classroom Settings Aug 2009

Lead Presenter, California Educational Research Association - An Effective Assessment Program: Start by Asking the Right Questions Dec 2008

Lead Presenter, Achieve Data Solutions – Small School District Assessment Program Implementation Dec 2007

## **ROBERT BULLWINKEL**

848 S. Sunnyside Ave. • Fresno, CA 93727 • (559) 456-8544 • [bbullwinkel@fcoe.org](mailto:bbullwinkel@fcoe.org)

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### **SUMMARY OF QUALIFICATIONS**

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- **California Regional Arts Lead for the Central Valley** managing the Visual and Performing Arts department for the Fresno County Office of Education with a focus on strategic planning, arts integration and professional development for classroom teachers .
- **Award-winning Arts Educator and Administrator** with deep understanding of public school systems and strong background in all arts disciplines.
- **Dynamic communicator** with exceptional presentation skills and proven ability to work with media and technology.

### **PROFESSIONAL EXPERIENCE**

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#### **Arts Collaboration and Innovation**

- **Partnered with the San Francisco Symphony** as director of Curriculum and Communication to design the Keeping Score Education teacher summer institute and follow up workshops in California, Arizona and Oklahoma. Included designing curriculum and writing the Keeping Score Education summative report.
- **Created the Fresno Arts Network** with over 450 local arts and education leaders committed to equity and access to the arts for all students
- **Authored the Guide to High Quality Professional Development in the Arts** (2008) and **Opening the Arts Education Toolbox** (2012) for California County Superintendents Arts Initiative.
- **Authored Arts At the Core: Opportunities for Arts Integration with Common Core State Standards** (2013) for the California Office to Reform Education
- **Served as Board Member for the Fresno Philharmonic and Fresno Art Museum**—as chair of their Education Committees developed major new arts and education initiatives such as Concertos for Kids and Faces of the Valley
- **Initiated the Accent on Access** violin program in partnership with the Youth Orchestras of Fresno
- **Founded the Fresno County Youth Choir and the Stages summer youth theatre program**—free direct services to Fresno County students

#### **Arts Education**

- **Curriculum and Instruction Chair for the Arts Education Joint Task Force** of the California Department of Education and the California Arts Council to write the **Blueprint for Creative Education: How the Arts Can Transform California’s Public Schools**
- **Created nationally recognized model programs** in theatre and choral music at large, inner-city “at risk” high schools
- **Instituted the regional Arts Education Summit**, bringing together 400 teachers, administrators and community organizations from six counties.
- **Designed the Arts Every Day arts integration professional development program** for K-6 classroom teachers in collaboration with Fresno Unified School District and Central Unified School District, including comprehensive, sequential arts integrated curriculum.

## **ROBERT BULLWINKEL**

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848 S. Sunnyside Ave. • Fresno, CA 93727 • (559) 456-8544 • [bbullwinkel@fcoe.org](mailto:bbullwinkel@fcoe.org)

- **Site Coordinator for Any Given Child** in collaboration with the John F. Kennedy Center for the Performing Arts and Fresno Unified School District
- **Designed and implemented the Superintendents Model Arts (SMART Award)**—a strategic planning tool for schools and districts.
- **Founding member of CREATE CA (Core Reforms Engaging Arts to Educate)** a collaboration of California’s Department of Education, Arts Council, County Superintendents and the Alliance for Arts Education

### **Arts Communication and Presentation**

- **Created TeachArts.org**, a regional arts and education website with 7,000 unique users yearly updated with current content on arts resources, funding and research.
- **Wrote and produced arts integration educational videos** for teacher professional development posted at [www.ccsesaarts.org](http://www.ccsesaarts.org).
- **Founded heARTbeat**, an arts advocacy and fundraising initiative
- **Founded the Arts Business Coalition** and their first initiative, Spark!
- **Coordinated arts and technology workshops** for teachers and administrators.
- **In demand as a presenter at local, state and national level** with proficiency in most forms of educational and presentation software.
- **Designed Arts Integration through Common Core State Standards** professional development modules for the CCSESA Arts Initiative

### **Employment History**

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2006-Present *Program Manager*, Visual and Performing Arts  
Fresno County Office of Education (California)

1988-2006 *Department Chair, Mentor Teacher, Master Teacher*  
Fresno Unified School District

1990-1995 *Lecturer*, Drama 137 and Drama 138A  
California State University, Fresno

1983-1988 *Teacher*  
Mesa Public Schools (Arizona)

1978-83 *Teacher*  
Ferndale Unified School District (California)

### **Awards**

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Fresno County Teacher of the Year  
Finalist, California Teacher of the Year  
Fresno Public Education Fund Educator of the Year  
California Schoolmaster of the Year  
Valley Cultural Coalition Hero Award

### **References**

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Jim Yovino, Fresno County Superintendent of Schools, retired  
Sarah Anderberg, Director of the California County Superintendents Arts Initiative  
Craig Watson, Director, California Arts Council  
Craig Cheslog, Chief Policy Advisor, State Superintendent of Public Instruction  
Joe Landon, Executive Director, California Alliance for Arts Education

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# JENNIFER COULL

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190 N. Hughes Clovis, CA 93612

[jcoull@fcoe.org](mailto:jcoull@fcoe.org)

559.283.3699

## **Academic Degrees**

B.S. (Cum Laude)	Oakland University, MI	1998	K-9 Education
AA	William Tyndale College, MI	1994	Liberal Arts

## **Professional Experience**

2011-present	Visual and Performing Arts Consultant II	Fresno County Office of Education	Fresno, CA
2009-2011	Teacher (Grades 1 & 3)	Hidalgo Elementary	Fresno, CA
2007-2009	Intervention Teacher (Grades 1-3)	Hidalgo Elementary	Fresno, CA
2007-2009	After School Theatre/Video (Grades 5-6)	Hidalgo Elementary	Fresno, CA
2008	Autism Summer School (Grade K)	Kremen School of Education (FUSD)	Fresno, CA
2002-2007	Certificated Tutor (Grades 1-3)	Rowell Elementary	Fresno, CA
2005-2007	After School Dare to Dream Leadership	Rowell Elementary	Fresno, CA
1994-1997	Dyslexic Tutor (Grades 1-5)	Dyslexia Resource Center	Brighton, MI

## **Professional Development/Credentials**

2014	National Art Education Association Conference
2013	CAEA Central Area Common Core Art Conference
2013	Arts Integration Conference, Kennedy Center, D.C.
2013	Presenter. California Teaching Fellows, CSU
2013	Presenter. Arts and Education Summit for Region 7
2012	Orff Schulwerk workshop
2012	Arts Integration Conference, Kennedy Center, D.C.
2012	Presenter. California Teaching Fellows, CSU
2012	Presenter. Arts and Education Summit for Region 7
2012	California Office to Reform Education (CORE) "Arts By Design" Institute
2011	Presenter. California Arts Learning Colloquium
2010	Presenter. California Arts Learning Colloquium
2009	Presenter. California Arts Learning Colloquium
2009-10	Arts Every Day- Integrating arts instruction
2009-10	Keeping Score Institute- Integrating music instruction
2006	Character Counts Training
2005	Professional Clear Multiple Subject Teaching Credential

## **Service to the Community**

2011-present	California County Superintendents Arts Initiative	Member	Fresno, CA
2011-present	Fresno Arts Network (FAN)	Member	Fresno, CA
2012-present	Cultural Arts Rotary	Associate Member	Fresno, CA

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## **David J. Reider**

Principal Partner, Education Design, INC  
Newton, Massachusetts  
[david@educationdesign.biz](mailto:david@educationdesign.biz), tel: (617) 501-7152  
[www.educationdesign.biz](http://www.educationdesign.biz)

### **Professional Preparation**

University of California, Los Angeles	B.A. 1984
New England Conservatory of Music	M.M. 1989.
Harvard University Graduate School of Education	Ed. M. 1997

### **Appointments**

#### **University of Massachusetts, Boston**

2003-2006. *Visiting Associate Professor, College of Public and Community Service  
Applied Language and Mathematics; Technology Learning Initiatives*

#### **Boston College Lynch School of Education**

1998-2006. *Sr. Researcher and College Faculty, Center for Study of Testing, Evaluation, and  
Educational Policy, Lynch School of Education*

#### **Co-nect, Arlington, MA**

1999-2001. *Project Manager and Lead Project Developer*

#### **BBN Systems and Technologies, Cambridge**

1995-1998. *Scientist, Education Technologies*

### **Program Evaluation with Education Design, INC (selected)**

#### **Music Integrated Learning Environment (MILE), US Dept. of Education AEMDD program, Oakland, CA**

*K-5 students in four Oakland schools studying literacy and music through integrated arts  
practices, in collaboration with OUSD*

#### **Comprehensive Opera Based Arts Learning and Teaching (COBALT), US Dept. of Education AEMDD program, NYC, CA**

*K-5 students in three NYC schools studying literacy, social-emotional constructs, and opera  
through integrated arts practices, in collaboration with Metropolitan Opera Guild.*

#### **Next Generation Preschool Math, NSF DRK-12 program, Boston, NYC, Menlo Park, CA**

*Preschool students learning equipartitioning skills using tablet computing technologies, in  
collaboration with EDC, WGBH, and SRI.*

#### **Pioneer Mars, NASA Education, Mobile, AL & Hattiesburg, MS**

*High school interdisciplinary science labs developing experiments to test life sustainability on  
Mars. One experiment to be launched to International Space Station launch in 2014 for data  
collection and analysis.*

#### **ECLIPSE, NSF PRIME program**

*Exploratory project to develop new methods of evaluation based on systems thinking and how it  
may apply to K12 STEM learning, in collaboration with InSites.*

#### **BioGraph, NSF DRK-12 program, Boston, MA**

*Middle school students studying complex systems biology topics using computational modeling, in collaboration with MIT and University of Pennsylvania.*

**INK-12, NSF DRK-12 program, Boston, MA**

*Middle school students studying mathematics and science topics using pen-based interactive networked tablet computers, in collaboration with TERC and MIT.*

**ITSI-Scale-Up, NSF iTEST program, Concord, MA**

*Middle and high-school teachers engaging web-based science-education modules (Interactive Technology for Science Inquiry), in collaboration with Concord Consortium.*

**Community Labs, Biogen-Idec, Cambridge, MA**

*Middle and high-school students engage in real-world biotech activities at a community lab with activities tied to in-school curriculum, in collaboration with Biogen-Idec.*

**San Francisco Symphony Orchestra, Keeping Score: Michael Tilson Thomas on Music**

*Program evaluation for five-year national K12 arts-integration project using classical music to enhance core subject learning*

**Eyes in the Sky II, NASA Education, Cambridge, MA**

*High school teachers learning advanced GIT technologies to help foster higher education and career options for students, in collaboration with TERC.*

**Boston Symphony Orchestra, Connections for Literacy**

*Program evaluator of arts integration school projects focusing on literacy skills development through music.*

**Music In Education National Consortium, U.S. Dept of Education FIPSE and NEA**

*Program evaluation on six lead-partner arts education national consortium, examining intra-organizational mechanisms and social designs of consortium functions.*

**San Francisco Opera**

*Organizational Change Learning Audit for Education Division in collaboration with SFUSD.*

**Publications**

Bauer, C, Libby, D, Scharberg, M, Reider, D. (2012). Transformative Research-based Pedagogy Workshops for Chemistry Graduate and Postdoctoral Students. Submission in process.

Koile, K, Reider, D., & Rubin, A. (2010). INK-12: A Pen-based Wireless Classroom Interaction System for K-12. *Workshop on the Impact of Pen-Based Technology on Education (WIPTE)*, Purdue University Press

Reider, D. & Ruzek, M. (2007). Earth System Science Pathways to STEM Education, *ESSE Design Guide Online Document*: <http://essedesignguide.org/>

Reider, D. (2007). Listening to Evaluation, *Journal for Learning through Music*, 3, 280-286.

Scripp, L. & Reider, D. (2007). New Ventures In Integrated Teaching and Learning, *Journal for Learning through Music*, 3, 337-378.

Neumann, E. & Reider, D. (2001). Collaborative Environment for Synchronizing Audio from Remote Devices. US Patent 6,175,872.

**Collaborators and Co-Editors**

Dr. Susan Yoon, University of Pennsylvania, Dr. Eric Klopfer, MIT, Dr. Julie Cwikla, University of Southern Alabama, Dr. Anita Davis, University of Southern Mississippi; Dr. Roy Gould, Harvard-Smithsonian Center for Astrophysics, Dr. Kimberly Scott, Arizona State University; Dr.

Kimberly Koile, MIT & Concord Consortium; Dr. Tamara Ledley, TERC; Dr. Carla McAuliffe, TERC; Dr. Andee Rubin, TERC; Martin Ruzek, USRA; Dr. Larry Scripp, New England Conservatory; Dr. Alok Verma, Old Dominion University; Dr. Yichun Xie, Eastern Michigan University; Dr. Paul Horwitz, Dr. Robert Tinker, Dr. Andrew Zucker, Carolyn Staudt, Concord Consortium

### **Conference Presentation and Invited Papers (Relevant Highlights)**

Nov, 2012; American Evaluation Association, Minneapolis, *1) Arts Integration is Very Difficult to Assess: Two Responses to a Ongoing Challenge; 2) Introducing Systems Thinking into STEM Learning Evaluations*

Oct, 2011; AEA, Anaheim, *Scaling up the Replication Ladder: Considerations in Evaluating Scale-up Efforts*

April, 2008, AERA, San Diego, *High-Stakes Listening: Effective Arts Partnerships for Today's Schools*

August, 2005; Earth System Science Education (ESSE-21) Annual Meeting, Fairbanks, AK. *Earth System Science student outcomes as reflective of program dissemination practices.*

August, 2004; DoDEA Europe Technology and Education Workshop and Conference, Wiesbaden, Germany. *Technology Leadership Communities, Students as Technology Leaders through Metacognition and Applied Learning*

July, 2004; Earth System Science Enterprises (ESSE-21) Annual Meeting, Monterey, CA *Evaluation as a Formative Practice for New Undergraduate ESSE Courses.*

April, 2004; Teaching with Media Conference, Umass Boston  
*META Technology Competencies in Applied Learning*

### **Other**

Member PDK, NEA, MENC, MIENC, ISTE, ASCAP; 2001 Grammy Foundation Educational Advisory Board member, Sr. Fellow, Consortium of Universities of Greater Washington Area, 1998; President's Council on the Arts and Humanities, 1998 National Report of Best Practices. Proposal Panel reviewer for NSF programs (ITEST, NRI), US Department of Education I3 program.

## KIM V. MORIN

**Professor, Department of Theatre Arts**  
**Director, Theatre For Young Audiences**  
**Academic Advisor, English/Drama Credential (25 yrs)**  
**Chair, Liberal Studies Review Committee (4 yrs)**

**Appointed to CSU-Fresno 1987**  
**Tenured 1991**  
**Full Professor since 1996**

### Academic Degrees

M.F.A. (Honors)	Arizona State University	1986	Child Drama Specialist
B. S. (Honors)	University Alabama-Birmingham	1981	Elementary Education
BA (Cum Laude)	Florida State University	1979	Humanities
K-8 Credential	State of Alabama	1981	Elementary Teacher
K-8 Credential	State of Arizona	1986	Elementary teacher

### Professional Experience

1987-present	California State University-Fresno	Department of Theatre Arts	Fresno, CA
2005-2009	Curriculum Consultant	SF Symphony	San Francisco, CA
1986-1987	Teacher (Grade 3)	Jefferson Elementary	Mesa, AZ
1983-1986	Graduate Teaching Assistant	Arizona State University	Tempe, AZ
1984-1985	Teacher (pre-school)	Mesa Youth Programs	Mesa, AZ
1981-1983	Teacher (Grades 6-8)	SE Lake Middle School	Birmingham, AL

### Faculty and Administrative Load:

#### **Coordinator for ISWI (Improving Student Writing Initiative)**

Served as Faculty consultant, trainer, and ETS Liaison to introduce computer scoring of essays in campus-wide initiative; established program that reached over 150 CSUF Faculty and over 8,000 students on campus 2009-2013 (4 yrs).

### **New Course Development:**

#### **Drama 136-S Puppetry (Catalogue Description)**

Introduction to the art of puppetry: history, construction, manipulation, script writing, and basic concepts in art and theatre; use of puppets in educational and recreational settings. "S sections include a service-learning requirement.

#### **IAS 108 – Interdisciplinary Art Studies (3 units) (Catalogue description)**

"Basic theories and techniques in art education, including interdisciplinary studies in visual art, music, drama, and dance as they apply to the elementary curriculum. G.E. Integration IC." **All sections of this course are web-based.**

Online course required for ALL Liberal Studies majors (pre-service elementary teachers). Covers state mandated subject matter for all four Visual and Performing Arts. Approved by LS Review Committee – Sept 2006. Course first offered – Fall 2007 (sole instructor)

### **Other Courses:**

**Drama 188T – Arts Every Day** – Special Topics (offered for 5 years) - professional development course for Teachers offered in conjunction with the Fresno County Office of Education.

**Drama 188T Playmaking and Performance**

**Drama 138 B – Theatre for Young Audiences Tour**

**Music 188T Keeping Score with the San Francisco Symphony**

**Drama 137 Creative Drama - Fulfills Liberal Studies Requirement**

**Drama 138 A Children’s Theatre Fulfills Single Subject English Requirement**

**Dance 161 Musical Theatre**

### **Student Advising/Mentoring:**

Single Subject Academic Advisor for English/Drama Single Subject Teaching Credential (26 yrs)  
Served as Supervisor for all Credential candidates in English/Drama emphasis since 1987.

## **Recent Research/Scholarly/Creative Activities/ Professional Growth**

- Arts Integration Consultant, Fresno County Office of Education (2009-present)
  - Develop Common Core curriculum that integrates visual art, drama, dance, music puppetry - Grades TK-6
  - Create course materials and instructional videos for arts integrated curriculum
  - Teach Professional Development courses in arts integration for school districts in Fresno, Stanislaus, Humboldt and Merced counties
- Member, Summer Academy for Innovations in Technology. Fresno State (June, 2013)
- Chair, Professional Learning Group, Any Given Child Initiative with Kennedy Center and FUSD (2013-present)
- University Liaison and Coordinator, C.R.E.A.T.E. CA conference, (Core Reforms Engaging Arts to Educate) "Building from the Blueprint," Fresno State. (May, 2013)
  - Convening of members of CA Department of Education, California Arts Council, and arts educators from around the state.
- Presenter. California Office to Reform Education (CORE) "Arts By Design" Institute. (2012)
- Presenter. Annual Arts For Learning Summit for Region 7 (Central Valley School Districts)
- Curriculum writer/consultant, Central Unified School District, Visual Arts and Theatre lessons integrated with CA Language Arts standards and District benchmarks. 2011-12.
- Presentation: "Puppets Speak Out," Humboldt County Office of Education Arts in Education Forum, March 12, 2012.
- Panelist, "C.R.E.A.T.E. the State" Conference. Loyola Marymount, CA, Oct 2011.
- Presentation, WASC Conference, "Improving Student Writing, Technology that Works," April, 2011
- Guest Speaker, Workshop/Orientation about Criterion for faculty at CSU-Northridge, Dec 2010.
- Guest Speaker, CETA annual Conference, "Theatre Education and Teacher Preparation Programs," October 2010.
- Guest Speaker, AATE National Conference, "Service Learning Programs that Work," August 2010.
- Presentation. "What Do We Mean By Arts Integration?" Southeast Center for Education in the Arts 2009 Arts and Education Forum. Chattanooga, TN, May, 2009.
- Faculty Consultant and Speaker. Keeping Score Education Institute, San Francisco Symphony. San Francisco, CA. 2005-2009 (4 yrs).

## **Service to the University/Community/Profession**

### **University/Committee Service**

- Community Arts Team, Kennedy Center "Any Given Child" Initiative with Fresno Unified School District, 2012-2013
- FAN Fresno Arts Network Committee member. 2010-present)
- Academic Advisor/ University Supervisor for Student Teaching in Theatre (1-2 per semester)
- TILT Technology Summer Academy Participant – Summer 2013
- Title V Service-Learning Grant recipient – transformed Drama 136 to Drama 136S
- Co-chair - Writing Across the Curriculum WAC Committee (2011-present)
- CSALT Fellow – "Improving Student Writing Initiative" ISWI Faculty Development Program (2009-2012)
- Liberal Studies Review Committee (Chair). (University) College of Arts & Humanities Representative. 1998- (14 yrs)
- WAC Advisory Council (Co-chair) University committee for Writing Across the Curriculum initiatives (2011-)
- Advisory Panel, Subject Matter Preparation Standards in English (SB 2042) 2001-2003

- Single Subject Academic Advisors Committee (University) 1987-present (25 yrs)
- Advisory Panel for CSET Test Preparation for Multiple Subject Credential, Sacramento, CA (2011)
- Chair, College of Arts and Humanities Outreach Committee 2006-09 (3 yrs)
- Coordinator, Theatre Arts Department's Annual "Open House Day." Major recruiting tool for students from high schools in the area. *Typically 200 students from 15-18 high schools attend each year.* 1994-present. (16 yrs)
- Chair, Search Committee. (Department) Theatre Education position, 2006-7.
- College Representative, CSUF/CC Liberal Studies Annual Articulation Conference. 2002- (9 yrs).
- Department Representative, Annual "Cultural Arts Conference" sponsored by FCASH. 2007, 2008.

### **Awards**

*Spirit of Service Award*- Outstanding contributions to community engagement opportunities  
*Jan and Bud Richter Award for Excellence* - Outstanding Faculty Teacher Education 2002

### **Grants**

Fresno County Office of Education Foundation Heartbeat grant for Puppetry Service Learning program  
 Title V – Curriculum Grant for Innovations in Technology (2013)  
 Title V-Service Learning Curriculum Development Grant for After School Programs (2012)  
 Improving Student Writing Initiative (ISWI) Grant to facilitate the use of ETS Criterion as a tool for scoring/revising student writing.  
 Community-Based Participatory Research Grant-“Health Interventions with Performance” (2009)

### **Community Partnerships**

- P.A.W. Puppetry Program. Central Valley (2010-present)
- "Arts Every Day." Professional Development for Teachers Fresno Unified School District, Central Unified School District; Fresno County Office Of Education. (2008-present)
- Fresno Arts Network. (FAN) Network of school superintendents, artists and teachers from Fresno area. (2008-present)
- Turning Points Academy – McLane High School. Fresno State students devised original plays with high school students based on personal experience and social significance. 1995- 2010 (15 yrs)
- San Francisco Symphony- Developed curriculum, offered workshop intensives for Keeping Score Education Summer Institute and Professional Development Program for Teachers.
- Fresno Unified School District "Arts, Literacy, and Achievement Project." Arts Education. 2007- (2 yrs).
- West Fresno Boys & Girls Club/West Fresno Health Coalition
- Sister Cities International – Student exchange program with Muenster, Germany (2006, 2008)

### **Professional Association Memberships**

1979-present	Phi Beta Kappa
1985-presnt	American Alliance for Theatre Education (AATE)
1987-present	California Educational Theatre Association (CETA)
1987-present	Puppeteers of America (POA)
2003-present	UNIMA (International Puppeteers)
2003-present	ASSITEJ (International Children's Theatre)
2005-present	Keeping Score (Music Education / San Francisco Symphony)
2007-present	Fresno Art Network
2009- present	Arts Education Partnership (AEP)

**Selected Publications/Creative Works**

**DIRECTING: Theatre For Young Audiences (TFYA):** Directed a total of 25 plays for Theatre For Young Audiences tour since 1987. Recent titles include: Tomas and the Library Lady (Cruz-Gonzalez) Step On a Crack (Zeder) (2007) Yer's Pa Ndau: A Hmong Tiger Tale (Morin) (2006) Los Cuentos Del Sol/Tales of the Sun (Morin); Newcomer (Thomas); Charlotte's Web (Robinette); Nightingale (Urquhart); Arkansaw Bear (Harris); Wilma's Revenge (Monica Long Ross); Hansel and Gretel (Goldberg) Charlie and the Chocolate Factory (George); Fool of the World (Urquhart); Just So (Hale); Pinocchio (Glennon); Treasure Island (Hotchner); School House Rock, Live! (Flaherty & Ahrens); The Brocade Slipper and other Tales from Southeast Asia (Morin) Most Powerful Jujus (Bronson) Tribe (Linden) Velveteen Rabbit (Rawlings)

**DIRECTING: Fresno State University Theatre:**

Served as director and/or choreographer for six main season productions since 1987.

<u>Once On This Island</u> (Director/Choreographer)	Spring, 1998
<u>Pirates of Penzance</u> (Director/Choreographer)	Fall, 1995
<u>Closer Than Ever</u> (Director/Choreographer)	Fall, 1993
<u>Quilters</u> (Director/Choreographer)	Spring, 1993\

**Original Plays:**

Yer's PaNdau: A Hmong Tiger Tale bilingual play for children (*Hmong/English*) Spring 2006.  
The Brocade Slipper -Tales of Southeast Asia, bilingual play for children (*Hmong/English*) 1995.  
Los Cuentos Del Sol, bilingual play for children (*Spanish/English*) 1990, 1998.

# COREY GREENLAW, ED.D.

## EDUCATION

- |   |             |
|---|-------------|
| <u>Ed.D. in Educational Leadership</u> , California State University, Fresno/University of California at Davis, Fresno, California. | May 2006    |
| <u>M.S. in Counseling Psychology</u> , Central Washington University, Ellensburg, Washington.                                       | March 2001  |
| <u>B.S. in Psychology</u> , Southern Utah University, Cedar City, Utah.   | Spring 1997 |

## PROFESSIONAL CREDENTIALS

- |   |           |
|---|-----------|
| <u>Certificate in School Business Management</u> , University of Southern California; Los Angeles, California | June 2011 |
| <u>Certificate in Program Evaluation</u> , California State University, Fresno; Fresno, California            | Nov 2005  |
| <u>Administrative Services Credential</u> , Clear, California.  | July 2008 |

## WORK EXPERIENCE

- |  |                      |
|--|----------------------|
| <u>Director, Assessment, Data &amp; Grants</u> , Fresno County Office of Education, Fresno, California. <ul style="list-style-type: none"><li>• Grant evaluation</li><li>• Data analysis, planning, and statistical consultation</li><li>• Research coordination and design</li><li>• Administrative coaching</li><li>• State level assessment coordination</li></ul>  | Sept 2006 - Present  |
| <u>Specialist, Assessment &amp; Evaluation</u> , Central Unified School District, Office of Instruction <ul style="list-style-type: none"><li>• Statistical analysis and clarification of state and district mandated student achievement data and the presentation of that data to district and site administrators</li><li>• Maintenance of district Data Management System data</li><li>• State testing implementation and follow through</li></ul> | Dec 2004 – Sept 2006 |
| <u>Guidance Instructional Advisor</u> , El Capitan Middle School, Central Unified School District, <ul style="list-style-type: none"><li>• Instructional Program support</li><li>• Data Analysis and Student Information System management</li><li>• Teacher training</li></ul>  | Aug 2003 – Dec 2004  |

**PUBLISHED RESEARCH**

- Greenlaw, C.** & Brown-Welty, S. (2009). A Comparison of Web-Based and Paper-Based Survey Methods Testing Assumptions of Survey Mode and Response Cost. *Evaluation Review*, 33, 5, 464-480 2009
- Weyandt, L., Iwaszuk, W., Fulton, K., Ollerton, M., Beatty, N., Fouts, H., Schepman, S., & **Greenlaw, C.** (2003). The Internal Restlessness Scale: Performance of College Students with and without ADHD. *Journal of Learning Disabilities*, 36, 382-389 2003

**SELECTED EVALUATION AND RESEARCH ACTIVIES**

- Lead Author, California Clear Administrative Services Credential Program, Fresno County March 2013
- Ongoing new credential program for California School Administrators
- Lead Evaluator, California State Court School EL Training (t3DJJ), California Jan 2012
- Provided evaluation of training and follow-up for 83 court schools throughout the state
- Co-Author, School Improvement Grant, Parlier Unified School District, Fresno County \$9,363,122 June 2011
- Project Evaluator, Learning Mathematics for Teaching (LMT) Grant, California Department of Education, FCOE July 2010 – Aug 2012
- Review implications with stakeholders
  - Gather and evaluate quantitative and qualitative data
- Primary Project Evaluator, Enhancing Education Through Technology (EETT) Grant, California Department of Education, Central Unified School District Aug 2003 – July 2006
- Approximately \$500,000 in grant funding
  - Planned, developed, and implemented the evaluative portion of the EETT grant
  - Gather and evaluate quantitative and qualitative data
  - Complete biannual state reports related to project performance

**SELECTED TEACHING EXPERIENCE**

- Adjunct Faculty, California State University, Fresno – Department of Educational Research and Administration Sept 2005 - Present
- Courses Taught:
- Intermediate Statistics (Hybrid Doctoral Course)
  - Introduction to Statistics
  - Educational Research Methods
  - Program Evaluation

COREY GREENLAW

Online Faculty, University of Phoenix – Department of Psychology Jan 2009 – Present  
Courses Taught:  
Statistics (Online)  
Testing and Measurement (Online)

Adjunct Faculty, National University, Fresno – Department of School Psychology and School Counseling Sept 2004 – Present  
Courses Taught:  
Assessment (Online)  
Master's Project (Online)  
Development and Evaluation of School Counseling Programs  
Developmental Psychology  
Consultation in Psychology

**SAMPLE PRESENTATION ACTIVIES**

Lead Presenter, JCCASAC - Using Data Management Systems in Alternative School Settings May 2014

Lead Presenter, Illuminate Education – Assessing Performance Feb 2014

Lead Presenter, Common Core Summer Institute – Common Core Assessment June 2013

Lead Presenter, Illuminate Education - Assessment Strategies and Analysis Feb 2013

Lead Presenter, The Leadership Summit Chicago - An Effective Assessment Program: Start by Asking the Right Questions July 2011

Lead Presenter, Riverside Publishing – Test and Assessment Analysis Dec 2010

Lead Presenter, California Educational Research Association – Using Personal Response Systems in Formative Assessment Nov 2010

Lead Presenter, Riverside Publishing – Feedback in the Classroom Dec 2009

Lead Presenter, Association of California School Administrators – Using Feedback in Classroom Settings Aug 2009

Lead Presenter, California Educational Research Association - An Effective Assessment Program: Start by Asking the Right Questions Dec 2008

Lead Presenter, Achieve Data Solutions – Small School District Assessment Program Implementation Dec 2007

## **ROBERT BULLWINKEL**

848 S. Sunnyside Ave. • Fresno, CA 93727 • (559) 456-8544 • [bbullwinkel@fcoe.org](mailto:bbullwinkel@fcoe.org)

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### **SUMMARY OF QUALIFICATIONS**

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- **California Regional Arts Lead for the Central Valley** managing the Visual and Performing Arts department for the Fresno County Office of Education with a focus on strategic planning, arts integration and professional development for classroom teachers .
- **Award-winning Arts Educator and Administrator** with deep understanding of public school systems and strong background in all arts disciplines.
- **Dynamic communicator** with exceptional presentation skills and proven ability to work with media and technology.

### **PROFESSIONAL EXPERIENCE**

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#### **Arts Collaboration and Innovation**

- **Partnered with the San Francisco Symphony** as director of Curriculum and Communication to design the Keeping Score Education teacher summer institute and follow up workshops in California, Arizona and Oklahoma. Included designing curriculum and writing the Keeping Score Education summative report.
- **Created the Fresno Arts Network** with over 450 local arts and education leaders committed to equity and access to the arts for all students
- **Authored the Guide to High Quality Professional Development in the Arts** (2008) and **Opening the Arts Education Toolbox** (2012) for California County Superintendents Arts Initiative.
- **Authored Arts At the Core: Opportunities for Arts Integration with Common Core State Standards** (2013) for the California Office to Reform Education
- **Served as Board Member for the Fresno Philharmonic and Fresno Art Museum**—as chair of their Education Committees developed major new arts and education initiatives such as Concertos for Kids and Faces of the Valley
- **Initiated the Accent on Access** violin program in partnership with the Youth Orchestras of Fresno
- **Founded the Fresno County Youth Choir and the Stages summer youth theatre program**—free direct services to Fresno County students

#### **Arts Education**

- **Curriculum and Instruction Chair for the Arts Education Joint Task Force** of the California Department of Education and the California Arts Council to write the **Blueprint for Creative Education: How the Arts Can Transform California’s Public Schools**
- **Created nationally recognized model programs** in theatre and choral music at large, inner-city “at risk” high schools
- **Instituted the regional Arts Education Summit**, bringing together 400 teachers, administrators and community organizations from six counties.
- **Designed the Arts Every Day arts integration professional development program** for K-6 classroom teachers in collaboration with Fresno Unified School District and Central Unified School District, including comprehensive, sequential arts integrated curriculum.

## **ROBERT BULLWINKEL**

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848 S. Sunnyside Ave. • Fresno, CA 93727 • (559) 456-8544 • [bbullwinkel@fcoe.org](mailto:bbullwinkel@fcoe.org)

- **Site Coordinator for Any Given Child** in collaboration with the John F. Kennedy Center for the Performing Arts and Fresno Unified School District
- **Designed and implemented the Superintendents Model Arts (SMART Award)**—a strategic planning tool for schools and districts.
- **Founding member of CREATE CA (Core Reforms Engaging Arts to Educate)** a collaboration of California’s Department of Education, Arts Council, County Superintendents and the Alliance for Arts Education

### **Arts Communication and Presentation**

- **Created TeachArts.org**, a regional arts and education website with 7,000 unique users yearly updated with current content on arts resources, funding and research.
- **Wrote and produced arts integration educational videos** for teacher professional development posted at [www.ccsesaarts.org](http://www.ccsesaarts.org).
- **Founded heARTbeat**, an arts advocacy and fundraising initiative
- **Founded the Arts Business Coalition** and their first initiative, Spark!
- **Coordinated arts and technology workshops** for teachers and administrators.
- **In demand as a presenter at local, state and national level** with proficiency in most forms of educational and presentation software.
- **Designed Arts Integration through Common Core State Standards** professional development modules for the CCSESA Arts Initiative

### **Employment History**

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2006-Present *Program Manager*, Visual and Performing Arts  
Fresno County Office of Education (California)

1988-2006 *Department Chair, Mentor Teacher, Master Teacher*  
Fresno Unified School District

1990-1995 *Lecturer*, Drama 137 and Drama 138A  
California State University, Fresno

1983-1988 *Teacher*  
Mesa Public Schools (Arizona)

1978-83 *Teacher*  
Ferndale Unified School District (California)

### **Awards**

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Fresno County Teacher of the Year  
Finalist, California Teacher of the Year  
Fresno Public Education Fund Educator of the Year  
California Schoolmaster of the Year  
Valley Cultural Coalition Hero Award

### **References**

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Jim Yovino, Fresno County Superintendent of Schools, retired  
Sarah Anderberg, Director of the California County Superintendents Arts Initiative  
Craig Watson, Director, California Arts Council  
Craig Cheslog, Chief Policy Advisor, State Superintendent of Public Instruction  
Joe Landon, Executive Director, California Alliance for Arts Education

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# JENNIFER COULL

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[jcoull@fcoe.org](mailto:jcoull@fcoe.org)

559.283.3699

## **Academic Degrees**

B.S. (Cum Laude)	Oakland University, MI	1998	K-9 Education
AA	William Tyndale College, MI	1994	Liberal Arts

## **Professional Experience**

2011-present	Visual and Performing Arts Consultant II	Fresno County Office of Education	Fresno, CA
2009-2011	Teacher (Grades 1 & 3)	Hidalgo Elementary	Fresno, CA
2007-2009	Intervention Teacher (Grades 1-3)	Hidalgo Elementary	Fresno, CA
2007-2009	After School Theatre/Video (Grades 5-6)	Hidalgo Elementary	Fresno, CA
2008	Autism Summer School (Grade K)	Kremen School of Education (FUSD)	Fresno, CA
2002-2007	Certificated Tutor (Grades 1-3)	Rowell Elementary	Fresno, CA
2005-2007	After School Dare to Dream Leadership	Rowell Elementary	Fresno, CA
1994-1997	Dyslexic Tutor (Grades 1-5)	Dyslexia Resource Center	Brighton, MI

## **Professional Development/Credentials**

2014	National Art Education Association Conference
2013	CAEA Central Area Common Core Art Conference
2013	Arts Integration Conference, Kennedy Center, D.C.
2013	Presenter. California Teaching Fellows, CSU
2013	Presenter. Arts and Education Summit for Region 7
2012	Orff Schulwerk workshop
2012	Arts Integration Conference, Kennedy Center, D.C.
2012	Presenter. California Teaching Fellows, CSU
2012	Presenter. Arts and Education Summit for Region 7
2012	California Office to Reform Education (CORE) "Arts By Design" Institute
2011	Presenter. California Arts Learning Colloquium
2010	Presenter. California Arts Learning Colloquium
2009	Presenter. California Arts Learning Colloquium
2009-10	Arts Every Day- Integrating arts instruction
2009-10	Keeping Score Institute- Integrating music instruction
2006	Character Counts Training
2005	Professional Clear Multiple Subject Teaching Credential

## **Service to the Community**

2011-present	California County Superintendents Arts Initiative	Member	Fresno, CA
2011-present	Fresno Arts Network (FAN)	Member	Fresno, CA
2012-present	Cultural Arts Rotary	Associate Member	Fresno, CA

## Budget Narrative File(s)

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\* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

[Delete Mandatory Budget Narrative](#)

[View Mandatory Budget Narrative](#)

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

[Add Optional Budget Narrative](#)

[Delete Optional Budget Narrative](#)

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**iACCESS Budget Narrative by Year and Fund Type**

<b>Year 1/Category</b>	<b>Explanation</b>	<b>Federal Share</b>	<b>Non-Federal Share</b>
<b>1. Personnel Subtotal</b>	\$115,606	\$115,606	N/A
Project Director	25% of Base Salary = \$23, 885	\$23,885	
Project Manager	50% of Base Salary = \$36, 521	\$36,521	
Arts Integration Consultant	50% of Base Salary = \$36, 521	\$36,521	
Office Assistant	25% of Base Salary = \$8,052	\$8,052	
Evaluation and Assessment Liaison	10 % of Base Salary = \$10,627	\$10,627	
<b>2. Fringe Benefits Subtotal</b>	\$28,954.00	\$28,954	N/A
Project Director	Salary x .23 = \$5,494 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$5,494	
Project Manager	Salary x .28 = \$5,388.46 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$10,226	
Arts Integration Consultant	Salary x .28 = \$5,388.46 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$10,226	
Office Assistant	Salary x .07 = \$564	\$564	
Evaluation and Assessment Liaison	Salary x .23 = \$2,444 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$2,444	N/A
<b>3. Travel</b>	Travel for FCOE staff to attend national directors' meetings and to visit school sites = \$3,022	\$3,022	N/A
<b>5. Supplies</b>	Supplies for teacher workshops = \$3,960	\$3,960	N/A

<b>6. Contractual Subtotal</b>	\$132,676	\$132,676	N/A
Website Designer	20 days @ \$1,125 per day = \$22,500	\$22,500	
Mobile Application Designer	20 days @ \$887.50 per day = \$17,750	\$17,750	
Online Learning Consultant	20 days @ \$1,122 per day = \$22,440	\$22,440	
Education Design Evaluation	\$69,986	\$69,986	
<b>9.Total Direct Cost</b>	<b>\$284,218</b>	<b>\$284,218</b>	N/A
<b>10.Indirect Costs 13.64%</b>	<b>\$38,767.34</b>	<b>\$38,767.34</b>	N/A
<b>11. Training Stipends</b>	<b>\$20,000</b>	<b>\$20,000</b>	N/A
Lead Teacher training stipends	\$2,000 per Lead Teacher X 10 = \$20,000	\$20,000	
<b>12.Total Cost</b>	<b>\$342,985.34</b>	<b>\$342,985.34</b>	N/A

**iACCESS Budget Narrative by Year and Fund Type**

<b>Year 2/Category</b>	<b>Explanation</b>	<b>Federal Share</b>	<b>Non-Federal Share</b>
<b>1. Personnel Subtotal</b>	\$115,606	\$115,606	N/A
Project Director	25% of Base Salary = \$23, 885	\$23,885	
Project Manager	50% of Base Salary = \$36, 521	\$36,521	
Arts Integration Consultant	50% of Base Salary = \$36, 521	\$36,521	
Office Assistant	25% of Base Salary = \$8,052	\$8,052	
Evaluation and Assessment Liaison	10% of Base Salary = \$10,627	\$10,627	
<b>2. Fringe Benefits Subtotal</b>	\$28,954	\$28,954	N/A
Project Director	Salary x .23 = \$5,494 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$5,494	
Project Manager	Salary x .28 = \$5,388.46 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$10,226	
Arts Integration Consultant	Salary x .28 = \$5,388.46 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$10,226	
Office Assistant	Salary x .07 = \$564	\$564	
Evaluation and Assessment Liaison	Salary x .23 = \$2,444 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$2,444	N/A
<b>3. Travel</b>	Travel for FCOE staff to attend national directors' meetings and to visit school sites = \$3,022	\$3,022	N/A
<b>5. Supplies</b>	Supplies for teacher workshops = \$3,960	\$3,960	N/A

<b>6. Contractual Subtotal</b>	\$105,694	\$105,694	N/A
Website Designer	5 days @ \$1,125 per day = \$5,600	\$5,600	
Mobile Application Designer	10 days @ \$887.50 per day = \$8,875	\$8,875	
Online Learning Consultant	10 days @ \$1,122 per day = \$11,220	\$11,220	
Education Design Evaluation	\$79,999	\$79,999	
<b>9.Total Direct Cost</b>	<b>\$257,236</b>	<b>\$257,236</b>	N/A
<b>10.Indirect Costs 13.64%</b>	<b>\$35,086.99</b>	<b>\$35,087</b>	N/A
<b>11. Training Stipends</b>	<b>\$51,000</b>	<b>\$51,000</b>	N/A
Teacher Leader training stipends	\$1,500 per Lead Teacher X 10 = \$15,000	\$15,000	
Pilot Teacher stipends	\$720 per Pilot Teacher X 50 Pilot Teachers	\$36,000	
<b>12.Total Cost</b>	<b>\$343,322.99</b>	<b>\$343,323</b>	N/A

**iACCESS Budget Narrative by Year and Fund Type**

<b>Year 3/Category</b>	<b>Explanation</b>	<b>Federal Share</b>	<b>Non-Federal Share</b>
<b>1. Personnel Subtotal</b>	\$115,606	\$115,606	N/A
Project Director	25% of Base Salary = \$23, 885	\$23,885	
Project Manager	50% of Base Salary = \$36, 521	\$36,521	
Arts Integration Consultant	50% of Base Salary = \$36, 521	\$36,521	
Office Assistant	25% of Base Salary = \$8,052	\$8,052	
Evaluation and Assessment Liaison	10% of Base Salary = \$10,627	\$10,627	
<b>2. Fringe Benefits Subtotal</b>	\$28,954	\$28,954	N/A
Project Director	Salary x .23 = \$5,494 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$5,494	
Project Manager	Salary x .28 = \$5,388.46 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$10,226	
Arts Integration Consultant	Salary x .28 = \$5,388.46 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$10,226	
Office Assistant	Salary x .07 = \$564	\$564	
Evaluation and Assessment Liaison	Salary x .23 = \$2,444 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$2,444	N/A
<b>3. Travel</b>	Travel for FCOE staff to attend national directors' meetings and to visit school sites = \$3,022	\$3,022	N/A
<b>5. Supplies</b>	Supplies for teacher workshops = \$3,960	\$3,960	N/A

<b>6. Contractual Subtotal</b>	\$105,694	\$105,694	N/A
Website Designer	5 days @ \$1,125 per day = \$5,600	\$5,600	
Mobile Application Designer	10 days @ \$887.50 per day = \$8,875	\$8,875	
Online Learning Consultant	10 days @ \$1,122 per day = \$11,220	\$11,220	
Education Design Evaluation	\$79,999	\$79,999	
<b>9.Total Direct Cost</b>	<b>\$257,236</b>	<b>\$257,236</b>	N/A
<b>10.Indirect Costs 13.64%</b>	<b>\$35,087</b>	<b>\$35,087</b>	N/A
<b>11. Training Stipends</b>	<b>\$51,000</b>	<b>\$51,000</b>	N/A
Teacher Leader training stipends	\$1,500 per Lead Teacher X 10 = \$15,000	\$15,000	
Pilot Teacher stipends	\$720 per Pilot Teacher X 50 Pilot Teachers	\$36,000	
<b>12.Total Cost</b>	<b>\$343,323</b>	<b>\$343,323</b>	N/A

**iACCESS Budget Narrative by Year and Fund Type**

<b>Year 4/Category</b>	<b>Explanation</b>	<b>Federal Share</b>	<b>Non-Federal Share</b>
<b>1. Personnel Subtotal</b>	\$115,606	\$115,606	N/A
Project Director	25% of Base Salary = \$23, 885	\$23,885	
Project Manager	50% of Base Salary = \$36, 521	\$36,521	
Arts Integration Consultant	50% of Base Salary = \$36, 521	\$36,521	
Office Assistant	25% of Base Salary = \$8,052	\$8,052	
Evaluation and Assessment Liaison	10% of Base Salary = \$10,627	\$10,627	
<b>2. Fringe Benefits Subtotal</b>	28954	28954	N/A
Project Director	Salary x .23 = \$5,494 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$5,494	
Project Manager	Salary x .28 = \$5,388.46 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$10,226	
Arts Integration Consultant	Salary x .28 = \$5,388.46 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$10,226	
Office Assistant	Salary x .07 = \$564	\$564	
Evaluation and Assessment Liaison	Salary x .23 = \$2,444 (Medical, Retirement, Social Security, Medicare, Unemployment, Workers' Compensation and Disability)	\$2,444	N/A
<b>3. Travel Subtotal</b>	\$8,077	\$8,077	N/A
Staff travel	Travel for FCOE staff to attend national directors' meetings and to visit school sites = \$3,022	\$3,022	
Teacher travel	Transportation to theatre and visual arts events	\$5,055	
<b>5. Supplies</b>	Supplies for teacher workshops = \$3,960	\$3,960	N/A

<b>6. Contractual Subtotal</b>	\$110,689	\$110,689	N/A
Website Designer	5 days @ \$1,125 per day = \$5,600	\$5,600	
Mobile Application Designer	10 days @ \$887.50 per day = \$8875	\$8,875	
Online Learning Consultant	10 days @ \$1,122 per day = \$11,220	\$11,220	
Education Design Evaluation	\$84,994	\$84,994	
<b>8. Teacher Admission Fees</b>	2 tickets for theatre and visual arts events X 100 teachers =	\$7,500	N/A
<b>9. Total Direct Cost</b>	<b>\$267,286</b>	<b>\$274,786</b>	N/A
<b>10. Indirect Costs 13.64%</b>	<b>\$36,458</b>	<b>\$36,458</b>	N/A
<b>11. Training Stipends</b>	<b>\$33,000</b>	<b>\$33,000</b>	N/A
Teacher Leader training stipends	\$1,500 per Lead Teacher X 10 = \$15,000	\$15,000	
Pilot Teacher stipends	\$3600 per Pilot Teacher X 100 Pilot Teachers	\$18,000	
<b>12. Total Cost</b>	<b>\$344,244</b>	<b>\$344,244</b>	N/A

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

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

Name of Institution/Organization

Fresno County Office of Education

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	115,606.00	115,606.00	115,606.00	115,606.00	0.00	462,424.00
2. Fringe Benefits	28,954.00	28,954.00	28,954.00	28,954.00	0.00	115,816.00
3. Travel	3,022.00	3,022.00	3,022.00	8,077.00	0.00	17,143.00
4. Equipment	0.00	0.00	0.00	0.00	0.00	0.00
5. Supplies	3,960.00	3,960.00	3,960.00	3,960.00	0.00	15,840.00
6. Contractual	132,676.00	105,694.00	105,694.00	110,689.00	0.00	454,753.00
7. Construction	0.00	0.00	0.00	0.00	0.00	0.00
8. Other	0.00	0.00	0.00	7,500.00	0.00	7,500.00
9. Total Direct Costs (lines 1-8)	284,218.00	257,236.00	257,236.00	274,786.00	0.00	1,073,476.00
10. Indirect Costs*	38,767.34	35,087.00	35,087.00	36,458.00	0.00	145,399.34
11. Training Stipends	20,000.00	51,000.00	51,000.00	33,000.00	0.00	155,000.00
12. Total Costs (lines 9-11)	342,985.34	343,323.00	343,323.00	344,244.00	0.00	1,373,875.34

**\*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: 01/01/2014 To: 12/31/2014 (mm/dd/yyyy)

Approving Federal agency:  ED  Other (please specify):

The Indirect Cost Rate is 13.64 %.

(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 Fresno County Office of Education	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						
2. Fringe Benefits						
3. Travel						
4. Equipment						
5. Supplies						
6. Contractual						
7. Construction						
8. Other						
9. Total Direct Costs (lines 1-8)						
10. Indirect Costs						
11. Training Stipends						
12. Total Costs (lines 9-11)						

**SECTION C - BUDGET NARRATIVE (see instructions)**

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

**1. Project Director:**

Prefix: Dr.	First Name: Corey	Middle Name:	Last Name: Greenlaw	Suffix:
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Address:

Street1:	1111 Van Ness Ave.
Street2:	
City:	Fresno
County:	
State:	CA: California
Zip Code:	93721
Country:	USA: UNITED STATES

Phone Number (give area code) 559-265-3098 x3193	Fax Number (give area code) 559-265-3056
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Email Address:  
cgreenlaw@fcoe.org

**2. Novice Applicant:**

Are you a novice applicant as defined in the regulations in 34 CFR 75.225 (and included in the definitions page in the attached instructions)?  
 Yes  No  Not applicable to this program

**3. Human Subjects Research:**

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

Yes  No

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

Yes Provide Exemption(s) #: 1 & 2

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.

Exempt Study Research Narrative.docx	Add Attachment	Delete Attachment	View Attachment
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There was a problem attaching a file(s).

The attached file can be viewed as an individual component using Application Log menu option.