

**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 # U351C140022**

**Grants.gov Tracking#: GRANT11650491**

OMB No. , Expiration Date:

Closing Date: May 19, 2014

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

**Application for Federal Assistance SF-424**

* 1. Type of Submission: <input type="checkbox"/> Preapplication <input checked="" type="checkbox"/> Application <input type="checkbox"/> Changed/Corrected Application	* 2. Type of Application: <input checked="" type="checkbox"/> New <input type="checkbox"/> Continuation <input type="checkbox"/> Revision	* If Revision, select appropriate letter(s): <input type="text"/> * Other (Specify): <input type="text"/>
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* 3. Date Received: <input type="text" value="05/16/2014"/>	4. Applicant Identifier: <input type="text"/>
--	--

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

**State Use Only:**

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

**8. APPLICANT INFORMATION:**

* a. Legal Name: <input type="text" value="Jefferson Parish Public School System"/>	
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="72-6000592"/>	* c. Organizational DUNS: <input type="text" value="0750841780000"/>

**d. Address:**

* Street1: <input type="text" value="501 Manhattan Boulevard"/>
Street2: <input type="text"/>
* City: <input type="text" value="Harvey"/>
County/Parish: <input type="text" value="Jefferson"/>
* State: <input type="text" value="LA: Louisiana"/>
Province: <input type="text"/>
* Country: <input type="text" value="USA: UNITED STATES"/>
* Zip / Postal Code: <input type="text" value="70058-0000"/>

**e. Organizational Unit:**

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

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

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

Title: <input type="text" value="Chief Financial Officer"/>
---

Organizational Affiliation: <input type="text" value="Chief Financial Officer for Jefferson Parish Public Schools"/>
--

* Telephone Number: <input type="text" value="504-349-7625"/>	Fax Number: <input type="text" value="504-349-7630"/>
---	---

* Email: <input type="text" value="robert.fulton@jppss.k12.la.us"/>
---

**Application for Federal Assistance SF-424**

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

X: Other (specify)

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

\* Other (specify):

Local Education Agency

**\* 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:**

Arts Integration Professional Development

Attach supporting documents as specified in agency instructions.

Add Attachments

Delete Attachments

View Attachments

**Application for Federal Assistance SF-424**

**16. Congressional Districts Of:**

\* a. Applicant

\* b. Program/Project

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

**17. Proposed Project:**

\* a. Start Date:

\* b. End Date:

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

* a. Federal	<input type="text" value="1,389,379.00"/>
* b. Applicant	<input type="text" value="0.00"/>
* c. State	<input type="text" value="0.00"/>
* d. Local	<input type="text" value="0.00"/>
* e. Other	<input type="text" value="0.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="1,389,379.00"/>

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

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

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

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

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

Yes  No

If "Yes", provide explanation and attach

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

\*\* I AGREE

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

**Authorized Representative:**

Prefix:  \* First Name:

Middle Name:

\* Last Name:

Suffix:

\* Title:

\* Telephone Number:  Fax Number:

\* Email:

\* Signature of Authorized Representative:  \* Date Signed:

There are two (2) congressional districts affected by the program: LA-001 and LA-002.

## 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>Lisa Gautreau</p>	<p>TITLE</p> <p>Chief Financial Officer</p>
<p>APPLICANT ORGANIZATION</p> <p>Jefferson Parish Public School System</p>	<p>DATE SUBMITTED</p> <p>05/16/2014</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: Jefferson Parish Public School System

\* Street 1: 501 Manhattan Boulevard Street 2: \_\_\_\_\_

\* City: Harvey State: LA: Louisiana Zip: 70058-0000

Congressional District, if known: 1 & 2

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

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

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

Prefix \_\_\_\_\_ \* First Name N/A Middle Name \_\_\_\_\_

\* Last Name N/A Suffix \_\_\_\_\_

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

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

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

Prefix \_\_\_\_\_ \* First Name N/A Middle Name \_\_\_\_\_

\* Last Name N/A 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: Lisa Gautreau

\* Name: Prefix Mr. \* First Name Robert Middle Name \_\_\_\_\_  
\* Last Name Fulton Suffix \_\_\_\_\_

Title: Chief Financial Officer Telephone No.: 504-349-7625 Date: 05/16/2014

<b>Federal Use Only:</b>	Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)
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PR/Award # U351C140022

## 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.**

PDAAE JPPSS GEPA Statement\_3.pdf

Add Attachment

Delete Attachment

View Attachment

**Jefferson Parish Public School System**

**G.E.P.A. (General Educational Provisions Act)**

The Jefferson Parish Public School System (JPPSS) serves an academically, culturally, and socio-economically diverse population of children and families. JPPSS is strongly committed to equal access and treatment for all students, families, employees, and the general public.

JPPSS's policy of nondiscrimination guides and governs decision making at all levels. Such policies incorporate the following principles: JPPSS shall not discriminate against children, parents or guardians of children, employees, applicants, contractors, or individuals participating in board and/or agency sponsored activities. JPPSS is committed to the provision of equal access in all child/family/employment and business programs, activities, services and operations that are deployed or provided directly by JPPSS, as well as those operated or provided by another entity under contractual or other arrangements. This policy is established to provide an environment free from discrimination and harassment based upon age, race, color, disability, gender, marital status, national origin, religion, or sexual orientation.

JPPSS monitors, coordinates, and recommends action to ensure compliance with the above policies.

JPPSS and its partners are committed to implementing seven specific strategies for ensuring equal access to and participation in the Young Audiences Arts Integrated Professional Development Project. The following steps will be carried out with the

intent to reduce and eliminate access barriers based on gender, race, national origin, color, disability, and age to maximize participation in the program:

1. Develop and administer a pre-participation survey to targeted attendees of grant-related events, such as trainings and workshops. The purpose of the pre-participation survey will be to solicit information regarding special access requirements – such as wheel chair access and signers.
2. All grant program-related sessions/activities should be held in Americans with Disabilities Act (ADA) accessible and compliant facilities.
3. Hire, recruit, and involve individuals from social and ethnic minority groups, multi-lingual individuals, and individuals with disabilities to plan, implement, and evaluate program services, to the greatest extent possible.
4. Offer transportation vouchers for members of the program and participants who must use personal or public transportation to attend grant meetings, activities, and workshops, as needed and if available.
5. Offer multi-lingual services as needed and appropriate.
6. Arrange for assistive technology devices to translate materials for participants in need of such services (as available).
7. Post information materials, schedules of events, and program assessments on the internet – which will enable assistive computer devices to interpret the materials for users. Ensure all potential users have direct access to these resources through the provision of usable workstations and/or computer labs, to the greatest extent possible.

The above listed provisions and strategies will help to ensure that the following principles are reflected in our work with children and the community: valuing diversity and similarities among all peoples; understanding and effectively responding to cultural differences; willingness to continually engage in cultural self-assessment at the individual and organizational level; making adoptions to the delivery of services; and institutionalizing cultural knowledge and avenues for improvement in programming and service delivery.

## 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> Jefferson Parish Public School System	
<b>* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE</b>	
Prefix: Mr.	* First Name: Robert Middle Name:
* Last Name: Fulton	Suffix:
* Title: Chief Financial Officer	
<b>* SIGNATURE:</b> Lisa Gautreau	<b>* DATE:</b> 05/16/2014

## 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:

## **Young Audiences Arts Integrated Professional Development Project**

### **Abstract**

The Jefferson Parish Public School System, in partnership with Young Audiences National and Young Audiences of Louisiana, respectfully requests funding from the U.S. Department of Education's Professional Development for Arts Educators Dissemination Grant Program (PDAE) for the expansion of YA's i3 award winning Arts for Learning model (A4L). A4L is an innovative, research-based literacy program that blends the creativity and discipline of the arts with learning science, to raise student achievement in literacy, mathematics and the arts, while nurturing the development of essential learning and life skills. To date, A4L has been implemented in 140 schools across seven states and has consistently proven to significantly raise student achievement scores in literacy and mathematics, including students below proficiency and English language learners.

The *Young Audiences Arts Integrated Professional Development* model builds on a foundation of success by developing and disseminating a rigorous arts integrated professional development program for second – fourth grade teachers in four of Jefferson Parish's persistently lowest achieving Title 1 **schools (Absolute Priority)**. AIPD will provide educators with tools, strategies and instructional methods to create original arts integrated lessons aligned with Common Core State Standards and National Core Arts Standards. Leveraged learning that uses the arts as a catalyst will deepen student interest and engagement, nurture understanding through experiential lessons, and make learning memorable. This model will also incorporate a comprehensive, online digital learning platform and tablet technology to increase teacher effectiveness and enhance student learning through the arts (*Competitive Preference Priority*).

## Project Narrative File(s)

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

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

## SIGNIFICANCE

The Jefferson Parish Public School System (JPPSS) is Louisiana’s largest school system, representing a unique blend of urban, suburban, and rural schools serving approximately 46,000 students in 81 schools and several specialized programs. Over the last three years, JPPSS has made significant progress in raising the district’s overall performance score from a “D” to a “B”, with over 30 schools making “top gains” in 2013. However, there are still concentrated areas where schools have not made sufficient gains in meeting the needs of African American and Hispanic students or students receiving free or reduced meals (FRL). One such cluster is located on Jefferson Parish’s Westbank. While the majority of JPPSS schools have raised levels of proficiency on the state’s standardized test, the Louisiana Educational Assessment Program (LEAP), to meet or exceed state averages, schools on the Westbank remain significantly behind. In fact, all five of the Title 1 schools ranked in the persistently lowest-achieving 5% of Jefferson Parish are located in this geographic area.

### JPPSS, 5% of Lowest Performing Schools, 2011-2013

SCHOOL	SPS* 2011	2011 School Letter Grade	SPS 2012	2012 School Letter Grade	SPS 2013	2013 School Letter Grade
Woodmere Elementary School (95% FRL)	64.0	F	69.6	F	43.8	F
Vic A. Pitre Elementary School (95% FRL)	69.1	F	73.7	F	53.3	D
Terrytown Elementary School (90% FRL)	80.3	D	84.9	D	54.1	D
Catherine Strehle Elementary School (88% FRL)	74.4	F	77.8	D	57.7	D
McDonogh 26/Homedale Elementary School (93% FRL)	66.6	F	76.4	D	64.2	D

\*SPS = School Performance Score

A growing body of research supports the hypothesis that linking student learning to the arts may attribute to a range of academic and social benefits (Deasy, 2002) (Ruppert, Jefferson Parish Public School System *Young Audiences Arts Integrated Professional Development Project*

2006). An initial underlying assumption is that all children learn best when experiencing diverse means of instruction (Branford, Cook, & Cocking, 1999). Therefore, to provide the district with an innovative turnaround solution, the **Young Audiences Arts Integrated Professional Development** (AIPD) project introduces a high-quality model of professional development for teachers to integrate arts education into core academic classes as a means to increase mastery of grade level standards and improve the academic performance of students in low performing elementary schools (*Absolute Priority*).

Learning in and through the arts provides students the opportunity to construct meaning of content-related material through the use of the visual, dramatic, and musical arts while developing specific skills gained through instruction in these art forms. While the arts should be recognized as subjects that can stand alone and are important in their own right, it also is necessary to embrace the concept that the arts can enhance deeper understanding of core content areas that require higher levels of motivation, comprehension and meta-cognitive strategies. Many assert that studying the arts from an early age stimulates children's creativity, enhances their problem-solving abilities, allows them to experience the joy of self-expression, encourages self-discipline, and leads to a unique understanding of how to interact with other human beings and cultures (Perrin, 1994) (Winner, 2001). It is not surprising that many studies have found that arts programs contribute significantly to the development of the whole child (Graham, 2002) (Lambert, 2000) (Winner, 2001).

In 2002, the U.S. Department of Education and the National Endowment for the Arts funded one of the most comprehensive studies on the relationship between the arts and academic outcomes (Deasy, 2002). This research compendium documented more than 65 distinct relationships between the arts and academic and social outcomes, which include: visual

arts instruction and reading readiness; dramatic enactment and conflict resolution skills; traditional dance and nonverbal reasoning; and learning piano and mathematics proficiency.

Additional research demonstrates that students involved in arts programs have a greater sense of ownership in their school communities. These students show a higher level of engagement and a lower level of absenteeism throughout their educational careers (Seidel, 2009). JPPSS has seen growing evidence of this trend in the afterschool programs provided by our local project partner, Young Audiences of Louisiana (YALA). An independent evaluation of YALA programs in Lincoln Elementary School and Livaudais Middle School indicate that students enrolled in Young Audiences 21st Century (CCLC) Afterschool Programs are improving academically at a faster pace than those students not attending YALA's programs (Betty Porter, 2012). Additionally, in both schools, significantly positive behavior and attendance changes were noted in Young Audiences' students, with 100% of classroom teachers noting improvements in all three areas.

Realizing that teachers across JPPSS do not have the expertise nor experience in developing and implementing an arts-integrated curriculum as that of highly trained afterschool teaching artists, explicit, intensive and targeted professional development must be provided to teachers in these persistently low achieving schools. To expand its arts-focused offerings to further meet the needs of the target population, JPPSS is partnering with YALA and its national organization, Young Audiences, Inc. (YA National), to provide sustained and intensive professional development and exemplary instructional coaching and support 2<sup>nd</sup> through 4<sup>th</sup> grade teachers in four of the lowest-achieving schools in the district. The ***Young Audiences Arts Integrated Professional Development (AIPD)*** project, will enhance teacher knowledge, improve teacher ability to provide an engaging experiential learning environment, accelerate student

literacy and achievement and build a future of competent citizens, equipped with skills necessary for success in the 21<sup>st</sup> Century.

JPPSS lacks sufficient resources for effective teacher professional development in arts integration. Although the district boasts two “arts academies”, core academic subjects and the arts are taught as separate disciplines and are focused for students who demonstrate talent. On the whole, students across the district lack equal access to arts. AIPD will provide 1200 students and 48 teachers at 4 participating schools with high-quality instructional strategies that integrate the arts, language arts, math and 21st Century Learning Skills. By building 21st Century Skills, aligning to Common Core, and providing effective arts integration, AIPD will alleviate critical achievement gaps in our district.

Again and again, school districts have forgone arts education plans that call for daily student arts instruction. Emphasis remains heavily tilted towards achieving progress on state tests, without acknowledging that inclusion of the arts helps to reach that goal. Two prominent national reports point to this pronounced narrowing of the curriculum across the country (Manzo, 2008) (Common Core and the Farkas Duffett Research Group , 2011). According to both reports, when instructional time was added in the areas of math and reading, time spent on other subjects – including the arts – decreased.

Students in under performing schools receive far less of the integrated learning strategies in arts, literacy and mathematics that they need to prepare for success in high school, college and careers. Repeatedly, research has shown that underserved students in particular benefit from challenging integrated content. Unfortunately, most public school teachers receive little, if any, preparation in integrating core subject matter, 21st Century Learning Skills, or the transition to Common Core. Efforts to prepare teachers to use CCSS are rarely integrated with the arts. In

offering high quality, evidence-based, arts integrated curriculum, instructional methods, evaluation, dissemination and sustainability plans that ensure impact, AIPD will level the playing field for some of Jefferson Parish's most underserved students. The project will foster student achievement, including a narrowing of the achievement gap; grow literacy, arts and math skills; increase 21st Century Learning skills; build teacher capacity to plan and deliver arts integrated instruction; and deliver high-quality, replicable teaching tools and strategies.

AIPD builds a partnership between Young Audiences National, Young Audiences of Louisiana and Jefferson Parish Public School System to expand, assess and disseminate a comprehensive research-based instructional model that will build the capacity of classroom teachers to incorporate high quality, standards-based arts integrated instructional strategies into the core curriculum. This project will build on the research base and framework of Young Audience's *Arts for Learning* (A4L), an innovative and comprehensive arts-integrated model with a proven record of success in raising student achievement in literacy, arts and mathematics.

By partnering with Young Audiences and building on the foundation of their research-based program, JPPSS teachers, after receiving extensive professional development on the A4L model of *How People Learn* and arts integrated instructional methods, will be equipped to develop their own arts integrated lessons and be prepared to coach other classroom and arts teachers across the district. AIPD has been designed to unite the structures of YAs' A4L instructional model with current knowledge of best practice in literacy and math education as well as best practices in arts integration.

AIPD will rely on a year-round professional development model that will increase teacher understanding of how students' artistic work combines with arts-integrated instruction to develop capacities of learning aligned with the proposed National Core Arts Standards and the

Common Core State Standards. It will introduce key methodologies and integration strategies from A4L that can be applied across grade levels and in all core subject areas. AIPD will use multi-variant methods to determine the impact of arts integration on artistic, academic, and social-emotional development at the elementary school level throughout the term of the grant. By focusing on the development of effective practices among collaborating classroom teachers and teaching artists, it will serve as a replicable model for implementing and sustaining arts integrated teaching and learning practices in elementary schools in other communities.

Because carefully documented action research methods serve as the basis for educator professional development and program development, A4L's model processes and products can be field-tested extensively for their applicability to other school environments. In order to structure, support and disseminate the AIPD model, this project will produce:

\* *Instructional Framework for Building Educator Capacity* that includes training in arts integrated curriculum design; teaching for transfer strategies; action research methodology (inquiry action planning, evaluation, reflection); documentation of student work in a digital portfolio (***Competitive Preference Priority: Technology***); and assessment of student learning in the arts, academics and the connections between the two.

\**Fully Codified Program Standards, Criteria and Rubrics* for assessing arts integrated (1) curriculum design, (2) instructional practices, (3) lesson planning, (4) assessment practices, (5) educator professional development design and delivery systems.

\**Parent Engagement Tools, Activities and Workshops* to assist families in understanding the arts integrated model of instructional delivery, increase support for student learning at home and encourage participation in art activities as a shared family interest.

Young Audiences National will publish the framework and guidelines for the AIPD model; prepare documentation of best practices and teaching strategies; and maintain a directory of project products for ongoing reference by participants, external partners, and other educators. These items will assist other schools and districts in understanding the AIPD model and applying it to their sites in the future. Practical applications for classroom use will be emphasized in order to ensure high levels of utility and effectiveness at other sites. All products will be written and designed in user-friendly form and available on an A4L dedicated website. These products, information, and other materials will be disseminated through an A4L link on YA, YALA, participating school and YA affiliate sites (*Competitive Preference Priority: Technology*).

AIPD's evaluation teams will also work with project leaders to expand the current range of field-tested assessment tools that identify high-quality arts-integrated teaching, as well as student achievement. These will include new tools to measure the growth of teachers'/teaching artists' knowledge of fundamental concepts and processes shared between arts, language, and math literacy skill development; and an expansion of previously developed instruments and additional assessments tools (such as checklists and surveys developed and field-tested in the planning/piloting phase of the project) to measure the success of AIPD.

### **QUALITY OF PROJECT DESIGN**

Young Audiences National and Young Audiences of Louisiana are partnering with the Jefferson Parish Public School District to integrate high quality, standards-based arts education into the core curriculum and raise student achievement in literacy, math and the arts. This project will provide school-based arts integrated learning opportunities for high needs students in 2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> grade classrooms in four of the lowest performing schools in the district.

The project follows a Logic Model (see Appendix) that will draw on research findings and best practices from the field, to inform the project design, with a primary foundation in Young Audiences' *Arts for Learning*.

## **ARTS FOR LEARNING**

Arts for Learning (A4L) is an innovative, research-based literacy program that blends the creativity and discipline of the arts with learning science, to raise student achievement in literacy, mathematics and the arts, while nurturing the development of essential learning and life skills. Designed in 2005 by Young Audiences National, in partnership with learning scientists from the University of Washington led by Dr. John Bransford, Arts for Learning has been implemented by classroom teachers and teaching artists in over 140 school districts nationwide in both in-school and out-of-school settings.

The A4L model combines rigorous professional development, curriculum implementation and assessment strategies that are aligned by a common pedagogical framework and instructional design. Teachers and their students participate in iterative cycles of development, reflection, assessment and revision. The result is a proven program that engages students, raises their interest and achievement in literacy and the arts, and helps them build essential learning and life skills for school-to-work and life-long learning, such as creative problem-solving, critical and analytic thinking, collaboration and communication.

## **A4L EVIDENCE OF EFFECTIVENESS**

National research studies conducted for seven consecutive years by WestEd, a national education research and development agency, consistently show that students experiencing A4L Lessons made reliable (statistically significant) gains in literacy learning, with the strongest gains associated with the implementation of two or more A4L Units of instruction and an intensive

quality arts experience. This pattern of improvement has continued to be evident in studies across different grade levels, implementation patterns, geographic locations, and school districts, including extended learning time and after school applications.

#### **RECENT EVALUATION FINDINGS REPORTED BY WESTED**

- Over 91% of teachers reported that their participation in the A4L program resulted in positive outcomes regarding their teaching practice
- Students made statistically significant literacy gains across research sites in Georgia, Ohio, Virginia, Oregon, South Carolina, Texas and New York, including Title 1 and English language learners, consistent with previous A4L research findings.
- Students receiving A4L predictably made improvement on targeted Common Core State Standards in Literacy if implemented with the recommended professional development and fidelity of delivery by teachers in the classroom.
- Students consistently showed engagement and interest in A4L with wide appeal among students, including those with different reading levels and backgrounds.
- Students below grade level made greater gains than students at or above grade level.

The Charleston County School District implemented the *Arts for Learning (A4L)* literacy curriculum as the key component of the district's *Project Arts-Enhanced Instruction to Optimize Understanding (AEIOU)*, a PDAE grant from the Department of Education during the spring 2012 semester and the 2012-2013 school year in four Title I elementary schools in the district. Findings for the second year of implementation included:

- **A4L produced a positive impact on PASS mathematics test scores for students in grades 3 and 4.** The results of ANCOVA modeling showed that even after controlling

for important covariates, reliable differences between students in treatment and comparison conditions were evident for students in grades 3 and 4.

- **Reliable, positive differences were evident between the writing scores of 3<sup>rd</sup>-grade and 4<sup>th</sup>-grade students in treatment schools and their counterparts in comparison schools on the PASS writing scores.**
- **Analyses conducted to assess the effects of program exposure or dosage on PASS mathematics, and writing scores for students in grades 4 and 5 demonstrated that students in the high dosage group (students receiving 1.5 years of A4L instruction) scored reliably higher on the PASS mathematics and writing tests than students in the comparison group.**
- **On average, students in grade 3 evidenced reliable gains in their literacy learning as measured by the Comprehensive Cross Unit (CCU) Assessment (Joy Test). Statistically significant gains from pretest to posttest were evident at the  $p < .001$  level.**
- **On average, students in grades 4 and 5 evidenced reliable gains in their literacy learning as measured by the Comprehensive Cross Unit Assessment (Ruth Test). Statistically significant gains pretest to posttest were evident at the  $p < .001$  level.**

To ensure the reliability and consistency of these findings, practitioners of A4L adhere to the essential components of A4L as aligned with the principles of the How People Learn framework.

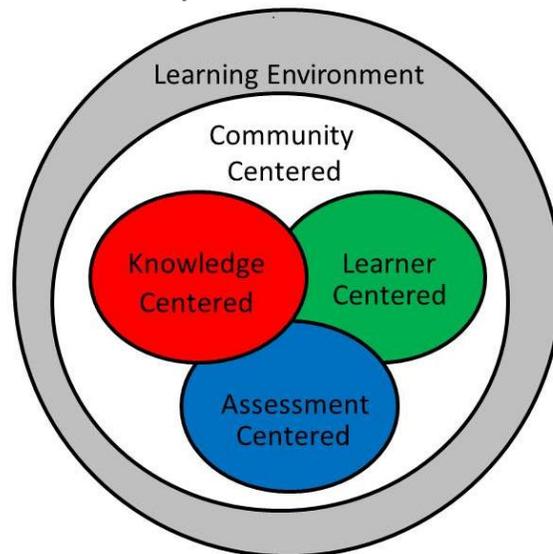
#### **A4L FRAMEWORK AND ESSENTIAL COMPONENTS**

Arts for Learning is guided by a common set of learning principles, strategies and instructional methods that are incorporated into a framework this is identical across each of the curriculum units and are designed to ensure the reliability of consistent and effective implementation.. The “How People Learn” (Branford, Cook, & Cocking, 1999) framework

serves as the foundation for the program’s pedagogy and strategies for increasing student engagement, creative and critical thinking, and the transfer of responsibility for learning from teacher to student. It emphasizes teacher-guided instruction, followed by student-initiated activities, encourages students to think and learn independently, and provides guidance and tools that help students solve challenging schoolwork and relevant problems in life. In essence, A4L provides life-long strategy for “learning to learn” and creative problem solving that motivates and helps students think and learn.

**The framework provides these four overlapping “lenses” to use when creating and developing learning environments:**

### How People Learn Framework



- *learner-centered*; learners use their existing knowledge to construct new knowledge and what they know and who they are affects how they interpret new knowledge.
- *knowledge-centered*; concepts must be presented in ways that link students' existing knowledge to new understandings and build higher level thinking skills.

- *assessment-centered*; authentic assessment strategies guide students' learning and give them feedback to improve their achievements, and present their decisions and outcomes.
- *community-centered*; instructors need to create psychologically safe environments in which communities of learners can explore, reflect, create and thrive.

### **KEY LEARNING STRATEGIES ALIGNED WITH HPL FRAMEWORK**

***Leveraged Learning:*** Leveraged Learning differs in important ways from other models for literacy and arts education, such as the “arts infusion” approach. While both models integrate the arts in core content instruction, in arts infusion there is often no clear provision for using the arts as a core part of the strategy for teaching literacy skills and knowledge. For example, in an arts-infused Language Arts class, the students might create a collage to show what they learned about a story in their language arts program. In contrast, “arts-leveraged classrooms” use the act of making, interpreting and refining collages to understand key elements of a story or text.

***Learning to Learn:*** This transfer from teacher-led instruction and guided practice to students' assumption of responsibility for "learning to learn" uses the reflective metacognitive process which provides a sustainable life-long strategy for creative problem solving.

The gradual hand-off, supported throughout by formative assessment and teacher guidance as needed, is a sequence that educational research suggests will help students become self-directed, independent learners and innovative thinkers.

***Learning through Reflection and Revision:*** All A4L units share a structure that helps students learn how true artists exemplify the discipline of revising and reworking a particular art form over time, countering the misconception that artists always create their work in one great "burst." Learning research shows that having students engage in ongoing reflection and revision

enhances learning and helps develop reflective activities into metacognitive "habits of mind" that the students then use in other learning situations.

AIPD will draw on the research-base, learning science and pedagogy of A4L to develop an instructional framework for classroom teachers that will promote arts integration practice that is learner-centered, evidence-based and measurably effective. AIPD will provide educators with innovative tools, strategies and instructional methods to create original arts integrated lessons that are aligned with the Common Core State Standards and the National Core Arts Standards. New lessons and resources will be developed to address the needs of the students involved, who are typically below-level in their academic knowledge and skills, with resistant attitudes to learning and disengagement in school. The new lessons and leveraged learning that uses the arts as a catalyst for learning in literacy, math and across the curriculum, will provide a blend of strategies and learning styles that deepen student interest and engagement, deepen understanding of concepts and content through experiential applications, and make learning memorable and fun.

Initially, teachers and artists will engage in professional development aligned with the Leveraged Learning process of HPL in which they first experience and then reflectively analyze current A4L lessons and units. This process promotes a mutual understanding of the basic HPL framework and enables classroom teachers and teaching artists to reflect, compare perspectives, and identify unmet gaps in students' learning. By expanding the current framework to address these needs, new strategies and tools will be developed that target relevant interests and weaknesses. As lessons are developed, they will be field-tested, assessed, revised, shared and replicated in other classrooms. The refinement and further expansion of the new lessons will be

enabled by the emergence of a “community of learners” who will engage in formative action research to assess, revise and adopt this new approach to arts integrated learning.

### **Major Project Components**

- **Professional development** will include expertise, experience and resource content from others engaged in A4L across the country, and will contribute to development of a resource professional development model that can be disseminated on a national scale;
- **Key research, based arts integration strategies** and methodologies will be identified, developed, applied and evaluated to inform and support effective teachers’ instruction at each grade level across the curriculum;
- **An on-line platform** will be enhanced and expanded to provide user-friendly access to differentiated curriculum, instructional resources for teachers and students, and tools for communication and professional development for teachers and parents;
- **Tools for instruction, student learning, and assessment, including rubrics, instructional videos**, and examples of learning activities will allow for replication and flexible adaptation of the program for whole school application across grade levels and in different contexts, such as extended day and out-of-school learning environments;
- **Instruments and tools to support assessment** at the micro (student and classroom level) and the macro (across grade levels, classes, schools and district) levels will be honed and expanded to assess progress in student learning, and to provide accountability of students’ improvement aligned with the Common Core State Standards (CCSS) and local priorities for learning.

## **Project sustainability**

JPPSS will continue to incorporate arts integrated strategies into the ongoing practice of the participating schools, expanding professional development opportunities to reach teachers in all grade levels (PK-5) in the two years after the conclusion of the project. This effort will be supported by the online A4L website which will provide resources and instructional material for teachers at a minimal cost to the district. These resources will also be made available to all schools in Jefferson Parish in order to support our continued commitment to high quality arts integrated teaching and learning .

JPPSS and Young Audiences of Louisiana have a longstanding relationship that is deeply rooted among teachers, administrators, arts instructors, teaching artists and community leaders. As this partnership continues to strengthen through this grant opportunity, we will pursue additional funding support from local and national sources that will help to build and sustain these efforts well beyond the period of the grant.

## **QUALITY OF PROJECT SERVICES**

The Young Audiences Arts Integrated Professional Development project will serve students and teachers in some of the most high needs areas along Jefferson Parish's west bank. Over 75% of Jefferson Parish's 46,000 students are eligible for free or reduced lunch, a majority of whom live in this area. The student population is 43% African American, 21% Hispanic, 28% White and 8% Asian, Indian or Multiracial. The teachers and administrators at each of the participating schools will be closely involved in the planning and implementation of the project in order to ensure that all activities meet the needs of the student and teacher populations that they serve.

The principles of learning that guide the framework for curriculum and instruction will also guide the project's professional development model by engaging teachers in learning activities that mirror the teaching strategies that they will employ with their students. Many traditional professional development programs do not align with what research findings indicate as effective teaching practice. Rather than responding to teacher needs, workshops are delivered as prescriptive models, often occurring only once during the school year and presenting decontextualized information that does not resonate with teachers (Bransford, HPL). By contrast, AIPD will follow a more collaborative, teacher-centered approach to professional development that extends over time and allows for variations in teacher background and readiness. To support this effort, we will rely on Professional Learning Communities (PLCs) comprised of teachers, teaching artists and certified arts educators that will encourage collaborative learning opportunities, shared decision-making, peer-to-peer assessment and feedback throughout the school year.

Twice each year, 48 participating classroom teachers will join teaching artists, certified arts educators, and school leaders from across school sites to participate in a three-day professional learning institute. District-wide professional development will focus on building the knowledge base of all participants regarding effective arts integration strategies, instructional methods and research. These professional development opportunities will take place at the beginning of each semester and will be led by local and national leadership, including Master Teaching Artist, Roscoe Reddix, YA National Director of Professional Development, Education and Research, Jan Norman, and YALA's Director of Education, Jenny James. At various points throughout the 4-year project period experts from the field will provide additional support.

The focus of the PD will gradually shift as teachers become more skilled and more experienced in implementing arts integrated curriculum. Teaching artists, as well as classroom teachers, will take on increased leadership roles in planning and executing professional development workshops that align with the ongoing progress within the PLCs and respond to recent action-research findings. This learner-centered approach builds on the specific strengths, interests and needs of the teachers and empowers them to influence their own professional development.

Our year-round professional development model will include 32 hours of direct professional development instruction each year (8 hours per day for two days each semester) with an additional 20 hours of coaching and PD support that will occur through regular meetings with PLCS, mentorship and in-classroom modeling from teaching artists, and ongoing leadership from the YALA professional development team, arts specialists, and the project TOSA. This continuous and progressive approach to professional learning will be supported by the online digital learning platform, which will provide teachers with opportunities to share best practices, implementation successes and challenges, and allow them to easily access the most up to date resources and materials that support implementation, documentation and assessment.

#### **ARTS FOR LEARNING DIGITAL PLATFORM**

As part of Young Audiences' continued effort to expand and enhance the A4L professional development and instructional model, the organization has created a comprehensive online digital learning platform that supports teacher instruction and professional development. This portal ([www.ya.org/artsforlearning](http://www.ya.org/artsforlearning)) includes full curriculum units, assessment tools, and professional development materials for teachers to easily access at home or in the classroom using a computer or tablet. Participating teachers, administrators, and teaching artists can access

the complete online curriculum through a secure login page on the YA national website, allowing them to download material, print entire curricula Units, and engage with a private user community. Registered users will also have access to YA's online case study tool which enables them to post classroom videos, student work samples, curriculum adaptations, assessment tools and evaluation results that can be shared with other educators and teaching artists.

### **Benefits of Utilizing an Online Curriculum Model**

- Increases access to the curriculum and support materials for teachers, YA affiliates, parents, district leaders, etc.
- Encourages opportunities for teachers and classrooms to engage with an online community of educators that promotes the sharing of best practices across the field
- Simplifies implementation and increases teacher efficiency
- Reduces the amount of teacher time and money spent on printing material
- Serves as a dissemination tool that provides additional educators, administrators, partnering organizations, and funders with access to sample lesson plans, teacher testimonies, A4L research reports and examples of student work.

This project will fully leverage this existing technology by providing participating teachers with tablets that will increase project efficiency and teacher effectiveness, while encouraging collaboration and communication among teachers across grade levels and school sites.

### **ACTION RESEARCH**

As a natural extension of our collaborative, teacher-centered professional development design, we are incorporating an action research plan that will enhance teacher learning, strengthen Professional Learning Communities, and provide sustained professional development opportunities throughout the year, without significantly increasing the demands on teacher time

or resources. AIPD will incorporate action research as an effective strategy for enhancing teacher learning, improving education practice, and promoting collaboration among educators.

Collaborative action research encourages teachers to support each other's intellectual and pedagogical growth and provides opportunities for them to contribute to the collective knowledge and understanding of effective teaching practice. By engaging teachers in research on teaching and learning, we are able to set the stage for understanding the implications of developing new theories of how people learn AIPD action research will be supported within Professional Learning Communities as teachers share challenges and successes in integrating the A4L Framework into existing teacher practice. (Branford, Cook, & Cocking, 1999)

### **QUALITY OF PROJECT PERSONNEL**

Participating entities have existing policies that require non-discrimination in the employment of individuals due to race, color, religion, sex, age, national origin, disability or other non-merit factors. These policies will be enforced in the hiring of AIPD project personnel.

#### **Qualifications of Key Personnel**

*Lauren Koehler*, Assistant Director of Planning, will serve as the Jefferson Parish Public School System Project Director for this grant. Ms. Koehler manages several large-scale projects and grants at the Jefferson Parish Public School System and has worked with Young Audiences in her role managing the district's charter school partnerships.

A **TOSA (teacher on special assignment)** will be identified and hired to provide ongoing support for the project and serve as the primary liaison between the teachers and the project team leadership. The TOSA will be selected as a part time position and will be filled by a qualified individual with at least 15 years of teaching experience in JPPSS with a background in arts education.

***Rickie Nutik***, Executive Director for Young Audiences of Louisiana, will serve as the *Senior Project Manager*, overseeing implementation of all major project activities at the local level while working closely with the National Project Director to all achieve major project goals and objectives. She will work closely with district administrators and school leaders throughout the project. Ms. Nutik, a graduate of McGill University in Montreal, has been Executive Director of Young Audiences of Louisiana for 23 years. During her tenure, the organization has expanded its mission from performance presentation to arts-integrated educational programs and youth development. Ms. Nutik recently led the organization's founding of a new charter school in Jefferson Parish. Ms. Nutik will dedicate 25% of her time to this project.

***Jenny James***, Program Director for Young Audiences of Louisiana, will serve as the *Project Coordinator*. She will be responsible for logistical management of the project. Ms. James has been certified in arts integration and program delivery through the Kennedy Center for the Performing Arts, the Arts for Learning Institute and the Association for Supervision and Curriculum Development (ASCD). Ms. James will dedicate 33% of her time to this project.

Master Teaching Artist, ***Roscoe Reddix***, will serve as the *Arts Integration Specialist and Teaching Coach*. Mr. Reddix is a 1992 graduate of Howard University, with a BFA in Theatre Arts/Directing. He is award-winning actor and theatrical director and has served as Young Audiences of Louisiana's Director of Arts Integration since 2006. Mr. Reddix was one of only six arts professionals chosen to develop the Young Audiences national arts integration framework "*The Four Elements - Experience, Understand, Create and Connect*" in 2009. Additionally, Mr. Reddix is certified by the Wolf Trap Institute of Early Learning Through the Arts and the Arts for Learning Institute. Mr. Reddix will dedicate 50% of his time to this project.

**Dr. Janis Norman**, National Director for Education, Research and Professional Development at YA National, will serve as the *Design Task Leader* this project. Dr. Norman will collaborate with the Arts Integration Specialists to design and develop the new A4L curriculum framework and support materials, and oversee professional development activities. For over eight years, Dr. Norman has played an integral role in designing, implementing, and assessing the effectiveness of A4L, as well as providing professional development for classroom teachers to integrate the arts into the core curriculum. She has served as a project leader for numerous federally-funded projects, including two large-scale grants from the U.S. Department of Education. Dr. Norman's professional career includes over thirty years in arts education at all levels of teaching and administration. Dr. Norman will dedicate 20% of her time to this project.

**David Dik**, Executive Director at YA National, will serve as the *National Dissemination Task Leader*, providing administrative and fiscal responsibility for the overall project and ensuring the successful completion of all major project activities, on time and within budget. Mr. Dik will work closely with the Senior Project Director to support project implementation, development and dissemination. Mr. Dik has over 25 years of experience working in arts education, and extensive knowledge in managing large-scale grants and multiple projects. His considerable leadership experience, coupled with his comprehensive knowledge of the field, ensures that he will devote sufficient attention and resources to the success of this complex initiative. Mr. Dik will dedicate 15% of his time to this project.

**Sandy Sobolew-Shubin**, Project Director in WestEd, will serve as the *Principal Investigator* for this project overseeing the summative evaluation. She has more than 20 years of experience designing and directing evaluations of local, state, and national projects in several substantive areas, including a national evaluation of A4L Lessons curriculum commissioned by

YA National and the Investing in Innovation (i3) grant, a collaboration between YA and Beaverton School district in Oregon.

**Dr. Luis Miron**, Professor of Sociology at Loyola University, will serve as the *Formative Evaluator and Lead Researcher* for this project overseeing the collection, analysis and summary of student academic achievement and behavioral data, teacher surveys, and classroom observations. Dr. Mirón directs the Institute for Quality and Equity in Education at Loyola University, New Orleans and is the author of more than 80 articles and a half dozen books or monographs. His research interests are in interpretive and discursive sociological analysis, in particular of social, racial, and economic inequality and social policy

### **QUALITY OF THE MANAGEMENT PLAN**

JPPSS has an extensive history of managing large, multi-faceted grant projects. The foundation of success has been a strong organizational structure which facilitates quality and timely work and involves local and national expertise, blending them into a cohesive, dedicated project team. In order to carry out this project at the level of excellence it requires, we have identified a Project Director to provide grant and project management oversight and coordinate with project leads. The grant and all of the proposed tasks will be managed according to well-established project management standards to ensure tasks and outcomes are completed on time and within budget. Project risks will be identified and mitigated and strategies will be developed to ensure maximum success of individual tasks and the project as a whole. Collectively, the key personnel proposed have successfully managed numerous similar projects directly related to the scope and purpose of the proposed project.

## **RESPONSIBILITIES OF PROJECT STAFF AND PARTNERS**

The **Project Director** (PD) has supervisory responsibility for the project and ensures the project timeline and milestones are observed. The PD supervises the project coordinator and the teacher on special assignment (TOSA), oversees dissemination of information and strategies, and implements processes for sustaining project activities beyond the grant period. The **Project Coordinator** (PC) oversees the day-to-day implementation of AIPD. The PC is the liaison between the project's professional development and evaluation components; coordinates fiscal management of the project with the JPPSS Budget Office; organizes all logistics of professional development activities; supervises the creation of products for dissemination; travels annually to the national technical assistance meeting; The **Teacher on Special Assignment (TOSA)** coaches school administrators, classroom teachers, arts specialists, and residency teaching artists; coordinates A4L materials through YA; and travels to professional conferences to lead presentations on the work and results of AIPD.

**Lead Teachers** (one per treatment school) will be the faculty liaisons between the project team and the school. Lead teachers will conduct informal classroom observations and note concerns, questions, and highlights to share with the TOSA and Young Audiences trainers. Lead teachers will meet with the TOSA quarterly and will remain in touch via e-mail, phone and face-to-face interactions during school visits. **Teachers** will fully participate in all professional development sessions to learn to implement A4L Units with fidelity. Teachers will actively participate in the A4L online learning community and project evaluation activities such as surveys and focus groups.

**Teaching Artists** will work closely with the classroom teachers, arts faculty, and students to craft deep and sustained learning experiences that will conclude in events where students present their work to members of the school community.

The **Design & Dissemination Task Leaders** will collaborate with the project team to train instructional staff, implement A4L Units and Residencies, create new A4L Units, and assist to evaluate the effectiveness of AIPD. The **Evaluation Task Leader** will design and conduct the project evaluation and, provide process and outcome reports at prescribed intervals to guide ongoing implementation.

#### **COMMUNICATION AND COORDINATION**

Four basic mechanisms will ensure effective communication and coordination of the partners: 1) Monthly webinar meetings involving the Project Director, Project Coordinator, TOSA, Task Leaders and other partners as appropriate, supported by monthly progress reports that address recent developments by task, and any issues requiring attention from the project management team, 2) Frequent and regular feedback via e-mail or phone contact with the Project Director or Project Coordinator 3) Cohort engagement through periodic reporting and recognition; and, 4) Required attendance at regular meetings or special activities, such as national professional development conferences.

#### **FISCAL CONTROL**

The key to effective control of a project's expenditures are detailed work plans and a project budget, coupled with systematic reviews of actual performance against those plans and the ability to make adjustments to the plan and budget as required. The Senior Project Director will conduct an internal review of work progress and budget status at least monthly. Accomplishments will be compared to the planned workflows and budgets for the month. Any

variances will be noted and solutions will be proposed and implemented. We will enter into contractual agreements with each of our partners that identify deliverables, timelines, and reporting responsibilities in order to effectively manage all project-related costs. All grant revenue and expenses will be recorded in a separately identified account at YA, using QuickBooks, an industry-recognized business accounting software with appropriate capabilities to track, manage and report financial transactions.

**QUALITY CONTROL**

While the Project Director is ultimately accountable for quality control for all aspects of the project, we instill a shared responsibility for quality within our team. We employ consistent, proven, replicable, and documented methods to aid in delivering accurate, high-quality, and timely products and services. The project management team will monitor all project activities to guarantee that project work adheres to government requirements. Products and materials will undergo a comprehensive internal and external review before submission.

**TIMELINE OF MAJOR PROJECT ACTIVITIES AND BENCHMARKS**

<b>YEAR 1- OCTOBER 1, 2014- SEPTEMBER 30, 2015</b>				
	<b>Major Activities</b>	<b>Benchmarks</b>	<b>Time</b>	<b>Lead Partner(s)</b>
<b>Design and Development</b>	Create implementation plan, timeline and required reports for Year 1	Align project activities with district and school priorities; identify control schools and two addt'l project schools; establish Year 1 budget	Fall 2014	JPPSS, YALA, YA National, Loyola, WestEd

		parameters		
	Revise A4L Units and related materials	Align with grade level, student population and NCAS standards; update online materials	Fall 2014	YA National, YALA
	Revise, expand and enhance PD design	Incl: Two 2-day district PDs, development of PLCs, coaching from MTA, action research	Fall 2014 – Summer 2015	YA National, YALA, Loyola, JPPSS
	Devise curriculum framework and related materials (assessments, new student/teacher mat’ls)	Align with HPL framework, CCSS and NCAS, and A4L instructional model. Incl’s adaptations for ELL and special needs	Spring-Summer 2015	YA National, YALA
	Update and expand A4L/YA national website	Include project specific portal with select units, materials, and project information; create login for participants	Fall 2014-Spring 2015	YA National

<b>Professional Development</b>	District-wide PD for all participants (48 teachers, 4 teaching artists, school leaders, and certified arts educators)	<p><b>Jan:</b> Intro to HPL, essential elements, arts integration practice, training in A4L Unit, overview of project design and goals.</p> <p><b>July:</b> Intro to new curriculum framework and related material, connect to HPL arts integration, and A4L Unit design; Prep for Year 2</p>	<p>January 2015</p> <p>and</p> <p>July 2015</p>	JPPSS, YA National, YALA,
	Ongoing Professional Development	Regular meetings with PLCs, coaching and modeling from MTAs	Spring-Summer 2015	JPPSS, YA
	Additional coaching and support teaching artists	Meet twice per semester to review implementation progress, assessments	Spring 2015	YALA

<b>Implementation</b>	Implement one A4L Unit	48 teachers implement A4L Unit (one per grade); collaborative planning and support from school TA	Spring 2015	YALA, JPPSS
	Collect Baseline data	Student achievement in mathematics and reading; attendance; select comparison schools,	Spring 2015	WestEd
	Revise formative assessment tools and protocols	Refine observation protocols, teacher and TA surveys; and data collection protocols and evaluation assessments	Fall 2014- Spring 2015	Loyola
<b>Research and Evaluation</b>	Conduct formative assessment data and provide feedback	Data on student engagement and achievement; and data on PD	Spring 2015- Summer 2015	Loyola
	<b>YEAR 2 OCTOBER 1, 2015 – SEPTEMBER 30, 2016</b>			
	<b>Major Activities</b>	<b>Benchmarks</b>	<b>Timeline</b>	<b>Lead Partner(s)</b>
<b>Design/ Develop</b>	Refine and enhance curriculum	Informed by feedback from teachers, TAs and	Fall 2015 and	YA National, YALA, Loyola,

	framework and materials	students; realign with project goals & design	Summer 2016	WestEd
	Refine Professional Development model	Adjust based on formative assessment results	Fall 2015	YALA, YA National, Loyola
	Meet with school and district leaders	Review progress toward meeting goals; identify weaknesses/challenges in design or materials; revise/adjust/realign project design as needed	Fall 2015 and Summer 2016	JPPSS, YALA, YA NATIONAL
	Develop community and parental engagement plan	Meet with parents and teachers; assess student needs and align with possible parental activities	Fall 2015	JPPSS, YALA, LOYOLA
<b>Professional Development</b>	District-wide Professional Development Institute	Feedback from Fall planning/practice, review website additions, document assessment materials and results	January 2016 and August 2016	YALA, YA National JPPSS
	Ongoing Professional Development	Same as Year 1	Fall 2015-Spring	YALA, JPPSS

			2016	
	Coaching and support for teaching artists	Meet twice per semester to review implementation progress, refine teaching strategies and coaching	Fall 2015- Summer 2016	YALA, JPPSS
<b>Implementation</b>	Design and develop new original units; partially field test	Development original unit that adheres to the framework ; practice strategies in instruction	Fall 2015	JPPSS, YALA
	Pilot Units in 4 schools in 2 <sup>nd</sup> , 3 <sup>rd</sup> and 4 <sup>th</sup> grade; 48 classes/teachers total	Implementation support from TAs, include action research, collaborative feedback from PLCs	Fall 2015- Spring 2016	JPPSS, YALA, LOYOLA
	Launch community and parental engagement activities	Provide information on the project benefits, arts integration, hold family arts events, presentations of student work, in-class volunteer opportunities	Spring 2016	YALA, JPPSS
<b>Research and Evaluation</b>	Collect participant data, analyze and provide feedback	Online teacher surveys, classroom observations,	Fall 2015- Spring 2016	Loyola, WestEd

	Revise formative assessment tools and protocols	Refine observation protocols, teacher and TA surveys	Fall 2014- Spring 2015	Loyola
<b>Dissemination</b>	Expand YA website	Build new peer to peer sharing capabilities, instructional videos, build out/adapt case study feature	Spring 2016	YA National
	Provide progress update for YA  Network and local stakeholder	Present progress project design, process, research findings	Summer 2016	YA National, YALA
<b>YEAR 3: OCTOBER 1, 2016- SEPTEMBER 30, 2017</b>				
	<b>Major Activities</b>	<b>Benchmarks</b>	<b>Timeline</b>	<b>Lead Partner(s)</b>
<b>Design/Development</b>	Refine and revise curriculum design framework, assessment tools and support material;	Same as Year 2	Fall 2016	YALA, LOYOLA
	Refine PD Model and related materials	Same as Year 2;  Add new website PD components	Fall 2016	YALA,  YA National
	Provide school and	Same as Year 2; plan for	Fall 2016-	JPPSS, YALA

	district leadership support	sustainability and dissemination	Spring 2017	
	Develop and refine dissemination plan for Year 4	Refine materials, tools and products for dissemination on website;	Spring 2017	JPPSS, YALA, YA National
<b>Professional Development</b>	District-wide Professional Development	Same as Year 2; Integrate teacher-led sessions; Share units; collaborate to revise and develop new units	January 2017 And August 2017	YALA, YA National, JPPSS
	Ongoing Professional Development	Same as Year 2	Fall 2016	YALA, JPPSS, LOYOLA
	Additional coaching for teaching artists	Same as Year 2; Prepare teaching artists for Master Teaching Artist Certification	Fall 2016	YALA, MTA
<b>Implementation</b>	Development of new teacher-units	PLCs collaborate to develop new units using new art forms; coaching and modeling from TAs	Fall 2016	YALA, JPPSS
	Unit Implementation 4 schools in 2 <sup>nd</sup> , 3 <sup>rd</sup>	Teachers will implement two units (one in fall and	Fall 2016- Spring	YALA, JPPSS

	and 4 <sup>th</sup> grade; 48 classes/teachers total	one in spring) 96 units total	2017	
	Select units to share on the website	Exemplary units will be chosen by PLCs, TA, and MTAs	Spring 2017	YALA, JPPSS, LOYOLA
	Community and Parental Engagement	Community events to showcase student work, in-class volunteering, using arts-integration at home	Fall 2016- Spring 2017	YALA, JPPSS
<b>Research and Evaluation</b>	Collect participant data, analyze and provide feedback	Online teacher surveys, classroom observations; share findings with partners	Fall 2016- Spring 2017	Loyola, WestEd
	Public Launch of Project Website	Highlight program model, research, case studies, and framework		YA National
<b>Dissemination</b>	Present project design, research, and curriculum model at YA conferences	Present overview at November conference; present ½ day workshop during spring conference	Fall 2016- Spring 2017	YA National YALA
<b>YEAR 4 October 1, 2017- September 30, 2018</b>				
	<b>Major Activities</b>	<b>Benchmarks</b>	<b>Timeline</b>	<b>Lead Partner(s)</b>

<b>Design/Development</b>	Refine curriculum design framework, assessment tools and support materials;	All materials finalized and ready to be disseminated through online portal;	Fall 2017	YALA, YA National
<b>Professional Development</b>	District-wide professional development	Same as Year 3; prepare for program sustainability, emphasis on assessment, documentation	January 2018	YALA, YA National, JPPSS
	Ongoing Professional Development	Same as Year 3	Fall 2017- Spring 2018	YALA, JPPSS
<b>Implementation</b>	Implement two units in 2 <sup>nd</sup> , 3 <sup>rd</sup> , and 4 <sup>th</sup> grade classrooms, 48 classrooms	2 Units per teacher (one fall + one spring) 96 units total	Fall 2017- Spring 2018	JPPSS, YALA
	Implement community and parental engagement strategies	Same as Year 3; provide unit-specific information for parents to extend learning	Fall 2017- Spring 2018	JPPSS, YALA
	School and district administrators	Advocate on behalf of arts education, pursue	Fall 2017- Summer	

		funding to sustain programming, disseminate model throughout district	2018	
<b>Research and Evaluation</b>	Conduct Summative Evaluation	(see evaluation section for detail)	Sept 2018	WestEd
<b>Dissemination</b>	Disseminate research-based, project design, curriculum, professional development tools & assessments online	Upload all materials for online access, provide implementation model; funding resources; sample units, videos	Spring 2018	YA National
	Publish Research Findings	Publish project information and results in research journals, educational magazines, online education resource centers	Fall 2018	YA National, WestEd, Loyola

	Conduct professional development for all YA Affiliates	Participants learn how to replicate the model; access to full project materials online; understanding of research base; develop funding strategies	Summer 2018	YA National, YALA
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**Procedures For Ensuring Feedback And Continuous Improvement**

The formative evaluators at Loyola (described in detail below) will provide timely feedback on effectiveness of the project implementation and assess how well the program is moving toward meeting its key objectives based on project benchmarks. They will provide continual feedback to members of the AIPD intervention by collecting, analyzing, and reporting data on the impacts of the program at the levels of professional development for program teachers and teaching artists and the levels of student engagement and achievement at the classroom level. The emphasis of this work will be on providing partners in the intervention – teachers, professional developmental coaches, teaching artists, and school leadership – with current data and feedback on the efficacy of different aspects of the intervention at the level of teachers, in their ability to integrate PD into their curriculum, and students, in their demonstration of growth in levels of achievement. This process will allow the implementation of the AIPD framework to develop in a manner in which short- and long-term goals for teacher and student growth can be assessed and communicated continuously through the entirety of the project.

In assessment and observation of PD sessions for teachers and teaching artists, Loyola evaluators will administer and collect surveys in collaboration with WestEd, observe PD sessions, and conduct teacher and artist focus groups and interviews. Teaching artist and teacher surveys will be conducted online and analyzed and reported by WestEd in cooperation with Loyola. Coded observations will be conducted by Loyola during each PD group session with subsequent biannual focus groups with PD participants in small groups providing feedback data on the effects of various PD programs and areas for growth and improvement. Teacher and teaching artist surveys will be administered online twice in years 1 and 2 and once in years 3 and 4 to provide data on how teachers and teaching artists are able to develop their abilities through the AIPD framework and subsequently assess how well they are implemented within their the classrooms.

Formative evaluation findings will be provided in a timely manner to AIPD program staff to inform program improvements and modifications geared toward enhancing both teacher and student outcomes.

### **QUALITY OF THE PROJECT EVALUATION**

**Evaluation Overview:** The Evaluation Research Program (ERP) at WestEd, an educational research, development and service organization, and the Institute for Quality and Equity in Education at Loyola University will serve as the project evaluators. The proposed evaluation will consist of both formative and summative components and will employ a multi-method approach, collecting and analyzing quantitative and qualitative data. Loyola University will be responsible for specific formative evaluation tasks and the collection, analysis, and reporting of GPRA 1 data while serving as our “boots on the ground,” while WestEd will be

responsible for aspects of the formative evaluation and summative evaluation analysis and reporting of GPRA 2 and all aspects of the quasi-experimental study discussed below.

**Formative Evaluation:** Formative evaluations help structure programs by providing data that better enable program development, improve service delivery, and/or enhance program outcomes. The formative evaluation will provide timely feedback, describing the implementation of AIPD and assess how well the program is moving toward meeting its key objectives based on project benchmarks. The formative evaluation will include the collection, analysis and summary of *student academic achievement* and behavior data such as attendance (annual), *classroom observations* to assess implementation fidelity (at least biannually in each classroom), and an online *teacher survey* to further examine factors influencing the use of arts-integrated instructional practices, student engagement, and classroom management, as well as explore potential barriers and buttresses to the implementation of the program (biannual in year 1 and annually thereafter). Formative evaluation findings will be provided in a timely manner to A4L Plus program staff to inform program improvements and modifications geared toward enhancing both teacher and student outcomes.

Additionally, Loyola University evaluators will collect *data on the extent to which professional development activities* are of sufficient intensity, duration and quality to allow teachers to use the AIPD professional development (PD) model to support the development and implementation of arts-integrated lessons across the curriculum in grades 2 through 4. The AIPD PD model will be assessed using *participant surveys and observations/ratings of PD sessions*. Additionally, process data (e.g., PD activity logs, attendance sheets) will be collected and analyzed to assess the number of hours of sustained, intensive PD received by teachers to assess

**GPRA 1: The percentage of teachers participating in A4L Plus who receive professional**  
Jefferson Parish Public School System *Young Audiences Arts Integrated Professional Development Project*

*development that is sustained and intensive.* A tracking system (e.g., Excel spreadsheet) will be developed for this purpose. In summary, our formative evaluation will address the following questions:

- What components of the A4L Plus professional development model are most useful to teachers in supporting their use of arts-integrated instructional practices?
- To what extent are teachers able to implement the A4L Plus arts-integrated lessons with good fidelity? What factors contribute to high fidelity implementation?
- To what extent are students engaged in arts-integrated lessons across the curriculum in grades 2 through 4 as reported by teachers and as observed in classrooms?
- Of the teachers participating in the project, **what is the percentage of teachers receiving sustained and intensive professional development (GPRA 1)?**

**Summative Evaluation:** The summative evaluation will employ a *rigorous quasi-experimental design (QED), a matched comparison study*, to assess the effectiveness of the A4L Plus program on teacher content knowledge in the arts and on student literacy (reading) and mathematics achievement in grades 3 through 5. The summative evaluation will be guided by the following research questions:

Do *teachers* participating in the AIPD program *show a statistically significant increase in content knowledge in the arts (GPRA 2)?*

What is the impact of the AIPD program on students' reading achievement as measured by standardized tests?

- Does increased dosage yield greater achievement gains?
- Do some subpopulations of students benefit more from exposure to arts-integrated instruction than others (e.g., English learners, students below proficiency on state assessments)?

What is the impact of the AIPD program on mathematics achievement as measured by standardized tests?

- Does increased dosage yield greater achievement gains?
- Do some subpopulations of students benefit more from exposure to arts-integrated instruction than others (e.g., English learners, students below proficiency on state assessments)?

Well-designed quasi-experimental studies allow strong inferences to be drawn concerning the effectiveness of programs (Cook, Shadish, and Wong, 2008). Quasi-experiments do not use random assignment of participants to intervention and control groups, but instead depend on applying appropriate measurement and statistical controls to nonequivalent groups to determine intervention impacts on the outcomes of interest.

Our proposed design includes two conditions: (1) an A4L Plus treatment group comprised of four elementary schools, grades 2 – 4 and (2) a no treatment comparison group comprised of four elementary schools, grades 2 - 4. ***Cluster analysis will be used to select schools in the comparison condition.*** The percentage English Language Learners, ethnicity, free-reduced lunch, and indicators of student achievement (e.g., state assessment scores, AYP) will be among the factors used in the cluster analysis.

The *summative evaluation will be conducted across years 2 through 4* of the grant, because of the heavy emphasis on program development and piloting occurring during year 1. During year 1, WestEd will select comparison schools; select/modify, and/or develop evaluation assessments and data collection protocols; as well as analyze and report on GPRA 2 (teacher increases in content knowledge in the arts).

**Student Outcomes:** As can be seen in the Table below both cross-sectional and longitudinal program effects can be examined with the proposed design.

**Table X: Classroom Group Assignment and Intervention Schedule Elementary Schools**

	<b>Year 1</b> <b>2014-15</b>	<b>Year 2</b> <b>2015-16</b>	<b>Year 3</b> <b>2016-17</b>	<b>Year 4</b> <b>2017-18</b>
<b>Cohort A</b>		<i>Grade 2</i>	<i>Grade 3</i>	<i>Grade 4</i>
Group A1	<i>Pilot</i>	<i>AIPD Intervention</i>	<i>AIPD Intervention</i>	<i>AIPD Intervention</i>
Group A2		Comparison (No intervention)	Comparison (No intervention)	
<b>Cohort B</b>		<i>Grade 3</i>	<i>Grade 4</i>	
Group B1	<i>Pilot</i>	<i>AIPD Intervention</i>	<i>AIPD Intervention</i>	
Group B2		Comparison (No intervention)	Comparison (No intervention)	

<b>Cohort C</b>		<b>Grade 4</b>		
Group C1	<i>Pilot</i>	<i>AIPD</i> Intervention		
Group C2		Comparison (No intervention)		
<b>Cohort D</b>		<b>Grade 2</b>		<b>Grade 3</b>
Group D1		<i>AIPD</i> Intervention		<i>AIPD</i>
Group D2		Comparison (No intervention)		Intervention Comparison (No intervention)
<b>Cohort E</b>		<b>Grade 3</b>		<b>Grade 4</b>
Group E1		<i>AIPD</i> Intervention		<i>AIPD</i>
Group E2		Comparison (No intervention)		Intervention Comparison (No intervention)
<b>Cohort F</b>		<b>Grade 4</b>		
Group F1		<i>AIPD</i> Intervention		
Group F2		Comparison (No intervention)		

<b>Cohort G</b>				<b>Grade 2</b>
Group G1				<i>AIPD</i>
Group G2				Intervention
				Comparison (No intervention)
<b>Cohort H</b>				<b>Grade 3</b>
Group H1				<i>AIPD</i>
Group H2				Intervention
				Comparison (No intervention)
<b>Cohort I</b>				<b>Grade 4</b>
Group I1				<i>AIPD</i>
Group I2				Intervention
				Comparison (No intervention)

We will be able to determine the impact of AIPD on student achievement in the English language arts, specifically reading, by conducting within-grade comparisons of treatment and comparison group students (e.g., within grades 3, 4 and 5 cohort A, B and C, respectively) each

project year. We also will be able to assess whether or not increased dosage results in greater achievement gains by tracking students in cohorts A, B, D, and E across project years.

***Analysis of Overall Program Effects:*** The analysis of student achievement and attendance data will rely on multi-level Analysis of Covariance (ANCOVA) modeling techniques. Using ANCOVA, we will be able to detect the unique effects of the AIPD program once other variables in our model are taken into consideration, as well as to estimate the magnitude of effects. The ANCOVA will be conducted using hierarchical linear modeling to account for the nesting of students in schools.

The following *model illustrates the type of analyses* we plan to perform in assessing the overall impact of the AIPD program. These intent-to-treat analyses will include all treatment and comparison teachers, regardless of the extent that they participated in the program.

$$\text{Outcome}_{ijk} = \beta_0 + \beta_1 \text{Pre}_{ijk} + \beta_2 \text{Treatment}_k + \sum \beta_i I_{ijk} + \sum \beta_T T_{jk} + \beta_k + \beta_{jk} + \epsilon_{ijk}$$

where subscripts  $i, j,$  and  $k$  denote student, teacher, and school, respectively; *Outcome* represents the assessment scores for each student; *Pre* represents the baseline assessment scores; *Treatment* is a dichotomous variable that indicates the school is in the intervention group; and  $I$  and  $T$  are two vectors of control variables for students and teachers, respectively, measured prior to participation in the intervention. Last,  $\beta_k$  and  $\beta_{jk}$  represent a random effects for schools and teachers, respectively, to account for the nesting of students within classrooms and classrooms within schools.  $\epsilon_{ij}$  is an error term for individual sample members. In this model, the intervention effect is represented by  $\beta_2$ , which captures differences between treatment and comparison schools on the outcome variable. Extensions to the model will allow us to examine differential effectiveness across subgroups by including interactions between treatment status

and variables in *I* or *T*. Specifically, analyses will be conducted to look for interaction effects regarding group affiliation (being in a treatment or comparison school) and other student demographics and teacher characteristics. This will permit us to determine whether or not there are differential program impacts for students with particular characteristics, such as English language learners (ELLs) and students below proficiency on one or more achievement indicators. We will also conduct additional analyses by expanding the model to include a coefficient for cohort status and the interaction of cohort with treatment status, enabling us to examine the potential effect of increased program exposure for those students who remain in the treatment condition one year or more.

**Measures.** Program implementation and impacts will be measured as follows:

1. *Teacher knowledge of arts-integrated instruction and arts standards* will be assessed using an instrument to be identified or developed by the JPPSS, Young Audiences, Inc., and the Institute for Quality and Equity in Education at Loyola University. The assessment will be administered to all teachers participating in the A4L Plus program each academic year.

2. *Student achievement* will be assessed using the English language arts (reading) and mathematics tests of the Louisiana Educational Assessment Program (iLEAP/LEAP). The iLEAP is administered in grades 3, 5, 6 and 7, while the LEAP is administered in grades 4 and 8. Both the LEAP and iLEAP are criterion-referenced tests that are aligned to the state academic standards and assess the level of student mastery. For the next two years, however, districts in Louisiana will have more flexibility to select additional academic indicators as the state transitions to new assessments. WestEd will explore all potential indicators being collected by the district to assess student achievement in ELA (particularly reading) and mathematics.

3. *Implementation fidelity* will be assessed at least biannually using *classroom observation* protocols to be developed and piloted by researchers from the Institute for Quality and Equity in Education at Loyola University

4. *Online teacher surveys* will be administered and analyzed by WestEd biannually in year 1 and annually thereafter, to gain a deeper understanding of the factors contributing to implementation fidelity, student engagement, adequacy of professional development, and classroom management.

5. *AIPD Professional Development (PD) Model* will be assessed using a *PD participant survey and a PD session observation protocol* to be developed for use by researchers from the Institute for Quality and Equity in Education at Loyola University

6. A *school district dataset* consisting of student demographics, teacher variables (e.g., number of years teaching experience) and *student achievement indicators* will be transmitted to WestEd for analysis annually.

7. A *Principal survey* will be developed to assess changes at all treatment and comparison schools sites unrelated to the A4L Plus intervention

**Evaluation Use and Dissemination.** The evaluation will provide timely information for measuring progress, making programmatic adjustments, strategic planning, and keeping the A4L Plus program focused on its goal and objectives.

All process and outcome data will be analyzed and the findings summarized at regular intervals throughout each project year. Evaluation findings will be reported to project staff and key stakeholders to inform the further development of the AIPD program. To ensure that the

evaluation remains responsive to project needs on an ongoing basis, the evaluator will communicate regularly with project staff via meetings, email, and regularly scheduled project conference calls.

*Annual reports* also will inform program staff and the USDE regarding the program's progress achieving its goals and objectives. The evaluation will document the effectiveness of the AIPD program with an eye toward the dissemination of successful strategies and practices, as well as arts-integrated lessons across grade levels and subject matter domains.

### **Jefferson Parish Public School System**

#### **G.E.P.A. (General Educational Provisions Act) Statement**

The Jefferson Parish Public School System (JPPSS) serves an academically, culturally, and socio-economically diverse population of children and families. JPPSS is strongly committed to equal access and treatment for all students, families, employees, and the general public.

JPPSS's policy of nondiscrimination guides and governs decision making at all levels. Such policies incorporate the following principles: JPPSS shall not discriminate against children, parents or guardians of children, employees, applicants, contractors, or individuals participating in board and/or agency sponsored activities. JPPSS is committed to the provision of equal access in all child/family/employment and business programs, activities, services and operations that are deployed or provided directly by JPPSS, as well as those operated or provided by another entity under contractual or other arrangements.

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## Other Attachment File(s)

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- Comprehensive Summary of Arts for Learning Research Findings
- A4L: Overview and Scope of Units and Residencies
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- Overview of Young Audiences

### IV. Bibliography

## LAUREN RYAN KOEHLER

1427 Louisiana Avenue, Apt. A, New Orleans, LA 70115, lauren.koehler@gmail.com, (713) 303-3785

### WORK EXPERIENCE

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**Assistant Director of Planning**, Jefferson Parish Public Schools, Harvey, LA Aug 2012-Present  
*JPPSS is a high-poverty district serving 47,000 students that has improved from a "D" in 2012 to a "B" in 2014.*

- Led Phase I of JPPSS strategic plan development, including work with Chiefs of every unit and external community engagement to determine district priorities and solutions.
- Manage three district-level strategic projects:
  - Jefferson Early Decision. JPPSS data indicated that by hiring teachers late in summer – July and August – many of the best teachers were already hired by New Orleans schools. To capture the best teachers from the applicant pool, with the Chief of Human Capital, developed and implemented an early selection process for top applicants. This included a new virtual recruitment effort and the district's first online Declaration of Intent process to identify vacancies earlier.
  - Accountability for the district's 5 district-authorized charter schools. Created and implemented the district's first performance management system for charter schools – 4 of which have opened or been authorized since 2012 – including financial, legal, and academic targets for each school. With Chief Strategy Officer, developed and managed all charter school policies.
  - Network Data Dashboards. Use data from interval tests at 77 schools to create a planning tool to help Chief Networks Officer and his team deploy staff for teacher coaching more effectively.
- Wrote grants for district transformation initiatives worth more than \$1.6 million.

**Intern**, Promise Neighborhoods, US Department of Education, Washington DC June 2011-Aug 2011

- Managed special projects for one of President Obama's signature education initiatives, focused on scaling the Harlem Children's Zone model to 20 high-poverty communities nationwide
- Co-authored and edited the *White House Neighborhood Revitalization Initiative Report*

**Autry Fellow, Program Associate**, MDC, Inc., Durham, NC Aug 2008-July 2010  
*MDC is a nonprofit incubator that supports education and workforce projects serving the American South.*

- Helped plan and coordinate Durham Connected by 25, Durham's multi-system partnership to help more students graduate high school and earn college credentials, producing concept paper for the initiative
- Led data analysis and coordinated (with MDC's President and Senior Fellows) fundraising, writing, and communications for *The State of the South*, MDC's signature policy publication

**Americorps Member**, Lucy Read Pre-K Demonstration School, Austin, TX Aug 2006-May 2008

- Developed lessons to teach low-income preschoolers early literacy skills in Spanish and English
- Initiated parent ESL program to teach students' parents English and increase students' support at home

### LEADERSHIP EXPERIENCE

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**Editor-In-Chief**, *Harvard Kennedy School Review*, Cambridge, MA August 2011-May 2012

- Led strategy for the publication, increasing fundraising by 33 percent and circulation by 50 percent
- Managed team of 29 writers and 25 editorial and production staff

**Member**, PACE Academy Board of Directors, Chapel Hill, NC Aug 2008- July 2010

- Supervised finances and strategy of Partners Achieving Community Education, a public charter high school

### EDUCATION

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**Harvard Kennedy School** May 2012  
Master of Public Policy

**University of Texas at Austin** (GPA 4.0)  
Bachelor of Arts in Government, Spanish, Plan II Honors Program May 2008

### HONORS

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2007 Harry S. Truman Scholarship; Phi Beta Kappa

**David A. Dik**

34 Hillside Avenue  
 Glen Ridge, NJ 07028  
 (H) 973 743-4095  
 (O) 212 831-8110  
 (M) 973 865-6007  
 Fax (O) 212 289-1202  
 E-mail [david@ya.org](mailto:david@ya.org)

**EDUCATION**

Professional Certificate (M Ed. +30), School Supervision and Administration, *City University of New York*  
 Master of Music, *Westminster Choir College*, Princeton, New Jersey  
 Bachelor of Music, *Crane School of Music, State University of New York at Potsdam*

**PROFESSIONAL EXPERIENCE**

<i>Young Audiences Arts for Learning, New York, New York</i>	<b>2010-present</b>
<b>National Executive Director</b>	
 <i>Metropolitan Opera Guild, New York, New York</i>	<b>2003-2010</b>
<b>Managing Director</b>	
Oversee all aspects of Guild programs and operations, including education, publications, public programs, finance, human resources, development and information technology. Attending all board and board committee meetings, the Managing Director also serves as Publisher of <i>Opera News Magazine</i> .	
 <b>Director of Education and Membership Affairs</b>	<b>1997-2003</b>
 <b>Director of School Programs</b>	<b>1990-1996</b>
 <b>Program Director, <i>Creating Original Opera</i></b>	<b>1988-1990</b>
<b>Program Coordinator, School Residencies and Teacher Training</b>	
<ul style="list-style-type: none"> <li>• Project Director: <i>Creating Original Opera National Assessment</i>, Harvard Graduate School of Education</li> <li>• Program Director: <i>Creating Original Opera Artist Residency Program, Creating Original Opera National Teacher Training Program</i> (Southern, Midwest, Northeast and Western US Regions, International Training)</li> <li>• Project Director: <i>Teaching Curriculum Framework Projects</i> (1989, 1992)</li> <li>• Project Director: <i>US Dept. of State Office of Overseas Schools: Creating Original Opera International Teacher Training Program</i></li> </ul>	
 <i>Hunter College, City University of New York</i>	
<b>Adjunct Professor</b>	<b>1999-2003</b>
 <i>GE Fund/MacArthur Foundation/Harvard Project PACE</i>	
<b>Researcher and Contributor</b>	<b>1994-1999</b>
"Champions of Change – A Profile of Arts Education Programs"	

<i>Boosey and Hawkes, New York, New York</i> <b>Originator and Editor, "Choruses for Young Voices" Choral Series</b>	<b>1992-1999</b>
<i>Brooklyn College Graduate School of Education, City University of New York</i> <b>Adjunct Professor</b>	<b>1989-2010</b>
<i>The Calhoun School, New York, New York</i> <b>Director of Choral Activities</b>	<b>1984-1988</b>

**PROFESSIONAL ASSOCIATIONS AND AFFILIATIONS**

Arts in Education Advisory Council, Harvard University Graduate School of Education  
 Leadership Team Member, National Coalition for Core Arts Standards (NCCAS)  
 Education Committee Member, New Jersey Symphony Orchestra (NJSO)  
 Steering Committee Member, Arts Education Partnership (AEP)  
 Committee Member - Teaching and Learning Committee – Center for Arts Education (CAE-NYC)  
 Advisory Council – Chicago Partnership for Arts Education (CAPE)  
 Executive Committee and Founding Member – Center for Music in Education (CMIE)  
 Board Member – 9 Circles Chamber Theatre  
 Member – New York City Arts Education Advisory Committee  
 Board Member – Potsdam College Foundation  
 Recipient – Potsdam College Minerva Award for Outstanding Professional Achievement  
 Member – Institutional Review Board, Music Integration Learning Environment, Oakland Unified School District, Oakland, CA

**PRESENTATIONS/FREELANCE WORK/CONSULTING (selected)**

Presenter, National Association of Music Merchants (NAMM) Funders Forum, Carlsbad, CA	September 2013
Reviewer, National Arts Endowment, Washington, DC	June 2013
Reviewer, NJ State Arts Council, Trenton, NJ	May 2013
National Music Consultant, Big Thought, Dallas, TX	February 2010
Presenter, Grantsmakers in the Arts Annual Conference, Brooklyn	October 2009
Convener and Facilitator, Music-in-Education National Conference Leadership Retreat	October 2009
Awardee, Minerva Award for Outstanding Professional Achievement, Potsdam College	July 2009
Consultant, Los Angeles Music Center, Los Angeles	June 2009
Consultant and Facilitator, Music Learning Leadership Institute, University of Maryland	July 2008
National Music Consultant, Big Thought, Dallas, TX	February 2008
Presenter, Arts Education Partnership Meeting, Anaheim, CA	January 2008
Contributor, Music-in-Education National Conference, Minneapolis	June 2008
Contributor, <i>Evaluation as More than a Report Card</i> , Wolf-Brown	Spring 2007
Presenter, OPERA America Conference, Miami	April 2007
Consultant and Clinician – Palm Beach County Arts Council, Florida	March 2007
Presenter, Music-in-Education National Conference, Boston	July 2006
Presenter, Choral Singing in American Education, Dana Foundation, Washington, DC	June 2006
Consultant, LAUSD Arts Plan, Los Angeles	May 2006
Presenter, Learning Laboratory Network School Conference, Boston	June 2005
Respondent, New Jersey Arts Plan, Trenton	April 2005
Presenter, National Broadcaster’s Day, Metropolitan Opera	March 2005
Consultant, LA USD Arts Plan, Los Angeles	May 2004
Presenter, Arts Education Partnership Meeting, Chicago	June 2002

Keynote Address, Opera for Youth Conference, Wilmington, Delaware	May 2002
Presenter, OPERA America Annual Conference, Toronto	May 2002
Presenter, National Broadcaster's Day, Chevron Texaco International Radio Network	March 2002
Facilitator, Arts Education Partnership meeting (Higher Education Partnerships)	November 2001
Presenter, NYC Arts in Education Roundtable Conference	November 2001
Panelist, US Department of Education, Washington, DC	August 2001
Reviewer, NYS Education Department Arts Assessment Field Test	August 2001
Panel Chair, NYS Council on the Arts, New York	May 2001
Presenter, OPERA America Conference, Atlanta	May 2001
Presenter, NJPAC Arts Basic to Education Conference, Newark	April 2001
Guest Conductor, Assn of Southeast Asian High School Honors Choirs, Jakarta, Indonesia	March 2001
Proposal Evaluator (AIE), New Jersey State Council on the Arts	May 2000
Panelist (AIE), New York State Council on the Arts	May 2000
Presenter, OPERA America, Houston	May 2000
Presenter, National Association of Independent School Chairmen, New York, NY	April 2000
Presenter, Music Educators National Conference, Washington, D.C.	March 2000
Presenter, Learning and the Arts: Crossing Boundaries, Getty Center, Los Angeles	January 2000
Presenter, New York Arts Funders Meeting, New York	November 1999
Moderator – Adult Education, OPERA America Conference, Vancouver, Canada	May 1999
Guest lecturer – Rose Bruford College, London	April 1999
Panelist – Applied Learning Standards, Community School District 15, Brooklyn	February 1999
Panelist – Grammy in the Schools National Career Day, New York	January 1999
Moderator – Promising Practices, NYC Annenberg Challenge, New York	January 1999
Moderator – NYC Arts in Education Conference, New York	November 1998
Task Force Member/Writer – ASSETS/NYSED Music Assessment	1998-1999
Presenter – National Music Council American Eagle Awards, New York	May 1998
Presenter – OPERA America Conference, Minneapolis	April 1998
Luncheon Speaker – Opera Guild's International Conference, Miami Beach	February 1998
Presenter – New York State School Music Association Conference, New York	December 1997
Committee Chair/Strategic Growth Panel – Opera America, Washington, DC	December 1997
Presenter – Georgia Music Educators Association Conference, Savannah	November 1997
Co-Author – "The Company We Keep: The Role of the Arts in the Middle School	June 1997
Presenter – MENC Southeast Regional Conference, Nashville	March 1997
Communications Facilitator – International School Services Corporation, Princeton	February 1997
Presenter – Florida Music Educators Conference, Tampa, Florida	January 1997
Clinician – European Council of International Schools Conference, Nice, France	November 1996
Presenter – GE Fund Research Symposium, Wang Center for the Arts, Boston	November 1996
Consultant – Comedius 3.2, European Community Education Commission, London	April 1996
Consultant (Arts Curricula) – Quogue Public Schools – PACE, Quogue, NY	April – June 1996
Consultant (Music Curriculum) – Bank Street College of Education, New York, NY	March – June 1996
Clinician (Adjudication Training) – NYS School Music Association, Freeport, NY	April 1996
Presenter – Music Educators National Conference, Kansas City, MO	April 1996
Presenter – National Association of Elementary School Principals, Washington, DC	March 1996
Participant – GE Tools for Change Management Seminar, Ossining, NY	February 1996
Consultant (Program Evaluation) – Royal Opera Education Department, London	February 1996
Choral Conductor – Nassau All-County Festival, New York	January 1996
Author – "A Report to the Overseas Schools Advisory Council" US State Department	December 1995
Presenter – New Jersey Education Association Conference, Atlanta City	November 1995
Presenter – Annual Meeting, President's Committee on the Arts, Washington, DC	October 1995
Presenter – American Association of Higher Education Conference, Washington, DC	October 1995
Instructor – NYS Education Department Institute for Curriculum and Assessment, Saratoga	June 1995

**Rickie Nutik**  
c/o Young Audiences  
615 Baronne St. #201  
New Orleans, LA 70113  
504-523-3525  
youngarts@aol.com

## **Experience**

- 1981 – present      **Young Audiences / Arts for Learning**, New Orleans, LA  
*Executive Director*
- Since transitioning from board of directors to staff, the organization has grown in size and in capacity (from a \$100,000k to \$1.6 million budget).
  - Directed all activities and grant proposals including successful applications to the Louisiana Department of Education, Hearst Foundation, Peyback Foundation and the Brown Foundation.
  - Worked in all aspects of board relations and development
- 1979 – 1981      **Country Day School**, Metairie, LA  
*Teacher of English and Drama*
- 1977 - 1979      **Western Laval High School**, Montreal, Quebec  
*Teacher of English and Drama*

## **Education**

**Bachelor of Arts, McGill University** Montreal, Quebec  
Major: English and French

## **Awards**

- 2003      **City Business Professional of the Year**
- 2001      **Young Audiences Chapter of the Year**

## DR. JANIS (JAN) NORMAN

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### PROFESSIONAL PREPARATION

University of Kansas, Lawrence	Art Education Studio Cognate: Design Art Education Teachers Certification; Missouri & Kansas Art Education, Studio Cognate:	B.A.E (1967)
University of Missouri, Kansas City	Drawing and Painting	M.A. (1972)
University of Kansas, Lawrence	Art Education Minors: Measurements and Research and Design Research Proficiency: Statistics Certification: Arts Supervision & Administration Nancy B. Altvater Scholarship & Award Recipient, Outstanding Art Education Doctoral Candidate	Ph.D. (1987)

### APPOINTMENTS

2001-Present	<i>National Director of Education, Research &amp; Professional Development, Young Audiences Arts for Learning, New York, NY</i>  <i>Project Director, "Arts for Learning" Nexus partners, Young Audiences Arts for Learning, a web-based development tool for teachers and artists, funded by NEA, Starr Foundation and others</i>
1999-2007	<i>Founding Director, "Design for Thinking" Teaching Institute, The University of the Arts, Philadelphia</i> <i>Co-Director, Link-to-Learn Grant Project, 'Design Link for Art and Science'</i> <i>Director, Link-to-Learn, 'Design Link for Teaching the Arts', Department of Ed. grants</i>
1996-Present	<i>Founding Chair, Philadelphia Arts in Education Partnership. Served as Director &amp; Chairman of the Board for first six years, 1996- June 2002.</i>
2008-Present	<i>Steering Committee, Arts Rising, Arts for Youth Initiative, Philadelphia, PA</i> <i>Co-Chair, Research Committee and Leadership Committee.</i>
2000-2002	<i>Eastern Region Vice-President, National Art Education Association;</i>
Spring 1999	<i>Visiting Scholar, Harvard University, Graduate School of Education, Project Zero and Concentration for Arts in Education, Cambridge, MA.</i>
1990-Present	<i>Professor of Art Education (tenured), The University of the Arts, Philadelphia, PA.</i>
1990-2001	<i>Chair, Department of Art &amp; Design and Museum Education &amp; Art Therapy, Philadelphia College of Art &amp; Design, Education Liaison, The University of the Arts, Philadelphia, PA.</i>  <i>Director of Graduate Programs for Arts Education</i> <i>Director of Graduate Programs in Museum Education</i>
1987-1990	<i>Director of Admissions, Kansas City Art Institute, Kansas City, Missouri.</i>
1987-1996	<i>Consultant, Getty Center for Education in the Arts</i> <i>IVAE primary consultant, National Diffusion Network, supported by J. Paul Getty Center for Education in the Arts and National Department of Education</i>

1981-1987 District Arts Coordinator, Blue Valley School District, Johnson Co, ,Kansas  
1975-1983 Coordinator & Asst. Professor, Avila College, Kansas City, Missouri

### **SELECTED PUBLICATIONS**

#### **Related to proposed project**

El-Omami, A., Norman, J., Suplee, B.(ed) (1999), *Best Practices in Education, Technology Teaching Tools for the New Millennium: Professional Development Resources* .Link-to-Learn, PA Department of Education.

Norman, J. (1997) *Applying Design*. National Endowment for the Arts: CRIZMAC publications.

Norman, J. (1994) *Implementing Design Based Education: K-12*, National Endowment for the Arts.

Milekic, S., Norman, J. (2000), *Designing Classroom Strategies for Thinking and Learning with Interactive Technology*, Presentation & publication, Learning & the Brain Conference, Boston, MA.

#### **Other Significant Publications**

Norman, J. (2000), 'Design as a framework for innovative thinking and learning: How can design thinking reform education?' Norman, E.W.L.(eds) IDATER: Design and Technology Educational Research and Curriculum Development; The Emerging International Research Agenda, Loughborough University, 90-99.

Norman, J. (2000), 'Design as a framework for innovative thinking and learning'. In Roberts, P.H. and Norman, E.W.L (eds) IDATER 2000, Department of Design and Technology, Loughborough University, Abstracts of Keynote Lectures 2000, 208.

Norman, J. (2004), 'Improving the Quality of Artists' Residency Programs: A Rubric for Teaching Artists', *Teaching Artist Journal*, 2, 4, 212-226.

### **SELECTED SYNERGISTIC ACTIVITIES**

Arts Education Partnership Steering Committee and Research and Policy Analysis (RAPA) Working Group; Design & development of curriculum Units and Research Instruments, Arts for Learning Lessons; Professional Development and Resources for DK-12 and Founding Director, "Design for Thinking" Teaching Institute; Advisory Board, International Design and Technology Educational Research (IDATER); Founder and creation of numerous resources for Philadelphia Arts in Education Partnership (PAEP); Vice President, Eastern Region, National Art Education Association (NAEA); Founder & Coordinator for Regional Leadership Institutes, NAEA; Advisory Board, White House Mars Millennium Project, representing NAEA; Chair, Design Issues Group, NAEA; President, PA Art Education Association; Advisory Council, PA Council on the Arts and Department of Education; Founder and Chair, *Art Education Connection* linking Missouri and Kansas; Chair, Deans & Directors of Admission, Association of Independent Colleges of Art and Design (AICAD); Consultant, Delaware Center for Contemporary Art; Education Advisory Board, Cooper-Hewitt National Design Museum Smithsonian; Research Advisory Committee, National Endowment for the Arts and U.S. Department of Education.

### **COLLABORATORS AND OTHER AFFILIATIONS**

University of Washington, Drs. John Bransford & Nancy Vye; Dr. Charles Burnette, DK.12; Drs. Jessica Davis & Steve Seidel, Project Zero; Dr. Barbara Suplee & Randy W. Granger, NBCT, University of the Arts; Dr. Larry Scripp, NEC; Drs. Francis Thurber & Donalyn Heise, University of Nebraska; Ann Gregg, From the Top; Eric Booth; Sandy Sobolew-Shubin, WestEd; Young Audiences, Executive Directors Council; Martha McKenna & Lisa Donovan, Lesley University; Jack Lew, Laguna College of Art & Design; Sandra Ruppert, Michael Sikes, AEP Research Review Board, ArtEdSearch.

**SUMMARY OF RELATED EXPERIENCE**

Sandy Sobolew-Shubin is a Senior Research Associate in WestEd’s Evaluation Research Program with more than 25 years of experience designing and directing evaluations of projects in several substantive areas. Projects in the area of health, prevention and youth development have included evaluations of school-based and community-based programs and services such as Safe Schools/Healthy Students Initiatives, substance abuse prevention programs, and school-based mental health and support services systems, and collaborative approaches to the delivery of community-based social services such as the Families and Communities Together Program in Orange County, CA. She also has directed a number of evaluations in arts education focusing on arts-integrated instructional strategies, curricula, and professional development models. Currently she is directing a cluster-randomized trial of the Beaverton School District (OR) Arts for Learning Lessons Project, funded by an Investing in Innovation (i3) grant, as well as a three-year quasi-experimental study of the Global Learning and Observations to Benefit the Environment, California Academy Program (GLOBE CAP) funded by the NSF ITEST initiative to inform the further development of this innovative program and associated professional development model, as well as demonstrate the impact of the program on student achievement and motivation relevant to STEM. Sobolew-Shubin is experienced conducting studies relying on rigorous quasi-experimental and experimental designs and employing mixed methods, combining quantitative and qualitative data collection. Furthermore, she has overseen the development and use of management information systems and web-based data systems as integral aspects of data collection, program monitoring and data use.

**EDUCATION**

- In progress Ph.D., Applied Social Psychology, Claremont Graduate University, Claremont, CA
- 1981 M.A., Psychology, California State University, Long Beach
- 1976 B.A., Psychology, California State University, Long Beach

**PROFESSIONAL EXPERIENCE**

- 1996– Present *Project Director*  
WestEd, Los Alamitos, CA

Design and direct evaluations across a variety of substantive areas. Recent projects include evaluations of Young Audience’s *Arts4Learning Lessons*; the *Opening Minds Through the Arts* (OMA) professional development model in Tucson USD; *Arts, Literacy & Achievement* in the Fresno USD; Safe Schools/Healthy Students in the Irvine USD, Lennox School District’s *Character Counts!* Program, and the Beaverton School District (OR) Arts for Learning Lessons Project, funded by an Investing in

Innovation (i3) grant.

1992– *Evaluator*  
1993 Evaluation Research Associates

As an evaluator for a small consulting firm, responsibilities included grant writing, evaluation design, data analysis, and final report preparation for programs targeting youth at high risk for gang involvement and/or substance abuse.

1991– *Research Analyst*, Institute for Applied Social and Public Policy Research  
1993 Claremont Graduate University, Claremont, CA

Evaluator for the Master Plan to Reduce Drug and Alcohol Abuse in Riverside and San Bernardino Counties. Conducted a needs assessment of substance abuse services within the health care system. Conducted a large-scale survey of substance abuse services provided by agencies in the health care, social services, education, criminal justice, and employment sectors. Created a comprehensive directory of drug and alcohol treatment and recovery services.

1988– *Research Analyst III*, Office of Planning, Systems and Evaluation Orange County  
1989 Social Services Agency, Santa Ana, CA

Conducted a child care needs assessment as part of an interagency effort evaluating child care needs in unincorporated South Orange County, CA. Evaluated the Remote Care Guardian pilot program. Designed and directed all phases of a recidivism study at Orangewood Children's Home.

1987– *Faculty/Instructor*  
1988 California State University, Fullerton and University of LaVerne, CA

Taught courses in the educational psychology department and social psychology.

### **SELECTED PUBLICATIONS AND PRESENTATIONS, 1993-PRESENT**

Sobolew-Shubin, S., Hahn, S., Pedroza, V., and Sifuentes, M. (May 2011). *Lennox Character Counts! Program: Final Evaluation Report 2006-2010*. Los Alamitos, CA: WestEd.

Dietsch, B., & Sobolew-Shubin, A. (November 2010). *The California School Climate, Health, and Learning Survey (Cal-SCHLS) System*. Roundtable presentation at the annual meeting of the American Evaluation Association, San Antonio, NM.

Sobolew-Shubin, S., Bailey, J., & Hahn, S. (December 2010). *Arts, Literacy, & Achievement: Final Evaluation Report*. Los Alamitos, CA: WestEd.

Sobolew-Shubin, S., Bailey, J., Pedroza, V., Sifuentes, M., and Huang, M. (August, 2010). *Arts for Learning (A4L) Lessons: Evaluation Report and Key Findings*, Los Alamitos, CA: WestEd.

Sobolew-Shubin, S., Bailey, J., Pedroza, V., Hahn, S., Sifuentes, M., and Huang, M. (August 2009). *Arts for Learning (A4L) Lessons: Evaluation Report*, Los Alamitos, CA: WestEd.

- Sobolew-Shubin, S., Hahn, S., Sifuentes, M., and Marcus, A. (December 2008). *Evaluation of the OMA Professional Development Model: Third Annual Report*. Los Alamitos, CA: WestEd.
- Sobolew-Shubin, A., Bailey, J., Dailey, K., & Marcus, A., & Sifuentes-Den Hartog, M. (2007, December). *Evaluation of the Safe Schools/Healthy Students Initiative: Final Report*. Los Alamitos, CA: WestEd.
- Holmes, E., & Sobolew-Shubin A. (2006, July). *Evaluation of School-Based Mental Health and Support Services: City of Santa Monica*. Los Alamitos, CA: WestEd..
- Sobolew-Shubin, A., & Marcus, A. (2005, November). *Evaluation of the Entre Nosotras Program*. Los Alamitos, CA: WestEd..
- Tushnet, N. C., Sobolew-Shubin, A., & McCormick, T. (2005, November). *Do students learn from the arts?* Paper Presented at a meeting of the California Educational Research Association.
- Sobolew-Shubin, A., Washington, A.Q., Bojorquez, J.C., Dailey, K., & Tafoya, A. (2003). *Evaluation of the Families and Communities Together (FaCT) Program of Orange County*. Los Alamitos, CA: WestEd.
- Sobolew-Shubin, A. (November, 2000). *Evaluation noncompliance as an early warning sign of larger problems*. Roundtable presentation at the annual meeting of the American Evaluation Association, Honolulu, HI.
- Horowitz, J. E., Tushnet, N. C., Gaynor, J. R., & Sobolew-Shubin, A. (1999, November). *Evaluating collaborative efforts: Resolving major obstacles*. Panel presentation at the annual meeting of the American Evaluation Association, Orlando, FL.
- Horowitz, J. E., Tushnet, N. C., Gaynor, J. R., Sobolew-Shubin, A., & Rojas, D. (1997, November). *The appropriateness or "fit" of evaluation instrumentation within specific evaluation contexts*. Panel presentation at the annual meeting of the American Evaluation Association, San Diego, CA.
- Sobolew-Shubin, A., Gaynor, J. R., & Horowitz, J. E. (1997, May). *Orange County's children's system of care: Findings from the Needs Assessment Survey*. Los Alamitos, CA: WestEd.
- Sobolew-Shubin, A. (1997, April). *Living with cancer: Predictors of caregiver social support*. Paper presented at the meeting of the Western Psychological Association, Seattle, WA.
- Sobolew-Shubin, A. (1996, April). *Living with cancer: Factors that affect caregiver adjustment*. Paper presented at meeting of the Western Psychological Association, San Jose, CA.
- Thompson, S. C., & Sobolew-Shubin, A. (1993). Overprotective relationships: A nonsupportive side of social networks. *Basic and Applied Social Psychology*, 14, 363–383.

## PROFESSIONAL AFFILIATIONS

- American Evaluation Association
- Western Psychological Association

**CURRICULUM VITAE****Luis Mirón, Ph.D.**

University Professor & Professor of  
Sociology College of Social Sciences  
Loyola University New  
Orleans (on sabbatical leave)

**EDUCATION:** **Tulane University, 1986**  
Major Field: Latin American Studies  
Minor Fields: Urban Studies, Political Sociology  
Dissertation: *The National Plan for Educational Development in Costa Rica: Theoretical and Historical Perspectives*

**TEACHING EXPERIENCE – POST-SECONDARY**

1987-89 Assistant Professor, Department of Education: Loyola University

1990-92 Assistant Professor (tenured, 1992), Department of Educational Leadership and Foundations: University of New Orleans

1992-95 Associate Professor, Department of Educational Leadership and Foundations: University of New Orleans

1995-2001 Associate Professor (Steps 1-4), Department of Education University of California, Irvine Member, Core Faculty Chicano/Latino Studies

Fall, 2000 Visiting Professor, School of Education Program in Social-Cultural Studies: University of California, Berkeley

2001-2007 Professor: University of Illinois, Urbana-Champaign

2007-2008 College of Education, Florida International University (Dean & Professor of Policy and Leadership)

2008-2013 Loyola University New Orleans (Dean, College of Social Sciences and Professor of Sociology)

2013-present. University Professor. Title bestowed by Provost with endorsement of President and the University Rank and Tenure Committee.

**ADMINISTRATIVE LEADERSHIP EXPERIENCE**

1977-81 Coordinator, Developmental English, English William Carey College Hattiesburg, Mississippi

1984-85 Program Director, Center for Legal Studies on Intergovernmental Relations Tulane University Law School

1985-87 Deputy Director Bureau of Governmental Research New Orleans, Louisiana

- 1987-89      Coordinator, Educational Administration Program  
Loyola University
- 1989-92      Director, Accelerated Schools Center  
College of Education, University of New Orleans  
Served administrators in 3 urban schools in New Orleans and Baton  
Rouge, expanded to 16 schools statewide
- 1990-95      Director, Urban Education Development Laboratory  
College of Education, University of New Orleans  
Initiated state-wide principals network  
Conducted and commissioned policy studies on school reform in urban  
contexts
- 1993-95      Graduate Coordinator, Educational Administration Program Department  
of Educational Leadership and Foundations University of New Orleans
- 1995-96      Director, Doctoral Program in Educational Leadership Department of  
Education, UC Irvine
- 1996-97      Director, Interdisciplinary Program in Chicano/Latino Studies, UC Irvine
- 1997-1999    Director, Center for Collaborative Research in Education  
Department of Education, UC Irvine
- 1996-2001    Chair, Department of Education, UC Irvine
- 2004          Interim Department Head, Department of Educational Organization and  
Leadership
- 2005-2007    Program Chair, Social Foundations of Education, Department of  
Educational Policy Studies
- 2007-2008    Dean, College of Education, Florida International University
- 2008—2013    Dean, College of Social Sciences, University of New Orleans
- 2009-2013    Director, Loyola Institute for Quality and Equity in Education

## **SELECT PUBLICATIONS**

### **Books**

- 1996          Miron, L.F. *The social construction of urban schooling: Situating the crisis.*  
Cresskill, NJ: Hampton.
- 1998          Miron, L. F. *Resisting discrimination: Affirmative strategies for principals  
and teachers.* Newbury Park, CA: Corwin.

- 1999 Torres, R. D., Mirón, L. F. and Inda, J. (Eds.). *Race, identity, and citizenship*. Oxford, UK: Blackwell Publishers.
- 2002 L F. Miron & Gert J. J. Biesta. (Eds.) *The New discourses of educational leadership*. (Monograph). Dordrecht, The Netherlands: Kluwer Academic Publishers.
- 2003 Mirón, L. F. & E. P. St. John. (Eds.) *Rethinking urban school reform: Have urban schools failed or has reform failed urban schools?* Albany: New York State University of New York Press.
- 2005 Lauria, M. & Miron, L. F. *Urban Schools: The New social spaces of Resistance*. New York: Peter Lang Press
- 2008 Lovett, M. and Mirón, L. F. *Preserving the Soul of the Nation: Research Pedagogy and Action Post Katrina*. (In Preparation)

#### **SELECT AWARDS, HONORS, AND PRIZES**

- 1973-74 Teaching Assistantship University of California at Los Angeles.
- 1976 Graduate Teaching Assistantship, Louisiana State University.
- 1976-77 Teaching Assistant Louisiana State University, Baton Rouge, LA.
- 1982-84 Research Assistant (joint appointment) Department of Latin American Studies and Department of Education, Tulane University.
- 1985-86 U.S. Department of Education doctoral fellowship in multicultural/multiethnic education. Department of Education, Tulane University.
- 1991 Poverty Law Center Research Award, Loyola University Law School, New Orleans, Louisiana.
- 2003 Wisconsin Center for Educational Research, Minority Scholars Series.
- 2004 Beckman Designation Research Award. For Campus Research Board. Walter Feinberg, Principal Investigator, Luis Miron & Jennifer Greene, Co-Principal Investigators. University of Illinois, Urbana-Champaign.
- 2004 Jones Lecture Series. Texas Tech University, Lubbock Texas.
- 2005 Center for Democracy in a Multiracial Society. Working Group on Comparative Racial and Ethnic Studies. University of Illinois, Urbana-Champaign. Principal Investigator.
- 2006 Office of the Vice Chancellor for Research. Pilot study of the implementation of charter schools in New Orleans, post Katrina.

## Joseph L. Boselovic

3823 Dauphine St. Rear, New Orleans, LA 70117  
(703) 209-7417 jlboselovic@gmail.com

### Education

The University of Pennsylvania Graduate School of Education (Fall 2011 – Summer 2012)

- Master's of Science in Education in Education, Culture, and Society
- Master's Thesis: Education Reform in Post-Katrina New Orleans (Honors)
- Grade Point Average: 3.94

The College of William & Mary (Fall 2008 – Spring 2011)

- Bachelor of Arts, May 2011 – Major: English

University of Oxford (Spring 2010)

- Studied at Trinity College for the Trinity Term, taking writing and discussion intensive one-on-one literature tutorials

Bard College (Fall 2007 – Spring 2008)

- Transferred after Freshmen year

### Publications

Boselovic, J.L. (forthcoming). Defining Pre-Katrina New Orleans: The Structural Transformation of Public Education in New Orleans and Historical Memory. *Policy Futures in Education*.

Beabout, B.R. and Boselovic, J.L. (forthcoming). Urban Charter Schools Prioritizing Community Engagement. In Evans, M.P. & Hiatt-Michael, D. (Eds.) *The Power of Community Engagement for Educational Change*. Charlotte, NC: Information Age Publishing.

Boselovic, J.L. (July, 2013). Andrew Delbanco's "College: What It Was, Is, and Should Be." *Theory and Research in Education*.

### Conferences

Boselovic, J.L. and Beabout, B. (November 2013). "A Multi-Case Study of Urban Charter Schools Prioritizing Community Engagement." Mid-South Educational Research Association Conference. Pensacola, FL.

### Research and Program Management Experience

Institute for Quality & Equity in Education at Loyola – New Orleans, LA (January 2014 – Present)  
*Associate Director*

Homer A. Plessy Community School – New Orleans, LA (June 2013 – March 2014)  
*Director of Research & Evaluation, Associate Teacher*

- Established foundations for comprehensive internal evaluation around the school's mission of community engagement, arts-integration, and student achievement
- In a leadership capacity, served as standing principal during transition in school leadership, overseeing 10 teachers and administrators working with 125 students

**Joseph L. Boselovic**

3823 Dauphine St. Rear, New Orleans, LA 70117  
(703) 209-7417 jlboselovic@gmail.com

- Developed research projects around community engagement and arts-integration with local university researchers and supported the work of outside researchers interested in pursuing research around the Plessy experience
- In a teaching capacity, worked with four PreK and K classrooms to provide assessment data pertaining to student's social-emotional and academic development as well as providing general classroom assistance
- Served as staff liaison for citywide student enrollment (OneApp), state-level data collection, and local reporting related to PreK and K assessment data

The New Teacher Project – New Orleans, LA (January 2013 – April 2013)

*Student Survey Assistant*

- Implemented data collection framework around student surveying in classrooms of 12 first- and second-year teachers

The Barbara and Edward Netter Center for Community Partnerships at the University of Pennsylvania – Philadelphia, PA (November 2011 – April 2013)

*Research Assistant/Ethnographer*

- Member of the Center's evaluation staff, carrying out project management, data collection, and analysis on school programs in West Philadelphia schools
- Led initiative to establish relationships, data sharing, and research planning between the Netter Center, Penn faculty, and West Philadelphia schools in order to broaden the educational programming opportunities and research evaluation frameworks offered by Penn organizations and researchers

The School District of Philadelphia, Office of Charter Schools – Philadelphia, PA (November 2011 – April 2012)

*Research Assistant*

- Carried out research and interviews with Philadelphia schools officials on current school policies related to charter schooling

The University of Pennsylvania Graduate School of Education – Philadelphia, PA (October 2011 – December 2011)

- Carried out an independent pilot study concerning parental attitudes toward education in West Philadelphia.

33<sup>rd</sup> Annual Ethnography in Education Research Forum at the University of Pennsylvania Graduate School of Education – Philadelphia, PA (September 2011 – October 2011)

- Served as a proposal reviewer for scholarly submissions on topics related to education and qualitative research methods

## **Joseph L. Boselovic**

3823 Dauphine St. Rear, New Orleans, LA 70117  
(703) 209-7417 jlboselovic@gmail.com

The College of Williams & Mary – Williamsburg, VA (December 2010 – February 2011)

- Recipient of an Office of Community Engagement & Scholarship Winter Break Community Engagement Grant to conduct research on community engagement in the public education system in New Orleans, LA.

### **Teaching Experience**

Orleans Parish Prison Project – New Orleans, LA (May 2013)

*Guest Lecturer*

- Developed a lesson plan and lead a lecture- and discussion-based class on issues of educational philosophy and social theory to 12 adult students as part of a local prison education initiative

Batiste Cultural Arts Academy, ReNew Schools – New Orleans, LA (March 2013 – May 2013)

*Creative Writing Teaching Artist*

- Developed curriculum and taught 15 6<sup>th</sup> – 8<sup>th</sup> grade students as part of an afterschool program emphasizing arts integration.

Fairfax Collegiate – Fairfax, VA (Summer 2011 & Summer 2012)

*Teacher*

- Developed all aspects of curriculum and instruction for English and creative writing classes ranging from 3<sup>rd</sup> to 9<sup>th</sup> grade in age and 5 – 12 students in size

Leaders in Education Reform and Advocacy Network – Philadelphia, PA (January 2012 – April 2012)

*Volunteer Instructor*

- Led teaching sessions to help 20 parents around issues of educational law and the rights of students with disabilities

The Matthew Whaley Elementary School – Williamsburg, VA (Fall 2010 – Spring 2011)

*Teacher Assistant*

- Assisted in teaching reading and writing skills to 25 2<sup>nd</sup> grade students.

The Rita Welsh Adult Literacy Program – Williamsburg, VA (Fall 2009)

*E.S.L. Tutor*

- Worked on a one-on-one basis with a recent Russian immigrant who sought skills necessary to function in the everyday workplace and take the TOEFL test.

### **Leadership Experience**

The United Saints Recovery Project – New Orleans, LA (February 2010 – December 2012)

*Project Coordinator*

Jennifer James  
4413 Fontainebleau Drive  
New Orleans, LA 70125  
(504)329-8503  
[Jennygainesjames@gmail.com](mailto:Jennygainesjames@gmail.com)

#### Education

August 2001-January 2003 **University of New Orleans**  
Graduate coursework, Curriculum and Instruction

August 1996-May 2000 **Tulane University**  
BA English

#### Training and Certification

##### **ASCD Institute: Leading the Change - Common Core State Standards**

*Attended 4 day institute focused on major shifts from previous educational standards to Common Core State Standards (CCSS). Developed techniques for leading educators and staff through the transition from Grade Level Expectations to CCSS.*

##### **Wolf Trap Institute for Early Learning Through the Arts**

**2010 - Present**

*Underwent 5 day intensive professional development and two 3 day refresher courses on early childhood development, emergent literacy, and coaching early childhood professionals through the arts. Participated in Early STEM Learning Through the Arts Institute at Wolf Trap in Vienna, VA and lead local STEM Institute for Wolf Trap Teaching Artists in Louisiana. Named Regional Director for Louisiana Wolf Trap.*

##### **Arts for Learning Institute**

**2008-Present**

*Attend annual Arts for Learning Institute to share best practices and receive professional development on teaching literacy through the arts for grades pre-kindergarten through six.*

##### **John F. Kennedy Center for the Performing Arts**

**June 2009**

*Attended "Laying a Foundation: Defining Arts Integration" and "Planning Effective Arts Integrated Residencies for Students" Seminars.*

#### Work Experience

##### **January 2008-Present Young Audiences of Louisiana / Louisiana Wolf Trap, New Orleans**

March 2008 – Present: **Program Director, Young Audiences**

*Recruit and hire teaching artists to provide residencies at the early childhood, elementary and secondary school levels. Assist teaching artists in the development of arts-integrated residencies. Schedule, oversee and evaluate the implementation of residencies. Provide on-going professional development for teachers hosting teaching artists. Provide ongoing professional development for teaching artists. Oversee all aspects of local implementation of Arts for Learning literacy lessons. Manage GRoW Zone, a program designed to encourage healthy lifestyles and eating habits for children and families in the Gentilly and New Orleans East neighborhoods. Present at conferences nationally, representing Young Audiences. Recruit new schools for Young Audiences programs. Work with school leaders and leaders at district level to ensure high quality programs that are connected to school curriculum and needs.*

February 2010 – Present: **Regional Director, Louisiana Wolf Trap**

*Recruit, hire and oversee training of teaching artists specializing in emergent literacy and performing arts for early childhood. Schedule, oversee and evaluate the implementation of professional development for early childhood teachers, families and caregivers. Work with leaders from schools, districts, and Head Start centers to ensure highest quality professional development programs that are connected to school and center needs and curriculum goals.*

January 2008 – July 2008: **Teaching Artist / Site Coordinator**

*Provided in-school artist residencies using connecting theater to English Language Arts. Taught theater and recreation workshops to students grades Pre-K through six in an afterschool program. Oversaw afterschool arts classes, assisted teachers with classroom management, managed all paperwork for afterschool program.*

**December 2002 – February 2006 – Ralph Brennan Restaurant Group, New Orleans**

**Server / Staff Developer**

*Provided first class service in a fine dining restaurant. Demonstrated intimate knowledge of wine list and menu, and offered details about ingredients and preparation to assist guests in selecting the perfect meal. Provided ongoing training and supervision for new and junior servers.*

**August 1998-December 2002 Start the Adventure in Reading (STAIR), New Orleans**

June 2003-December 2005: **Volunteer Director / Office Manager**

*Recruited and trained volunteer tutors, organized tutor appreciation events. Chose new curriculum materials and edited curriculum materials already in use. Wrote grant applications and assisted in general program development. Wrote quarterly newsletter and annual report. Entered information into new database and used it to generate statistics on program success.*

August 2001 – May 2003: **Site Director, University of New Orleans**

*Coordinated selection of students for program with principals and second grade teachers. Trained tutors, paired students with individual tutors, prepared lesson plans for student-tutor pair. General oversight of tutoring site.*

July 2000-July 2001: **Delta Service Corps Member**

*Tutored one second grade student three days a week, planned and presented parent workshops on improving reading skills at home, researched and created curriculum materials and teaching aids.*

August 1998 – July 2000: **Tutor**

*Tutored second grade public school children in reading and improved self-esteem.*

**July 2000 – December 2002 City Park Stables, New Orleans**

**Children's Horseback Riding Instructor**

*Scheduled lessons for four instructors at stable. Created lesson plans for myself and other instructors. Planned and taught summer camp program. Managed junior instructors.*

#### Volunteer Work

June 2006 – December 2006 **Blue Heaven Riding Academy, Portland, OR**

*Volunteer Coordinator for therapeutic horseback riding program for people with disabilities.*

Summers 1994-1997 **Special Olympics Horseback Riding Program, East Hampton, NY**

*Instructed Special Olympians in horseback riding, managed volunteers.*

#### Languages

Italian, French

**ROSCOE C. REDDIX, JR.**

1330 Cambronne Street  
New Orleans, LA 70118  
(504) 861-0309

**EDUCATION** Howard University, Theater Arts; Directing, B.F.A. 1992

**EXPERIENCE**

**Performances**

Russian Pushkin Festival	Actor	2008, 2010
Le Petit Theater: Five Guys Named Mo	Actor	2003
Young Audiences of Louisiana	Storyteller/Dancer	2000-
African American Dance Ensemble	Dancer	1998-2000
PBS: <u>Free to Dance</u> : Video	Dancer	2001
Artspots Productions	Actor/Dancer	1995, 2001, 02
N’Kafu Traditional African Dance Co	Dancer	1996-
PBS: <u>The Mira</u> : Commercial	Dancer	1992

**Directing**

Alternate Roots	<u>Uprooted: The Katrina Project</u>	2006-2007
Urban BushWomen Summer Institute	<u>Simply Sekou</u>	2007
Second Generation Dance Company	<u>Our Stories</u>	2005
Uptown Street Theater	<u>A New Tale of The Old West</u>	2003
N’Kafu Traditional African Dance Co	<u>Salif &amp; Karamba</u>	2002
SpiriTALK Cultural Arts Ensemble	<u>Caribbean Journey</u>	2001
ECHO Arts Fest: Junebug Theater Co.	<u>The Spirit Speaks</u>	1998
Black Theater Fest; ACT-1	<u>Island Spice</u>	1997

**Teaching**

Young Audiences of Louisiana	African Dance Residencies, Storyteller	1996-
Eleanor McMain High School	Acting, Stagecraft	2003-2005
New Orleans Charter Middle School	Performance Works in Progress	2001-2005
New Orleans Center for Creative Arts	Saturday Theater Workshop	2001-2005
Jefferson Performing Arts Society	Cultural Crossroads; Dance	2001
Southern High School	Artist in Residence	2000
New Orleans Recreation Department	Drama	1996-1998
Contemporary Arts Center	Dance/Theater	1998-
Gregory High School	Artist in Residence; Dance	1997
Arts Council of New Orleans	Urban Arts Training Academy: Theater	1995, 1998
Lawless Sr. High	Positive Peer Leaders Theater Group	1994-1995

**Administration**

Young Audiences of Louisiana	Director of Arts Integration	2006-
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**Training and Certification**

Wolf Trap Institute for Early Learning Through the Arts	2010-
Arts for Learning Literacy Curriculum	2006-

# Young Audiences Arts for Learning

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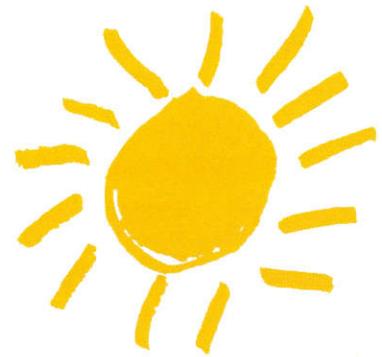
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*National Executive Director*  
David A. Dik



May 14, 2014

James Meza, Jr., Ed.D.  
Superintendent  
Jefferson Parish Public School System  
501 Manhattan Boulevard  
Harvey, Louisiana 70058

Dear Mr. Meza,

Young Audiences National is pleased to partner with the Jefferson Parish Public School System on the Professional Development for Arts Educators (PDAE) proposal to support the *Young Audiences Arts Integrated Professional Development (AIPD)* program. Please accept this letter as indication of our enthusiastic commitment to the project.

We are eager to work with Jefferson Parish to offer its teachers research-supported, arts-integrated strategies and content to enhance their knowledge and improve their ability to provide engaging learning environments for their students. We are confident that AIPD's unique approach to classroom teaching will improve students' mastery of academic content and provide faculty with a valuable resource in meeting rigorous demands.

With best regards,

David A. Dik  
National Executive Director



615 Baronne St., Ste. 201  
New Orleans, LA 70113  
T 504.523.3525  
F 504.523.6476  
E info@ya4la.org  
www.ya4la.org

Jefferson Parish Public School System  
501 Manhattan Blvd.  
Harvey, LA 70058

Please accept this letter as indication of Young Audiences of Louisiana's (YALA) appreciation and enthusiasm for the Jefferson Parish Public School System's application for funding through the Professional Development for Arts Educators grant. We look forward to working with you to expand innovative arts integration in our region and expect to further improve teacher effectiveness, student academic achievement, and excellence in the arts.

In partnership with our national affiliate, we will provide comprehensive Professional Development using framework adapted from Arts for Learning Lessons, a nationally respected curriculum model. We feel that this partnership will yield effective results in engaging teachers and students in meaningful, arts integrated learning.

With sincere appreciation and regard,

Rickie Nutik

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Macon Moore

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Department of Sociology

Tuesday, May 13, 2014

Jefferson Parish Public School System  
501 Manhattan Blvd.  
Harvey, LA 70058

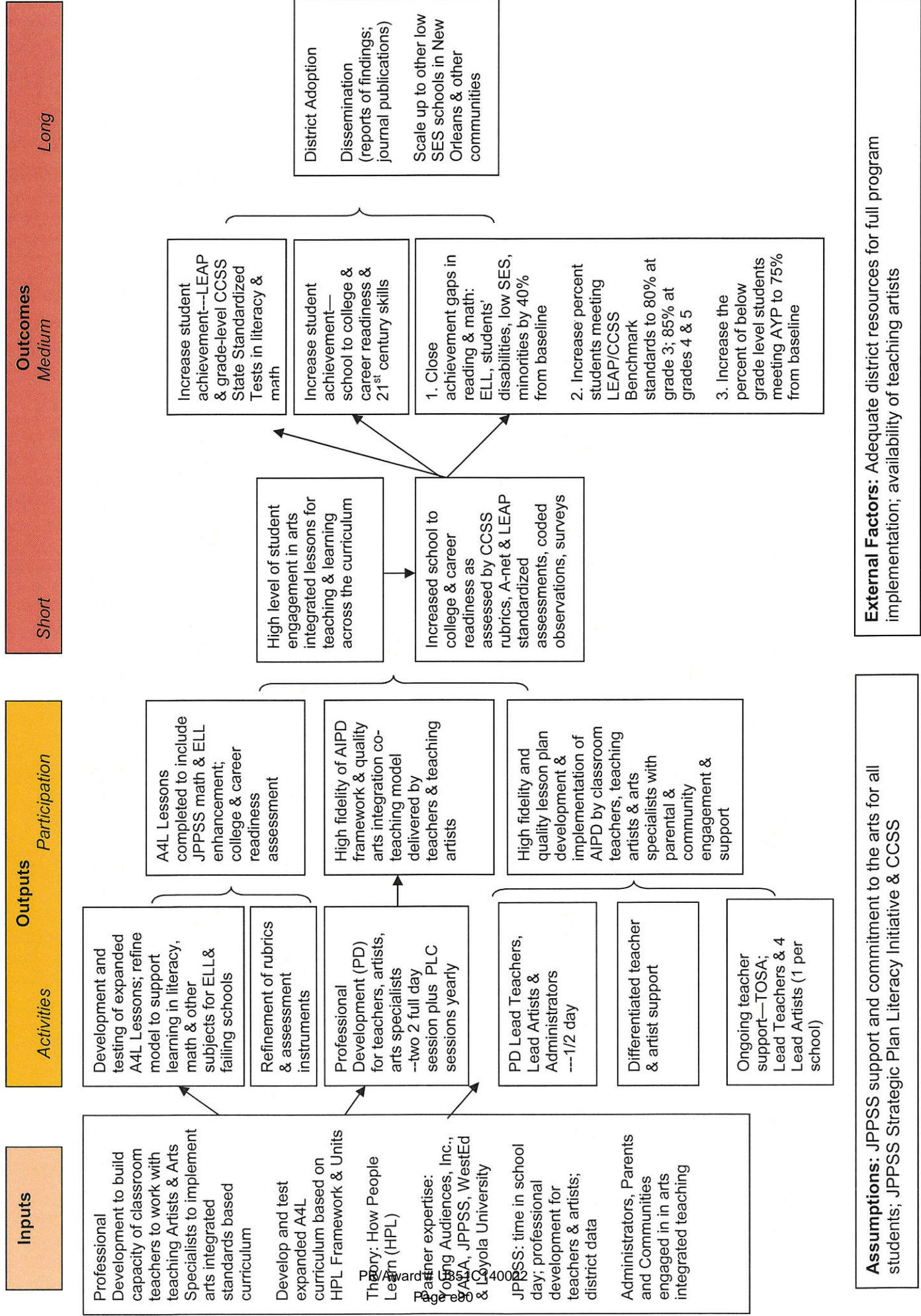
### Letter of Intent

For the purposes of Jefferson Parish Public School System's intent to implement programming through the successful awarding of the United States Department of Professional Development for Arts Educators grant, the Institute for Quality & Equity in Education at Loyola agrees to serve as the formative evaluator. Specifically, this service will include (but will not necessarily be limited to):

- *Evaluating Professional Development*: Carrying out observations of professional development programming; forming focus groups on staff experiences in professional development; surveying teachers and teaching artists on the impact of professional development in their teaching
- *Evaluating Student Achievement*: Collecting and analyzing student data from Achievement Network (ANet) assessments on a regular basis; carrying out classroom observations of participating teachers and staff
- *Providing Program Feedback to Partners*: Using relevant qualitative and quantitative data to inform the strategic planning and implementation of the initiative at the level of teachers, professional development coaches, teaching artists, and school leaders.

Luis Mirón, PhD  
Director, Institute for Quality & Equity in Education  
College of Social Sciences  
6363 St. Charles Ave.  
New Orleans, LA 70118

# PDAE Logic Model: Young Audiences Arts Integrated Professional Development Model



## Comprehensive Summary of Arts for Learning (A4L) Research Findings 2006 - 2014

A continuous series of research studies have been conducted over eight consecutive years using a consistent set of core research questions to evaluate the efficacy of the Arts for Learning (A4L) program in improving students' skills and knowledge in literacy and the arts. The studies have spanned multiple implementation sites and demographics and for large scale projects supported by the U.S. Department of Education, e.g. Investing in Innovation (i3) Development Grant, Beaverton, OR, or the Professional Development for Arts Educators (PDAE) grant program in Charleston, SC. Research plans and reports of findings across sites were produced in 2006-2007 through 2010-2011 with areas of focus that augmented the overarching research questions to assess various grades and reading levels, demographics and contexts for delivery and separate reports have been provided for large scale projects supported by the U.S. Department of Education, e.g. Investing in Innovation (i3) Development Grant, Beaverton, OR, or the Professional Development for Arts Educators (PDAE) grant program in Charleston, SC. Full reports for specific years and locations are available upon request. The following findings succinctly summarize the consistent pattern of results.

### A4L Summary of Findings Across Sites 2006 – 2013

Key findings from the annual research reports conducted by WestEd show a consistent pattern of results.

- **Students made statistically significant literacy gains across research sites** in Georgia, Ohio, Virginia, Oregon, South Carolina, Texas and New York, including Title 1 and English language learners, consistent with previous A4L research findings.
- **National research studies conducted by WestEd for seven consecutive years consistently demonstrated that students experiencing A4L Lessons made reliable (statistically significant) gains in literacy learning, with the strongest gains associated with the implementation of two or more A4L Units of instruction and an intensive quality arts experience.** This pattern of improvement has continued to be evident in studies across different grade levels, implementation patterns, geographic locations, and school districts, including extended learning time and after-school applications.
  - ✓ **The results of these studies are “statistically significant” or reliable at a .05 or .01 level,** meaning that there is 95% to 99% certainty that the student gains are attributed to the A4L Lessons and not to chance.
    - **The effectiveness of A4L Lessons increased with greater dosage,** meaning the benefits of A4L increase when 2 or more Units are taught and when they are reinforced by a related Artist Residency
- **On average, the 2010-2012 studies showed that students made statistically significant gains in literacy learning across implementation models,** including regular classroom instruction and after school adaptations of the A4L Lessons Units, in some grade levels and research sites.
- **Students reading below grade level made statistically significant literacy gains** including Title 1 and English language learners in studies.

- **In 2010 – 2011, students reading below grade level made statistically significant literacy gains across research sites** in Georgia, Ohio and New York, consistent with previous A4L research findings.
- **Students experiencing the A4L Lessons predictably make improvement on the targeted literacy standards and objectives**, if implemented with with good fidelity of delivery by teachers in the classroom **and when teachers receive sustained, quality professional development.**
- **Students consistently showed engagement and interest** in A4L Lessons, with wide appeal among students, including those with different reading levels and backgrounds.
- **Teachers, principals and objective researchers reported that students were highly engaged and showed positive attitudes toward the A4L Lessons.**
  - Students liked the A4L Lessons more than their “regular reading class” and thought it was easier (a positive finding, since the same students also showed greater improvement when using the A4L Lessons).
  - Student engagement can be connected to improving student attendance and classroom behavior as well as increasing motivation and time on task.
  - Teachers reported that A4L engages students who are not engaged by traditional, all-verbal, sit-at-your-desk curricula.
  - A4L offers strong teaching and learning strategies that teachers employed beyond the A4L and literacy program
- **Teachers viewed the A4L program as an effective way to support literacy instruction and increase student enjoyment of reading.**
  - Overall, the majority of teachers in 2010-2013 thought the time they devoted to A4L Lessons well spent, which is consistent with previous findings.
- **Students receiving A4L predictably made improvement on targeted State Standards in Literacy** if implemented with good fidelity of delivery by teachers in the classroom and when teachers receive sustained, quality professional development.
- **Classroom teachers felt that the A4L program provides unusually strong arts instruction.**
  - The program includes types of art forms that are often absent in traditional programs.
  - The depth of arts instruction was particularly related to the artistic concepts and vocabulary.
- **A4L Lessons teaches essential 21<sup>st</sup> Century Learning and Life Skills** – such as critical thinking, creative problem solving, teamwork, reflective analysis and self-assessment – that are vital to life-long learning and to helping students be responsible for their learning across subjects.
- **A4L offers strong teaching and learning strategies** that are applied beyond the program itself.
  - Interviewees cited evidence that students’ learning gains were visible enough to convince other teachers to express interest in implementing A4L.

- Students appear to recognize the utility of the strategies and concepts they learn in A4L programs; interviewees reported that students used these concepts and strategies in other subject areas.

**Summary of findings from Professional Development for Arts Educators (PDAE) Grant,  
awarded by the Office of Innovation and Improvement (OII)  
Charleston School District, SC, 2010 - 2013**

The Charleston County School District implemented the *Arts for Learning (A4L) Lessons* supplemental literacy curriculum, a key component of the district's *Project Arts-Enhanced Instruction to Optimize Understanding (AEIOU)*. The A4L Lessons program is an intervention intended to improve student literacy achievement through the integration of the arts into the language arts curriculum in grades 3 through 5. The intervention was delivered during the spring 2012 semester and the 2012-2013 school year in four Title I elementary schools in the district. Among the findings for the second year of program implementation were the following:

- **The A4L Lessons program produced a positive impact on PASS mathematics test scores for students in grades 3 and 4.** The results of ANCOVA modeling showed that even after controlling for important covariates, reliable differences between students in treatment and comparison conditions were evident for students in grades 3 and 4.
- **Reliable, positive differences were evident between the writing scores of 3<sup>rd</sup>-grade and 4<sup>th</sup>-grade students in treatment schools and their counterparts in comparison schools.**
- **Analyses to assess the effects of program exposure or dosage on the Palmetto Assessment of State Standards (PASS) mathematics, and writing scores for students in grades 4 and 5 demonstrated that students in the \*high dosage group scored reliably higher than students in the comparison group. \*Students receiving 1.5 years of A4L Lessons instruction.**
- **On average, students in grade 3 evidenced reliable gains in their literacy learning as measured by the Comprehensive Cross Unit (CCU) Assessment (Joy Test).** Statistically significant gains from pretest to posttest were evident at the  $p < .001$  level.
- **On average, students in grades 4 and 5 evidenced reliable gains in their literacy learning as measured by the Comprehensive Cross Unit Assessment (Ruth Test).** Statistically significant gains from pretest to posttest were evident at the  $p < .001$  level.

**Summary of findings from Invest in Innovation (i3) grant program,  
Beaverton, Oregon, 2009 - 2013**

The Beaverton School District, the third largest school district in Oregon with 39,414 students, in partnership with Young Audiences (YAI), National Office, Young Audiences Oregon and Southwest Washington (YAO), and the University of Washington (UW), is developing and implementing the *Arts for Learning (A4L) Lessons Project*, a supplemental program for improvement of students' reading and writing achievement through the integration of arts into the language arts curriculum in grades 3-5. The Evaluation Research Program (ERP) at WestEd, an educational research, development and service organization, serves as the project evaluator. The Beaverton School District's *Arts for Learning (A4L) Lessons Project* is supported by an Investing in Innovation (i3) Development Grant from the Office of Innovation and Improvement (OII) of the U.S. Department of Education and matching funds from local individuals, businesses and foundations.

Designed by YA National in partnership with researchers at UW, led by cognitive scientist Dr. John Bransford, A4L Lessons is a supplemental literacy curriculum that blends the creativity and discipline of the arts with learning science to raise student achievement in reading and writing. The "How People Learn" framework (National Research Council, Bransford, Brown, & Cocking, 1999) serves as the foundation for the program's pedagogy and strategies for student engagement. It emphasizes teacher-guided, student-initiated activities, encourages students to think and learn independently, and provides tools and strategies that help students approach challenging schoolwork. The arts-integrated curricula provide students opportunities to excel in the classroom through activities that tap a wide variety of skills, learning styles, and interests of students with a range of language and achievement levels.

In addition to literacy and arts, the A4L Lessons program also incorporates learning and life skills (sometimes grouped as "21st century skills"). These skills include critical and creative thinking, communication, collaboration, problem solving, planning and organizing, self-direction, flexibility and responsibility (Seidel, Tishman, Winner, Hetland & Palmer, 2009; Silva, 2008). These elements of A4L promote student's readiness for college and careers, a major emphasis of current education reforms.

#### **Five-Year Program Intended Outcomes**

A4L is being implemented to close gaps in curriculum and instruction and raise student achievement through meeting the following targets:

- ✓ Leverage motivation and engagement in the arts for reading and writing instruction
- ✓ Expand time students spend reading and writing, both in and out of school
- ✓ Establish efficient instructional time by integrating arts with teaching literacy skills
- ✓ Effectively interweave reading, writing and the arts to meet standards and to foster habits of learning and life
- ✓ Enrich the curriculum by engaging students with a variety of art forms and literacy genres
- ✓ Build student confidence for independent learning and creativity
- ✓ Unite diverse classrooms with group work and public presentations that build community
- ✓ Document with feedback, the evolution of student work in literacy and the arts
- ✓ Involve arts specialists in the integration of arts by classroom teachers—a pioneering role
- ✓ Utilize professional learning communities supplemented by technologies to spark collegial initiative

and innovations that target needs

- ✓ Ensure equal access to a well-rounded education by restoring or maintaining arts in the curriculum.

### Summary of Progress and Continued Development

The *Arts 4 Learning Lessons* program includes two Units of study each for grades three, four, and five (a total of six Units) delivered by the regular classroom teacher, related residencies (one for each school year per class, presented in spring semester) delivered by a teaching artist either as part of or following the related A4L Unit, professional development and support for teachers implementing the program in their classrooms, tailored materials for students and special events for students to show what they have learned. Each component was monitored and evaluated throughout years one, two and three as a key element of the program's initiation and roll out in Beaverton. Ethnographic studies, information and data gathered from district classroom visits and observations, formal and informal conversations with teachers and other staff, surveys of teachers, and insights from project managers and ELL administrators were used to define and guide on-going revisions, improvements and enhancement of the program. Beaverton classroom teachers involved in implementation offered useful input toward the revision of Unit instructional materials, professional development and involvement of teaching artists.

Year 2 and 3 of this five-year project continued the content and materials development, expanded the professional development and implementation, and initiated the formative evaluation of A4L by WestEd using assessment instruments that had been aligned with the goals and vetted for reliability and validity. Materials were revised to better promote more efficient teaching, increased access for high-needs students (students of poverty, students with learning difficulty and disability, and students who speak English as a second language) and additional options to fit the pace and progress of all students in a classroom. Results included:

- **Students reading below grade level made statistically significant literacy gains in rigorous multi-year research studies in the Invest in Innovation (i3) grant program in Beaverton, Oregon, 2009 – 2013.**
  - Through pre and post assessment, a *statistically significant gain was found for 4<sup>th</sup> grade students who participated in A4L compared with those 4<sup>th</sup> grade students who did not.*
  - *A4L promoted student engagement, according to the vast majority of classroom teachers*
  - *A4L provided effective tools that will change their teaching practice, according to the majority of classroom teachers.*

*"This is what my kids will remember from their 3rd grade year. It was experiential - and something that they were very proud of. Of everything I taught them - I think A4L will stand out as the one thing that we did together all year."*

*-3rd grade teacher at Kinnaman Elementary, Beaverton School District*

WestEd findings in Year 3 were focused on the results of devoting considerable resources to the **formative evaluation** that provided timely feedback to A4L Lessons program developers and the BSD concerning the implementation and preliminary impacts of the project. Formative evaluation tasks included the collection, analysis and summary of *student academic achievement* data, *classroom observations* to assess implementation quality, and an online *teacher survey* to assess the implementation of A4L Lessons, further examine the factors influencing curriculum implementation, student engagement, and classroom management, as well as to explore potential barriers and buttresses to the implementation of arts-integrated instructional strategies for each Unit. In addition,

continual feedback was provided on the A4L Professional Development (PD) Model using *participant surveys*.

The Year 3 evaluation included the second set of student achievement analyses conducted to date, as Year 1 was devoted to pilot testing. *Students' literacy skills were measured using the **Comprehensive Cross Unit Assessments (CCUs)*** developed specifically for the A4L Lessons supplemental literacy curriculum by Dr. Diana Sharp with consultation from learning and literacy experts at the University of Washington<sup>1</sup>.

- **In classrooms implementing the A4L Lessons program, the posttest means for treatment students were higher than the posttest means for control students** with the mean difference at posttest for 4<sup>th</sup>-grade students achieving statistical significance, even after important covariates were included in the statistical models. A similar pattern of findings was evident for 3<sup>rd</sup>-grade students as well, although approaching, but not reaching, traditional levels of statistical significance.
- **Findings from both teacher surveys and classroom observations evidence the positive impact of the A4L Lessons on teacher practice and student literacy learning.**
- **Teacher survey findings revealed that a majority of 3<sup>rd</sup>- and 4<sup>th</sup>-grade teachers reported that A4L caused them to reflect on their beliefs about teaching and learning using the arts, 68.5% and 79.0%, respectively.**
- **3<sup>rd</sup>- and 4<sup>th</sup>-grade teachers reported a high level of active student engagement in the A4L Lessons (81% to 100% of students).**
- Student achievement was assessed using the ***Oregon Assessment of Knowledge and Skills (OAKS) Reading/Literature Test***. While one would commonly expect to see a dip or decline in these types of test scores during the early development and implementation phases of an innovation or intervention (Michael Fullan, 2001), surprisingly, students in treatment and control groups at each of grade levels 3, 4, and 5 performed similarly on the OAKS.

**Year 4**, the final year of the i3 grant program, will involve a ***summative or outcome evaluation*** that will focus largely on student achievement. The rigorous research design, a three-year cluster-randomized trial that relies on the random assignment of schools to treatment or control conditions, will allow causal inferences to be drawn concerning the impact of the A4L Lessons on student literacy achievement. The research also will examine whether some students (i.e., English language learners, economically disadvantaged students, and below grade level readers) benefit more from receiving the A4L Lessons than other students. At the conclusion of this three-year study evaluators will provide their determination of the benefits of the A4L Lessons on student literacy, as assessed on the OAKS and the Comprehensive Cross Unit Assessments.

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<sup>1</sup> Literacy expert, Diana Sharp, and learning experts from the University of Washington (UW), John Bransford, Nancy Vye, and Allison Moore developed the assessments. These individuals from UW were also members of the team that developed the curriculum units.

Learning and Life Skills and Strategies promoted and practiced in Arts for Learning Lessons

- Critical Thinking ▪ Creative Thinking ▪ Collaboration ▪ Communication ▪ Leadership ▪ Problem Solving ▪ Planning ▪ Assessment
- Questioning ▪ Self-Discipline ▪ Producing Results ▪ Presenting ▪ Linking Arts to Learning and Life ▪ Building Cultural Awareness

Units designed with grades 3-5 focus and grades 6-8 in mind. Adaptations extend use to K-2 & special populations	Primary Literacy Objectives	Art Forms Genre & Elements	Texts Genre & Literary Titles	Instructional Time	Residencies related to Units
<b>Unit 1:</b> <i>Character Clues in Action!</i>	- Character Perspective - Character traits - Making Inferences, - Story elements - Summarization - Prosody	<i>Theater:</i> <u>Tableau</u> Body shapes, facial expression, levels, character relationships, gesture, vocal expression	<u>Fiction</u> Titles: - <i>The Three Little Pigs</i> ; - <i>The True Story of the Three Little Pigs</i> by John Scieszka; - <i>Toys Go Out</i> By Emily Jenkins	Unit: 12-16 hrs. 11 Lessons/ Pacing noted on each lesson with lessons ranging from 45 min. to 3 hrs.	<i>Theater</i> "From the Page to the Stage" Grades 4-6 Script adaptation, Scene composition, Blocking
<b>Unit 2:</b> <i>Graphic Story Adventures!</i>	- Visualization - Story elements - Author's choice - Prediction - Sequencing - Summarization	<i>Visual art</i> <u>Graphic Novels</u> Panels, point of view, text type (thought and voice bubble, embedded and narrative text), drawing techniques (line, shape, value, depth, hatching, cross-hatching)	<u>Fiction: Fantasy/ Adventure</u> Titles: - <i>My Father's Dragon</i> by Ruth Stiles Gannett; Newbery Honor Book - <i>Meanwhile</i> by Jules Feiffer (reference for graphic stories)	Unit: 14.25 – 20.5 hrs. 15 Lessons/ Pacing noted on each lesson with lessons ranging from 45 min. to 3 hrs. .	<i>Graphic Art</i> "Drawing Conclusions" Grades 3-6 Illustration, Storyboarding, Captioning
<b>Unit 3:</b> <i>Everyday Heroes</i>	- Determining Importance - Synthesizing - Note taking - Reading nonfiction - Vocabulary	<i>Visual art</i> <u>Collage</u> Line, Shape, Color, Texture, Emphasis, Contrast, Scale	<u>Nonfiction: Biography; Informational Texts</u> Titles: - <i>Roberto Clemente</i> by Jonah Winter; - <i>Romare Bearden: Collage of Memories</i> by Jan Greenberg (reference for collage); - 2 – 5 nonfiction texts	Unit: 9.5 – 11.25 hrs. 9 Lessons/ Pacing noted on each lesson with lessons ranging from 30 min. to 3 hrs.	<i>Visual Art:</i> "A Hero's Journey" Grades 3-6 Collage, Visual symbolism, Texture, Story structure
<b>Unit 4:</b> <i>Planting a Community</i>	- Annotating text - Making inferences - - Text-to-text Connections - Theme	<i>Music</i> <u>Music Elements &amp; Composition</u> Pitch, Duration, Timbre (tone color), Dynamics, Theme, Rondo form	<u>Fiction</u> Titles: - <i>Seedfolks</i> by Paul Fleischman (Newbery Medal winning author)	Unit: 13.75 - 16 hrs. 14 Lessons/ Pacing noted on each lesson with lessons ranging from 45 min. to 90 min.	<i>Music</i> "Sound Shapers" Grades 5-6 Composition, Sound score, Motif
<b>Unit 5:</b> <i>Words in Motion!</i>	- Word exploration - Prosody - Author's choice - Writing free-verse poetry	<i>Dance</i> <u>Dance Concepts &amp; Choreography</u> Shape, Levels, self & general space, energy (smooth, sharp)	<u>Poetry: Free verse</u> Text: Poems - "Sparklers" by Mark Vinz - "Dragonfly" by Georgia Heard - "Clothesline" by Ralph Fletcher	Unit: 14.5 – 16.5 hrs. 16 Lessons/ Pacing noted on each lesson with lessons ranging from 45 min. to 90 min.	<i>Dance</i> "What's in the Words?" Grades 3-6 Choreography, Energy, Space
<b>Unit 6:</b> <i>Authors &amp; Actors</i>	- Writing Personal Narratives (Story beginnings, - - - - Descriptions, Story endings)	<i>Theater</i> <u>Theater Exercises</u> to support generating ideas, community building, theater skills & techniques Statues, Body shape, Gesture, Vocal expression	Non-Fiction: Personal Narratives Titles: - <i>Knucklehead</i> by Jon Scieszka - "Best Friends" by Mary Beth Olson - <i>The Wall</i> by Eve Bunting	Unit: 20 – 24.5 hrs. 19 Lessons/ Pacing noted on each lesson with lessons ranging from 30 min. to 3 hrs.	<i>Theater</i> "Authors, Actors, & Presenters" Grades 4-5 Projection, pacing, articulation, eye contact

Literacy Skills and Strategies Promoted and Practiced in Several or All of the Units and Residencies

- Compare and Contrast ▪ Interpret and Represent ▪ Cause and Effect ▪ Prediction ▪ Description ▪ Visualization ▪ Making Inferences ▪ Sequencing
- Determining Importance ▪ Synthesizing ▪ Summarizing ▪ Vocabulary Development and Use ▪ Fluency ▪ Revising for Understanding ▪ Text-to-text connections
- Reading with Expression ▪ Written Communications ▪ Expository Writing ▪ Reading with Expression ▪ Writing to entertain ▪ Annotating text

Individual Qualities Nurtured by the Units and Residencies

- Confidence ▪ Self Esteem ▪ Initiative ▪ Responsibility ▪ Respect ▪ Flexibility ▪ Love of Learning ▪ Curiosity ▪ Perseverance

<sup>2</sup>**Instructional Time:** Through each A4L Unit, students read and analyze texts, create written responses, and produce art work for performance or presentation. Units are organized in four sections that follow Young Audiences' IDEA model: 1) Identify the Intended outcomes with an overview for teachers; 2) Define knowledge and skills through instruction and guided practice; 3) Explore possibilities as students become responsible for their learning through cycles of independent practice; and 4) Assess the outcomes as students 'Perform and Inform' for an audience of peers, parents or the public. The second, third and fourth sections of the A4L Units are divided into sequential Lessons. Instructional times vary according to student needs and strengths and teachers' experience using Arts for Learning. A pacing chart is provided in each lesson and scaffolding to support ELL and differentiation.

**Professional Development Time for Teachers:** 4-8 hrs. of initial training per Unit to introduce, model, and guide preparation with additional coaching support as needed; Professional Learning Communities for teachers by grade level are recommended with Lead Teacher or PD leadership support. 1-2 hrs. planning with teaching artist(s) per Residency

**Support materials for teachers:** Each Unit includes a Teacher's Guide, Student Notebook, literary Texts, and teacher Resources. In addition, Units 4 and 5 include a music CD and Unit 3 includes a CD of visual images. The teacher's guide includes an Introduction to Arts for Learning which provides an overview of Arts for Learning Units, including the "How People Learn" framework based on learning science and steps to leverage learning in art and literacy for measured achievement in literacy, a glossary of terms, and a Unit overview that follows the IDEA model. Teachers review the guide & receive experiential training in their professional development session. Districts will receive a master CD-ROM and hard copy of support materials that they can reproduce for teachers and a digital version will be available for the 2013-2014 school year.

**Assessment Tool Kits** for each Unit will be available with scoring rubrics for 2013-2014. This may be used individually or across classrooms, grade levels, schools and sites.

<sup>3</sup>**Residency Design:** A4L Residencies adapt the "How People Learn" framework for teaching artists to use in classrooms. The Residencies provide deep and sustained experience in at least one art form, and highlight commonalities among reading, writing, and artistic processes. Each Residency typically consists of five 45-50-minute sessions, including a culminating event in which students present their work to members of their school community. Residencies are usually presented after students complete an A4L Unit (as an extension and reinforcement of that Unit) but adaptations may be done a) before an A4L Unit (to introduce work with an art form and to pre-figure integration of the arts and literacy), or b) as part of the work within the A4L Unit, with most integrated into the last lesson(s) of the unit. Each Residency has a suggested grade range, but may be adapted for use in grades above or below.

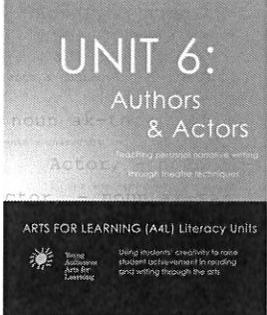


Young  
Audiences  
Arts for  
Learning

**Arts for Learning  
Assessment  
Tool Kit**

**Unit 6  
Authors & Actors**

Version 4.4  
Fall 2013

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	<ul style="list-style-type: none"> <li>• Literacy Concepts CCSS Crosswalk</li> <li>• Index of Related Resources and Information</li> <li>• Scoring Rubric</li> <li>• Student Exemplar's               <ul style="list-style-type: none"> <li>○ Literacy Concept #1</li> <li>○ Literacy Concept #2</li> </ul> </li> <li>• Reporting Summary Sample</li> </ul>	7 8 9 10  12

## A4L LESSONS ASSESSMENT TOOL KIT

The Arts for Learning (A4L) Lessons Supplementary Assessment Tool Kit is designed to provide teachers with embedded A4L Unit assessments that may be used to track and/or report student progress. The Unit-specific rubrics are intended as a framework for teachers to collect student data across multiple points in the A4L Student Notebooks.

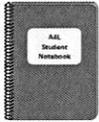
Tools provided in the Kit may be used for any of the following purposes based on the teacher's professional judgment and needs:

1. **A mechanism for determining a student's level of *proficiency* in each literacy concept at designated points over the course of a Unit.**  
*If desired, levels of proficiency can be translated for use in a classroom grade book.*
2. **A way to document and report student *progress* in each literacy concept over the course of a Unit.**  
*If desired, growth can be documented in a format that may be shared with parents and administrators as evidence of program effectiveness.*
3. **A means of formative assessment for considering changes in instruction, scaffolding, and differentiation that may benefit student learning as the Unit progresses.**

### GLOSSARY OF TERMS

<b><i>A4L Student Notebooks</i></b>	Workbooks that accompany each Arts for Learning Unit.
<b><i>Exemplars</i></b>	Samples of authentic student work taken from A4L Student Note Books exactly as written by the students and with their spellings. These exemplars are often annotated to illustrate levels of achievement and may include written work, art work or performances.
<b><i>Formative Assessment</i></b>	Questions, tools and processes, embedded in instruction and used by teachers and students, to provide timely feedback with the goal of improving instruction/learning.
<b><i>Literacy Concepts</i></b>	Unit-specific target literacy concepts are the components of student learning that the rubrics evaluate. A4L Unit target literacy concepts include: <ul style="list-style-type: none"><li>• Unit 1: Making inferences, identifying character traits, story elements, and understanding character perspectives</li><li>• Unit 2: Visualization, story elements, author's choice</li><li>• Unit 3: Determining importance, synthesizing</li><li>• Unit 4: Making inferences, text-to-text connections, theme</li><li>• Unit 5: Vocabulary, word meanings, prosody</li><li>• Unit 6: Writing personal narratives (story beginnings, descriptions, story endings)</li></ul>
<b><i>Rubric</i></b>	Scoring scale, which is a four-point set of criteria used to evaluate a student's performance.

## ASSESSMENT TOOL KIT COMPONENTS



### **A4L Student Notebook**

The A4L Student Notebook includes tasks that provide students with opportunities to develop and demonstrate target literacy concepts. Tool Kit assessments align with these targets.



### **Rubrics**

Tool Kit rubrics are designed to evaluate a student's level of proficiency on the target literacy concepts as demonstrated in designated notebook tasks.



### **Class Proficiency Summary for A4L Unit**

Class charts are provided for recording student levels of proficiency derived from rubric assessments. Optional columns are included for translating into classroom grades at teacher's discretion.



### **Class Progress Chart for Literacy Concept**

Teachers may elect to monitor student progress and growth in each target literacy concept across the course of a Unit on Excel charts that are provided on the YA A4L website at the end of each A4L Unit.



### **Teacher Reflection Questions for Formative Assessment**

In conjunction with each point of assessment on the rubrics, reflection questions are provided to aid in making adjustments to instruction, scaffolding and differentiation as the Unit progresses.



### **Reporting Templates**

The Tool Kit provides sample Excel templates for compiling and reporting student progress in a concise, visual format. This component may be useful for sharing student growth with administrators and parents, and may be used to track the improvement and learning of a class or group of students.



### **Index of Related Resources and Information**

This resource provides guidance in scoring the rubric tasks and identifies the specific Teacher Guide and Student Notebook sections where measures can be taken using the Assessment Tool Kit and Rubric.

**ASSESSMENT TOOL KIT THEORETICAL FRAMEWORK**

The Assessment Tool Kit is aligned with the A4L Lesson IDEA model and the How People Learn (HPL) framework by incorporating structured opportunities for teachers to collect student data during multiple stages of each student’s learning (see Table 1).

**Table 1**

HPL	IDEA	Tool Kit
<p><b>Learner Centered</b></p> <p>Engages students’ background knowledge, interests and socio-cultural values.</p>	<p>Identify the Intended focus and outcomes of the learning;</p>	<p><b>Inquiry</b></p> <p>Teachers identify specific learning targets pertinent to their instructional goals.</p>
<p><b>Knowledge Centered</b></p> <p>Provides rigorous content with emphasis on understanding rather than memorization.</p>	<p>Define existing knowledge and skills through teacher-led instruction and guided practice in knowledge and skills and reflective assessment;</p>	<p><b>Discovery</b></p> <p>Teachers collect data from A4L Student Notebooks to assess learning targets.</p>
<p><b>Assessment Centered</b></p> <p>Enhances self-directed learning through feedback, reflection and revision.</p>	<p>Explore and expand knowledge and skills through cycles of increasingly independent practice and creation of an outcome;</p>	<p><b>Reflection</b></p> <p>Teachers review and interpret student data and make formative instructional adjustments.</p>
<p><b>Community Centered</b></p> <p>Fosters a collaborative, respectful classroom where all students can succeed.</p>	<p>Assess and announce learning through a culminating “Perform and Inform” authentic assessment and presentation.</p>	<p><b>Sharing</b></p> <p>Teachers summarize data and reflections and share findings accordingly.</p>

## RUBRIC SCORING DIRECTIONS

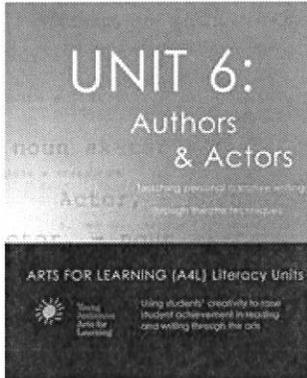
Each of the A4L Literacy Units includes a set of assessment materials that can be helpful in scoring selected tasks that students have completed in the A4L Unit Student Notebooks. Tasks specified for assessment using the Assessment Tool Kit Rubric were selected because they demonstrate student mastery of the specific literacy concepts and skills that are designated for each unit.

The A4L materials needed to implement the A4L Student Notebook Scoring include:

- A4L Literacy Unit Teacher’s Guide
- A4L Literacy Unit Student Notebooks
- Scoring Rubric for specified A4L Literacy Unit
- Index of Related Resources and Information for specified A4L Literacy Unit
- Rubric Exemplar Chart (includes samples of actual student responses) for the specific A4L Literacy Unit

The following notes may be helpful guidance in the process of notebook scoring:

1. **The Index of Related Resources** and Information for each A4L Literacy Unit is a useful reference tool. For each scoreable task within a unit, you may look across a row on this chart to see the literacy component that the task scores, the location in the Teacher’s Guide where the teacher will provide directions to students on how to complete the task in the Student Notebook, and a description of the specific portion of that task that is designated for scoring.
2. **A Scoring Rubric** specific to the A4L Literacy Unit should be copied for each student notebook that will be scored. For each literacy concept that the A4L Unit emphasizes, there are 3 student notebook tasks to score (student notebook pages for these tasks are listed in the far right column of the rubric).
3. **Point values and descriptors are listed on the rubric.** To exemplify what a typical student response might look like for each level of the rubric, look at the sample student responses that have been selected and compiled from Student Notebooks exactly as written by the students at that scored level of proficiency. The point values are listed on the Rubric Exemplar Charts (there is one exemplar chart provided for each literacy skill, with at least 3 different samples offered for each point value on the rubric). Consider these carefully – focus specifically on the elements that distinguish one point value from another as you examine each sample response.
4. **Guide to score the notebooks:**
  - a. Complete the student’s identifying information at the top of the rubric
  - b. After you’ve scored each specified task, list your assigned score in the small score box underneath “Task 1,” etc., in the right column of the rubric chart.



# Unit 6

## Authors & Actors

# Scoring Rubric

## And

# Student Exemplars

Unit 6 Scoring Rubric Literacy Concepts	CCSS Rubric Alignment		
LC #1- Writing Story Beginnings	Task 1	Task 2	Task 3
	<b>W: 3.3a, b, 3.10</b> <b>W: 4.3a, b, d, 4.10</b> <b>W: 5.3a, b, d, 5.10</b> <b>SL: 3.1a, b, c, d, 3.6</b> <b>SL: 4.1a, b, c, d, 4.6</b> <b>SL: 5.1a, b, c, d, 5.6</b>	<b>RL: 3.3</b> <b>RL: 4.3</b> <b>W: 3.3a, b, 3.10</b> <b>W: 4.3a, b, d, 4.10</b> <b>W: 5.3a, b, d, 5.10</b> <b>SL: 3.1a, b, c, d, 3.6</b> <b>SL: 4.1a, b, c, d, 4.6</b> <b>SL: 5.1a, b, c, d, 5.6</b>	<b>W: 3.3a, b, 3.5, 3.10</b> <b>W: 4.3a, b, d, 4.5, 4.10</b> <b>W: 5.3a, b, d, 5.5, 5.10</b> <i>LS: 3.1, 3.2, 3.3</i> <i>LS: 4.1, 4.2, 4.3</i> <i>LS: 5.1, 5.2, 5.3</i>
LC #2- Writing Story Endings	Task 1	Task 2	Task 3
	<b>RL: 3.10</b> <b>RL: 4.10</b> <b>RL: 5.10</b> <b>W: 3.3d, 3.5</b> <b>W: 4.3e, 4.5</b> <b>W: 5.3e, 5.5</b> <b>SL: 3.1a, b, c, d, 3.6</b> <b>SL: 4.1a, b, c, d, 4.6</b> <b>SL: 5.1a, b, c, d, 5.6</b>	<b>W: 3.3d, 3.5, 3.10</b> <b>W: 4.3e, 4.5, 4.10</b> <b>W: 5.3e, 5.5, 5.10</b> <i>LS: 3.1, 3.2, 3.3</i> <i>LS: 4.1, 4.2, 4.3</i> <i>LS: 5.1, 5.2, 5.3</i>	<b>W: 3.3a, b, c, d, 3.6, 3.10</b> <b>W: 4.3a, b, c, d, e, 4.6, 4.10</b> <b>W: 5.3a, b, c, d, e, 5.6, 5.10</b> <i>LS: 3.1, 3.2, 3.3</i> <i>LS: 4.1, 4.2, 4.3</i> <i>LS: 5.1, 5.2, 5.3</i>

<sup>1</sup>LC - Literacy Concept

<sup>2</sup>RL-Reading Literature

<sup>3</sup>W-Writing

<sup>4</sup>SL-Speaking and Listening

**Note:** Met CCSS are **bold**. Partially met are *italicized*.



**A4L UNIT 6 SCORING RUBRIC  
INDEX OF RELATED RESOURCES AND INFORMATION**

<b>Task as numbered on Scoring Rubric</b>	<b>Literacy Component</b>	<b>A4L Unit 6 Teacher's Guide Location of Task Description</b>	<b>A4L Unit 6 Student Notebook Location*</b>	<b>Specific Task to Score in A4L Unit 6 Student Notebook</b>
<b>Task 1</b>	Writing Story Beginnings	Lesson 2 Step 3	Page 5	Either #1, #2 OR #3 from Writing Strong Story Beginnings
<b>Task 2</b>	Writing Story Beginnings	Lesson 3 Steps 5-6	Page 7	Story beginning from Write It Out
<b>Task 3</b>	Writing Story Beginnings	Lesson 4 Step 4	Page 10	Story beginning from Revising Story Beginnings
<b>Task 1</b>	Writing Story Endings	Lesson 10 Steps 3-6	Page 26	Ending #1 OR Ending #2 from Story Endings for "Best Friends"
<b>Task 2</b>	Writing Story Endings	Lesson 12 Steps 1-3	Page 31-34	Story Ending from Personal Narrative Rough Draft
<b>Task 3</b>	Writing Story Endings	Lesson 14 Steps 2-4	Pages 36-40	Story Ending from My Personal Story

*\*All pages listed above refer to A4L Unit 6 Student Notebook*



Scoring Rubric

### A4L UNIT 6 SCORING RUBRIC

Student Name					ID #			
Teacher		Grade		Current Level				
LITERACY CONCEPT	0 No Response	1 Skill not demonstrated	2 Beginning evidence of skill	3 Developing evidence of skill	4 Evidence of skill proficiency			
					*SCORE			
					Task1 p.5	Task2 p.7	Task3 p.10	
#1 – Writing Story Beginnings	Panel not completed.	Response is not in narrative form.	Narrative response but does not include sensory/descriptive detail AND does not focus the reader’s attention.	Narrative response includes some sensory/descriptive detail, but does not focus the reader’s attention.	Narrative response includes rich sensory/descriptive detail and focuses the reader’s attention.			
						Task1 p.26	Task2 p.31 <sup>1</sup>	Task3 p.36 <sup>2</sup>
#2 – Writing Story Endings	Panel not completed.	Response is not in narrative form.	Narrative response does not reveal the writer’s intent.	Narrative response reveals the writer’s intent, but uses little or no sensory/descriptive detail.	Narrative response reveals the writer’s intent and uses rich sensory/descriptive detail.			
						Task1 p.26	Task2 p.31 <sup>1</sup>	Task3 p.36 <sup>2</sup>

*\*All page references refer to A4L Unit 6 Student Notebook.*

<sup>1</sup> Writing Story Endings – Task 2, “Personal Narrative Rough Draft” on page 31 of the A4L Unit 6 Student Notebook may include multiple pages; the story *ending* is the focus of this rubric section.

<sup>2</sup> Writing Story Endings – Task 3, “My Personal Story” on page 36 of the A4L Unit 6 Student Notebook may include multiple pages; the story *ending* is the focus of this rubric section.

**A4L Rubric Exemplar Chart – Unit 6**

**Literacy Concept #1 - Writing Story Beginnings**

**Student Samples** *(Examples quoted exactly as written by students, including spelling and grammar.)*

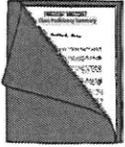
<i>Skill not demonstrated</i>	<i>Beginning evidence of skill</i>	<i>Developing evidence of skill</i>	<i>Evidence of skill mastery</i>
<p><b>Task 1:</b> I was over my friend’s house talking to his dad. We had a great time.</p> <p><i>(No sensory or descriptive detail)</i></p>	<p>“Sup Dude watcha doing?”</p> <p><i>(Attempt to grab attention, but not enough detail.)</i></p>	<p>My very kind grandmother’s pink house is a mansion. My grandmother is very nice and sweet, because she makes cookies for me.</p> <p><i>(Descriptive, but no attention grabber)</i></p>	<p>This morning my mother yelled like a screaming banchie ‘Charizma where late get you but up.’ I got up as quick as a cheetah tumbling down the stairs. I slurp my soogy fruit loops and got my big headed self in the car.</p>
<p><b>Task 2:</b> What did you get me in trouble for? I got you in trouble for a reason. The reason why I got you in trouble for is because you were running down the hallway.</p> <p><i>(No sensory or descriptive detail)</i></p>	<p>What did you get me in trouble for? I got you in trouble because you were running down the hallway crashing into stuff.</p> <p><i>(Lacks sensory detail)</i></p>	<p>‘BLA,BLA,BLA!’ I said really loud. ‘Shhhhh!!!,’ my mom said. I couldn’t help myself, so I kept on talking. My mom got angry so she gave me a punishment.</p> <p><i>(Some descriptive detail, but no attention grabber)</i></p>	<p>Knock-knock (silence) BOOM BAM BOOM! The tall freckled face officer planted his fist on the window. Next 7 more security guards burst threw the double doors! Trailing behind....my mom! I give a bursting scream of excitement. ‘Mom— Mom’ I yell.</p>
<p><b>Task 3:</b> The time I went to Kayla Freeman’s house for the first time. It was a Friday night at six pm. My mom had just dropped me off at her house she shows me around.</p> <p><i>(Not a narrative response)</i></p>	<p>One day I was coming home from my grandma’s house with my friend. So we went upstairs so I could show her something she would like.</p> <p><i>(Lacks sensory detail.)</i></p>	<p>One day I was coming home from my grandma’s house and my cousin was with me. So we went upstairs to my room so I could show her something that turns the water pink. Which is her favorite color?</p> <p><i>(Some descriptive detail, but no attention grabber)</i></p>	<p>Watching her as still as stone on that faithful morning of July 5. I stand and watch my grandmother slowly but surely loose her breath. Then her eyes shut close, and the nurse pulls the plug. The moniter finally has one long beep. Completely saddened and astonished by what has just happened I cry continuously.</p>

**A4L Rubric Exemplar Chart – Unit 6**

**Literacy Concept #2 - Writing Story Endings**

**Student Samples**

<i>Skill not demonstrated</i>	<i>Beginning Evidence of Skill</i>	<i>Developing evidence of skill</i>	<i>Evidence of skill mastery</i>
<p><b>Task 1:</b> I think she takes them home and is not friends with ann any more. Then her mom is proud of what her daughter does.</p> <p><i>(Not a narrative response)</i></p>	<p>Then in the morning we watched another TV then we ate when downstairs ate breakfast and the put on swimsuits for the sprinklers.</p> <p><i>(Author intent unclear)</i></p>	<p>Ann won't give her the moccasins back. So the next day at school she made a new friend. She walked by Ann with her new friend bragging in her face and laughing in her face and Ann would say, 'I remember that was us, but know its not. Then, Ann meets her and says 'OK here are your moccasins.' I want to be your friend again. Please can we be friends again. 'OK.'</p> <p><i>(Long, but lacks descriptive detail)</i></p>	<p>I happily jog home after school with my moccasins clutched to my arm. After I'm in the house I carefully place my moccasins on the bedside table. Next, suddenly the doorbell rings, I rush downstairs and see Ann. I open the door, surprisingly she apologizes, but then she dashes away. Leaving our friendship a mystery!</p>
<p><b>Task 2:</b> After school ended the two friends rode their bikes.</p> <p><i>(Lacks narrative focus; author intent unclear)</i></p>	<p>So I gave you the moccasins do you want to hang out? No I don't want to hang out with you anymore.</p> <p><i>(Author intent unclear.)</i></p>	<p>Ann gave her back the moccasins and she realized she didn't need ann to keep her happy because she plenty other friends in the neighborhood.</p> <p><i>(Lacks descriptive detail)</i></p>	<p>After school I rushed home like a Cheetah catching it's prey. I told Mom what occurred but I was going so fast I had to say it again. After I told her I rushed to my room thinking were to hide the moccasins but before I did I stood by reflecting the mirror and said I will never make a wrong choice ever again while holding the preet moccasins with joy!</p>
<p><b>Task 3:</b> Why did you toy with my feelings? I don't know. I never will again.</p> <p><i>(Lacks narrative focus; author intent unclear.)</i></p>	<p>I heard the car door shut and my father came in to check on me. I fooled him.</p> <p><i>(Author intent unclear.)</i></p>	<p>Now we know each other so much I go over his house. And he comes over my house. We do a lot of stuff together now. And we are best friends forever.</p> <p><i>(Lacks descriptive detail)</i></p>	<p>Then I saw my little sister in her blue jeans and tank-top. I ended up so frustrated and nervous in the hot thick I blamed her. 'Mom she broke your tea-cups!' She ran in as if she was a flash of lightening during a physco-path's rampage. I was so frightened. I could taste the regret. She was probably not going to believe that my sister broke it so I was dead. This would take the biggest miracle ever to pull this off. Which of course did not happen. Now I was banned from playing baseball or having baseball things. I learned to listen to parents or bad things will happen to you.</p>



## STUDENT/CLASS LITERACY PROFICIENCY TASK RECORDING FOR A4L UNIT(S)

Student progress and growth may be compiled and reported in a number of different formats to share with stakeholders such as administrators and parents. If teachers desire to demonstrate patterns of student growth in target literacy concepts and/or document the effectiveness of their A4L Lessons Unit instruction.

### Excel Student Notebook Task Recording

- Scores listed in the un-shaded portion of each column reflect students' numerical scores from the scoring rubric for the three Student Notebook tasks evaluated for each Literacy Concept.
- The shaded portion of each column may be used optionally for translating each score into a "grade" for the classroom grade book.
- The chart provides space for documenting average scores for the two or three Student Notebook tasks evaluated for each unit specifically.

A4L Unit 2 Class Reporting Summary										
Student Name	Lit Con. 1			Lit Con. 2		Lit Con. 3			Average	Grade
	Task #1	Task #2	Task #3	Task #4	Task #5	Task #6	Task #7			



## SAMPLE OF COMPLETED CLASS PROFICIENCY SUMMARY FOR A4L UNIT

- Scores listed in the unshaded portion of each column reflect students' numerical scores from the scoring rubric for the three Student Notebook tasks evaluated for each Literacy Concept.
- The shaded portion of each column may be used optionally for translating each score into a "grade" for the classroom grade book.
- The chart provides space for documenting scores for the three Student Notebook tasks evaluated for each literacy concept. The A4L Unit 2 rubric evaluates three literacy concepts, using all columns provided. The A4L Unit 1,3,4,5 and 6 rubrics evaluate two literacy concepts, requiring only the six columns provided for Lit Concept 1 and Lit Concept 2. For these Units, teachers may opt to use the blank columns to evaluate additional tasks of their choosing.

A4L Unit <u>2</u> Class Proficiency Summary																		
Literacy Concepts: 1-Visualizing				2-Identifying Story Elements				3-Author's Choice										
Student Name	Lit Con. 1		Lit Con. 1		Lit Con. 1		Lit Con. 2		Lit Con. 2		Lit Con. 2		Lit Con. 3		Lit Con. 3		Lit Comp 3	
	Score Task #1	Comments	Score Task #2	Comments	Score Task #3*	Score Task #1	Score Task #2	Score Task #3*	Score #1	Score #2	Score #3*	Score #1	Score #2	Score #3*	Score #1	Score #2	Score #3*	
Jane Doe	2	Comments	3	Comments	4		2		2		3		2		4		4	
John Doe	1		1		2		1		2		3		2		2		3	
Jenn Doe	3		2		3		3		3		4		3		4		4	
Joe Doe	1		3		4		2		3		4		2		2		3	

*In this sample, if student Jane Doe was participating in Unit 2, she would have received the following scores:*

- Literacy Concept 1: Visualizing – Scores of 2, 3, 4\*
- Literacy Concept 2: Identifying Story Elements – Scores of 2, 2, 3\*
- Literacy Concept 3: Author's Choice – Scores of 2, 4, 4\*

*\*The score given for the final task of each Literacy Concept (marked \*) is the A4L Notebook task that the student has most likely completed with the greatest level of independence/least degree of scaffolding. For many students, this score is the most accurate reflection of proficiency in that Literacy Concept.*





## SAMPLE OF COMPLETED CLASS PROGRESS CHART FOR LITERACY CONCEPT

Scores listed on chart below reflect students' numerical scores from the scoring rubric for the three Student Notebook tasks evaluated for a particular literacy concept.

Class Progress Chart for Literacy Concept									
Unit:		Literacy Concept:							
Student Name	Score #1	Notes	Score #2	*Diff. #1-#2	Notes	Score #3	*Diff. #2-#3	Notes	Cumulative Diff. #1-#3
Jane Doe	2*	Beginning level of skill with teacher direction – allow student to work in small group	3	+1	Skill development evident – allow student to attempt skill independently	4	+1	Evidence of skill proficiency – ready for transference of skill in other assignments	+2
John Doe	1*	Student did not show understanding - provide additional teacher direction	1	+0	Student still struggling with skill understanding – provide differentiated one-on-one support	2	+1	Beginning level of skill evident with one-on-one support; continue to provide and gradually move to small group	+1
Jenn Doe	3*	Skill development well underway – allow student to attempt skill independently	2	-1	Student skill development not as clear through independent work - Provide more support during next attempt	3	+1	Skill development evident – allow student to attempt skill independently (teacher support provided at student request)	+0
Joe Doe	1*	Student did not show understanding – provide additional teacher direction	3	+2	Skill development evident – allow student to attempt skill independently	4	+1	Evidence of skill proficiency – ready for transference of skill in other assignments	+3
Class Average	1.75		2.25	+5		3.25	+1.0		+1.5

\*Diff. refers to the scoring difference across students' multiple work samples.



## SUGGESTED TEACHER REFLECTION QUESTIONS FOR FORMATIVE ASSESSMENT

*In conjunction with use of the Tool Kit rubrics for evaluating students' levels of proficiency on target literacy concepts, teachers may elect to monitor student growth on the Class Progress Chart for a Literacy Concept. Upon review of student scores reported on the progress chart, the questions listed below are provided for consideration. They are designed to aid in making adjustments to instruction, scaffolding, and differentiation as the Unit progresses.*

### Upon Review of Task 1 Scores

- If task was completed with direct teacher guidance, was there opportunity to determine individual understanding? If not, how might their levels of understanding be further considered (discussion, check for understanding, etc.)?
- Which students demonstrated beginning or developing evidence of concept understanding on the task? How might the next task be structured to provide the opportunity for increased degree of student responsibility as well as provision of appropriate support (small group, teacher facilitation, etc.)?
- Which students demonstrated proficiency on the task? Are these students ready to attempt the next task independently?
- Which students did not demonstrate beginning evidence of concept understanding? How might you differentiate to provide additional support for these students?
- Do you see a pattern in student work suggesting that a particular component of the concept should be retaught to the class as a whole or to a small group of students?

### Upon Review of Task 2 Scores

- Overall, are students demonstrating growth at a desired pace?
- For students who attempted this task with a moderate level of support (small group, teacher facilitation, etc.), was their concept understanding evident? If these students demonstrated developing evidence of concept understanding or proficiency, are they ready to attempt the next task independently?
- Did any students demonstrate proficiency while working independently? How could the next task be structured in a way that further engages their creativity or deepens their understanding of the concept?
- Did any students who received differentiated support demonstrate beginning or developing evidence of concept understanding? How might the next task be structured to provide the opportunity for increased degree of student responsibility as well as provision of appropriate support (small group, teacher facilitation, etc.)?
- Were there students whose level of concept understanding remained stagnant or decreased? Could additional scaffolding or differentiation strategies be provided for them?

Upon Review of Task 3 Scores

- Overall, did students demonstrate the desired growth in this literacy concept over the course of the A4L Unit? What were the significant factors contributing to this growth?
- Was there an opportunity to evaluate each student's independent understanding and application of this concept? If not, what might be done to provide specific students with opportunities to demonstrate proficiency?
- Were there any particular differentiation strategies that worked effectively for specific students? Could these strategies be employed in other learning situations for them?
- Are there students who have not yet demonstrated understanding of this concept? How might further support be provided for these students?
- What challenges were experienced in Unit implementation and assessment? What might be done proactively to address these challenges if/when teaching future A4L Units?
- In what ways could the literacy concepts learned during this Unit be transferred to future learning situations to deepen student understanding and application of the concepts?



## SAMPLE REPORTING TEMPLATES

Student progress and growth may be compiled and reported in a number of different formats to share with stakeholders such as administrators and parents. If teachers desire to demonstrate patterns of student growth in target literacy concepts and/or document the effectiveness of their A4L Lessons Unit instruction, the following templates may be helpful.

### **TABLES**

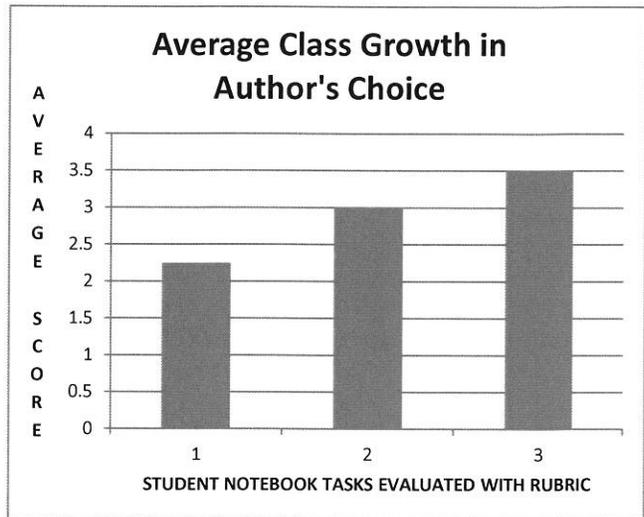
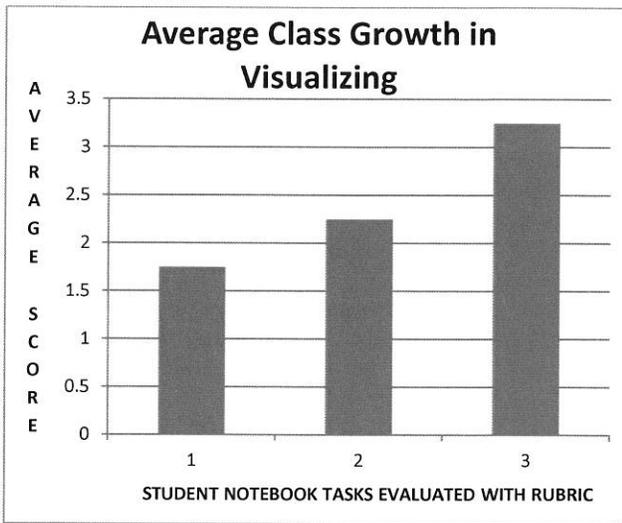
- *Tables can display a large amount of detailed data.*
- *This sample table lists both individual student growth and class average growth for two literacy concepts.*

<b>Student Name</b>	<b>Visualizing Score #1</b>	<b>Visualizing Score #2</b>	<b>Visualizing Score #3</b>	<b>Visualizing Cumulative &amp; Diff. #1-#3</b>	<b>Author's Choice Score #1</b>	<b>Author's Choice Score #2</b>	<b>Author's Choice Score #3</b>	<b>Author's Choice Cum *Diff. #1-#3</b>	<b>Cumulative *Diff Average</b>
Jane Doe	2	3	4	+2	2	4	4	+2	+2.0
John Doe	1	1	2	+1	2	2	3	+1	+1.0
Jenn Doe	3	2	3	+0	3	4	4	+1	+1.5
Joe Doe	1	3	4	+3	2	2	3	+1	+2.0
<b>Class Average</b>	1.75	2.25	3.25	+1.5	2.25	3.0	3.5	+1.25	+1.375

\*Diff. refers to the scoring difference between the students attempts at a task.

**BAR GRAPHS**

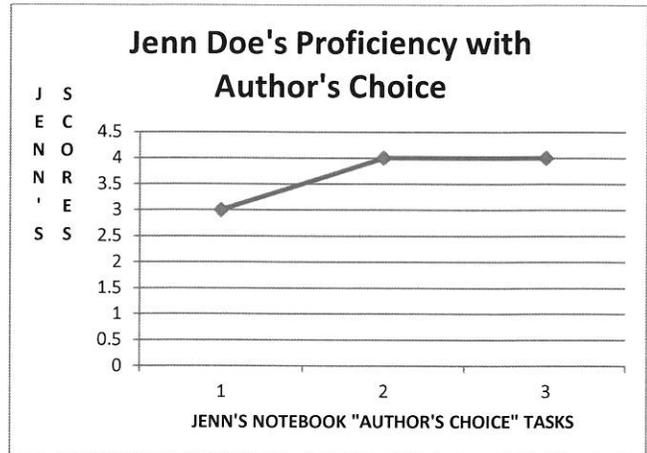
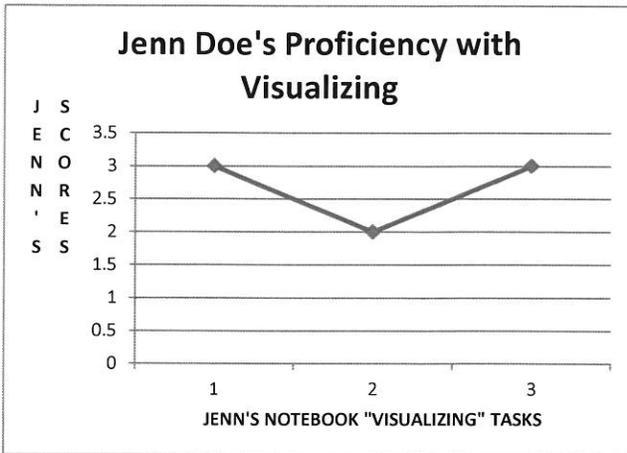
- *Bar graphs depict data in a concise visual format that effectively represents growth patterns.*
- *These sample bar graphs display the average class scores for the three notebook tasks related to a target literacy concept.*



*\*Graphs created using Microsoft Excel.*

**LINE GRAPHS**

- Line graphs display data in a visual format that effectively depicts increases and decreases over time.
- These sample line graphs display one student's scores for the three notebook tasks related to a target literacy concept.



\*Graphs created using Microsoft Excel



## Young Audiences Arts for Learning

- ✦ Is the nation's largest arts in education learning network, **servicing over five million children** and youth each year in **8,000 schools and community centers** across the country through a diverse network of 30 local affiliates, united by a common mission to **inspire young people and expand their learning through the arts.**
- ✦ Has been committed for over 60 years to engaging young people in innovative arts learning experiences that **nurture creativity, self-expression and cultural awareness**, and enhance the development of **critical thinking and learning skills.**
- ✦ Connects exceptional teaching artists with teachers to provide **in-depth arts in education opportunities that raise academic and artistic achievement**, while enhancing and developing learning skills that translate across curriculums.
- ✦ Believes that **all young people should have access to the arts** as an essential component of his or her education.
- ✦ Is dedicated to **partnering with local and national organizations, corporations, foundations, and government agencies** in order to optimize our collective efforts and significantly impact as many children as possible.
- ✦ **Empowers the nation's next generation** of scientists, artists, mathematicians, entrepreneurs, writers, parents and community leaders to be innovative, creative, and critical thinkers.
- ✦ Advocates for the YA network and the arts in education field, coordinating national advocacy efforts through a **National Young Audiences Week.**
- ✦ Offers national program opportunities including **Arts for Learning Lessons**, a research-based, arts-integrated literacy program, **MetLife Learning for Life**, an arts integrated initiative for middle school students, **Immersive Digital Game Design**, which allows students to design and create their own fully-functional games, and the **American Express Arts in Education Leadership Institute**, which serves emerging leaders in the arts nationwide.

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## 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.

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## **BUDGET NARRATIVE**

**Title:** The Young Audiences Arts Integrated Professional Development Project (AIPD)

**Sponsor Name:** Education Department – Professional Development for Arts Educators

**Project Period:** October 1, 2014 - September 30, 2018

**Total Budget:** \$1,389,380.00

### **Introduction**

The Jefferson Parish Public School System (JPPSS) is pleased to provide its cost proposal to the Education Department's Professional Development for Arts Educators program. JPPSS has prepared the budget based on an estimated period of performance of approximately sixty (60) months with a projected period of performance beginning October 2014.

The budget reflects the District's best estimate of the costs related to delivering the program described in our proposal. The estimated costs reflect JPPSS's experience managing projects of similar size, scope, and cost. Care was taken to ensure realistic, cost-effective pricing; the budget conforms to JPPSS's established budgeting and financial management practices. The following narrative provides a brief explanation or justification for the line items presented in the budget.

### **1. Personnel (Salaries and Wages)**

The proposed budget includes the direct labor costs based on current compensation rates for the following District personnel:

**Project Director:** \$10,000 per year at .1 FTE. The Project Director will work closely with the TOSA, YA Project Director and the Project Coordinator to oversee the successful implementation of the project. The day to day oversight of the project activities will be the responsibility Project Coordinator, whose salary is covered under the YALA contract.

## **2. Fringe Benefits**

Fringe benefits were applied to JPPSS Salaried Personnel at \$22%.

## **3. Travel and Transportation**

A total of \$19,200.00 has been budgeted for travel over the four year period. This includes travel for the Project Director and TOSA to the two mandatory meetings in Washington DC each year, estimated at \$1200 per person, per trip. Costs include travel, lodging and per diem for two days.

**4. Equipment** – Not Applicable to this project.

## **5. Supplies and Materials**

JPPSS will purchase 50 tablets (estimated cost \$500 each) for the 48 participating teachers, the TOSA and the Lead Arts Integration Specialist during the first and second year of the project.

## **6. Contractual Costs**

**Teacher on Special Assignment (TOSA):** The TOSA will work with the Project Coordinator to deliver District and regional level professional development and will provide support to teacher leaders and their grade level teams to help them implement A4L units with fidelity. He/She will be compensated at a part-time rate of \$30,000 per year.

**Substitute Teachers:** In order to provide for the necessary in-school teacher training that this project requires, we will hire 48 substitute teachers to provide instruction for students during two full day professional development blocks, twice per year (totaling 4 full days). Substitute teachers will be compensated at the standard district rate of \$110.00 per day. The total per year for 48 teachers x \$110 x 4day =\$21,120.

**Teacher Stipends:** 12 Lead Teachers in the 4 treatment schools will receive a \$1,000 stipend each year for their support in working with the TOSA and providing ongoing mentorship and coaching to the other teachers through the PLC format.

**JPPSS will contract four organizations that will play key roles in the successful implementation of the proposed project:**

**WestEd** will serve as the Independent Evaluator. This project is constructed to provide a rigorous evaluation as called for in the program guidelines. WestEd was selected because of its experience with evaluations of arts education and arts in education programs across the county, their experience with federally-sponsored evaluation, their experience with random assignment evaluations in schools, and their familiarity with Arts for Learning Framework through formative evaluations conducted as A4L was being initiated. Ms. Sandy Sobolew-Shubin, Project Director at WestEd in the Division headed by Dr. Martin Orland, prepared the evaluation design in this

## WESTED BUDGET SUMMARY

### A4L AEMDD Evaluation

Sched.	Expense Classification	Year 1 / Task 1	Year 2 / Task 1	Year 3 / Task 1	Year 4 / Task 1	Year 5 / Task 1	TOTAL
A:	Salaries	23,081.00	25,776.00	26,305.00	28,418.00	0.00	103,580.00
A:	Benefits	8,402.00	9,383.00	9,575.00	10,345.00	0.00	37,705.00
B:	Travel	1,485.00	1,485.00	1,475.00	1,475.00	0.00	5,920.00
C:	Consultant / Other Personnel / Participant Support	0.00	0.00	0.00	0.00	0.00	0.00
D:	Postage / Telephone	511.00	556.00	548.00	584.00	0.00	2,199.00
E:	Printing / Graphics	280.00	305.00	301.00	321.00	0.00	1,207.00
F:	Outside Services	0.00	0.00	0.00	0.00	0.00	0.00
G:	Educational Fees	0.00	0.00	0.00	0.00	0.00	0.00
H:	Supplies / Materials	92.00	100.00	99.00	106.00	0.00	397.00
I:	Information Services	2,307.00	2,509.00	2,472.00	2,630.00	0.00	9,918.00
J:	Facility	2,825.00	3,075.00	3,029.00	3,231.00	0.00	12,160.00
K:	Subcontracts	0.00	0.00	0.00	0.00	0.00	0.00
L:	Program Support	2,592.00	2,823.00	2,780.00	2,966.00	0.00	11,161.00
<b>Total Direct Costs</b>		<b>41,575.00</b>	<b>46,012.00</b>	<b>46,584.00</b>	<b>50,076.00</b>	<b>0.00</b>	<b>184,247.00</b>
Indirect Cost*		5,280.00	5,844.00	5,916.00	6,360.00	0.00	23,400.00
<b>Total Direct &amp; Indirect Costs</b>		<b>46,855.00</b>	<b>51,856.00</b>	<b>52,500.00</b>	<b>56,436.00</b>	<b>0.00</b>	<b>207,647.00</b>
Management Fee		2,343.00	2,593.00	2,625.00	2,822.00	0.00	10,383.00
<b>Total Task Costs</b>		<b>49,198.00</b>	<b>54,449.00</b>	<b>55,125.00</b>	<b>59,258.00</b>	<b>0.00</b>	<b>218,030.00</b>

proposal, which includes both formative and summative evaluations. The Summary of WestED’s expenses is as follows.

**Institute for Quality and Equity in Education, Loyola University** will provide formative evaluation in a developmental manner that follows the progress of the project from Years 1 through 4. The emphasis of this work will be on providing partners in the intervention – teachers, professional developmental coaches, teaching artists, and school leadership. Anticipating that they will have a heavier role in the first years, Loyola will be compensated \$35,000 in Years 1 and 2, during which point the most significant design and development work will take place, then will decrease slightly in Year 3 to \$30,000, and taper off to \$15,000 in Year 4 when most of the formative work has been completed.

**Young Audiences of Louisiana (YALA)**, the leading provider of arts in education programs in Louisiana, will support YA staff in project development and implementation.

Salaries and benefits for YALA staff are calculated at established rates. Fringe benefits for salaried staff are calculated at the standard rate of 22%. A summary of YALA’s related budget costs for each year are as follows:

<b>YALA Budget</b>					
Rickie Nutik, YA Project Director	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00	\$ 40,000.00
Jenny James, Project Coordinator, 0.35FTE	\$ 20,000.00	\$ 20,000.00	\$ 20,000.00	\$ 20,000.00	\$ 80,000.00
Roscoe Reddix Master Teaching Artist	\$ 22,000.00	\$ 24,000.00	\$ 24,000.00	\$ 22,000.00	\$ 92,000.00
Benefits (22%)	\$ 11,440.00	\$ 11,880.00	\$ 11,880.00	\$ 11,440.00	\$ 46,640.00
4 Teaching Artists, 1 per school	\$ 40,000.00	\$ 4,000.00	\$ 40,000.00	\$ 40,000.00	\$ 124,000.00
Travel	\$ 2,400.00	\$ 2,400.00	\$ 2,400.00	\$ 2,400.00	\$ 9,600.00
Indirect Cost Rate	\$ 6,350.40	\$ 4,336.80	\$ 6,496.80	\$ 6,350.40	\$ 23,534.40
<b>Subtotals</b>	<b>\$ 112,190.40</b>	<b>\$ 76,616.80</b>	<b>\$ 114,776.80</b>	<b>\$ 112,190.40</b>	<b>\$ 415,774.40</b>

## **YALA Contracted Personnel**

*Young Audiences Project Director* (Rickie Nutik) overseeing the implementation of all major project activities at the local level while working closely with the Young Audiences Project Director to all achieve all major project goals and objectives and compensated \$10,000 per year.

*Project Coordinator* (Jenny James) will be responsible for logistical support and daily management of the project, coordinating planned activities with the school administration and staff and compensated \$20,000 (30% of job responsibility) in years one, two, three and four.

*Master Teaching Artist* (Roscoe Reddix) will provide local leadership for professional development, working alongside Jan Norman from YA National. He will each be compensated \$22,000 (45% of job responsibility) in year one and four, \$24,000 (50% of job responsibility) in years two and three.

*Teaching Artists* will support teachers in developing integrated lessons and facility in arts techniques through co-planning, co-teaching, and modeling in the classroom. These are part time positions paid to four highly qualified individuals at \$10,000 each year.

**Young Audiences Arts for Learning National Office** (YA National) sponsored, guided and provided operational support for the initial design, development and pilot implementation of Arts for Learning over the past seven years to the national network of YA affiliates.

The National office will provide, through key staff members, expert advice and assistance for the design and development of new elements of Professional Development design; realignment of curriculum with national and state standards as they are revised; training and assistance of the parties responsible for implementation of PD and curriculum units; guidance and assistance to the Project Director and Project Coordinator in their coaching of teachers and guidance to principals, review of classroom practice and student performance feedback on

implementation; and will collaborate with all parties in the design of dissemination materials and strategies, particularly in dissemination throughout the YA national Network.

The Design Task Leader, YA National’s Director of Education Research and Professional Development Dr. Jan Norman, will assist in the design and development of the PD and implementation model and will work closely with YALA and the research team at Loyola to adjust and improve the project design and implementation strategy on an ongoing basis, in response to formative assessment data on student achievement and teacher effectiveness. Salaries and benefits for YAI staff have been accounted for at established rates. Fringe benefits for salaried staff are calculated at the standard rate of 22%.

<b>YAI Budget</b>					
Jan Norman, Director of Education and Professional Development	\$ 15,000.00	\$ 15,000.00	\$ 15,000.00	\$ 10,000.00	\$ <b>55,000.00</b>
David Dik, Director of National Project	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00	\$ <b>40,000.00</b>
Administrative Support	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00	\$ 10,000.00	\$ <b>40,000.00</b>
Benefits (22%)	\$ 7,700.00	\$ 7,700.00	\$ 7,700.00	\$ 6,600.00	\$ <b>29,700.00</b>
Online platform	\$ -	\$ 25,000.00	\$ 10,000.00	\$ 30,000.00	\$ <b>65,000.00</b>
Travel	\$ 3,600.00	\$ 3,600.00	\$ 3,600.00	\$ 1,200.00	\$ <b>12,000.00</b>
Indirect Cost Rate	\$ 2,778.00	\$ 4,278.00	\$ 3,378.00	\$ 4,068.00	\$ <b>14,502.00</b>
<b>Subtotals</b>	<b>\$ 49,078.00</b>	<b>\$ 75,578.00</b>	<b>\$ 59,678.00</b>	<b>\$ 71,868.00</b>	<b>\$ 256,202.00</b>

## 10. Indirect Costs

Indirect costs for Beaverton School District are calculated based on JPPSS’s rate of 7%.

## 11. Training Stipends – Not Applicable.

**12. Total Costs**

Indirect Cost	22,756.05	22,488.47	22,868.99	22,780.55	<b>90,894.05</b>
TOTAL	347,842.45	343,752.27	349,568.79	348,216.95	<b>1,389,380.45</b>

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

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

Name of Institution/Organization

Jefferson Parish Public School System

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	10,000.00	10,000.00	10,000.00	10,000.00		40,000.00
2. Fringe Benefits	2,200.00	2,200.00	2,200.00	2,200.00		8,800.00
3. Travel	4,800.00	4,800.00	4,800.00	4,800.00		19,200.00
4. Equipment						
5. Supplies	12,500.00	12,500.00	0.00	0.00		25,000.00
6. Contractual	295,586.00	291,764.00	309,700.00	308,436.00		1,205,486.00
7. Construction						
8. Other						
9. Total Direct Costs (lines 1-8)	325,086.00	321,264.00	326,700.00	325,436.00		1,298,486.00
10. Indirect Costs*	22,756.00	22,488.00	22,869.00	22,780.00		90,893.00
11. Training Stipends						
12. Total Costs (lines 9-11)	347,842.00	343,752.00	349,569.00	348,216.00		1,389,379.00

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

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

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

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

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

Approving Federal agency:  ED  Other (please specify):

The Indirect Cost Rate is  %.

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

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

Name of Institution/Organization Jefferson Parish Public School System	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

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

**1. Project Director:**

Prefix:	First Name:	Middle Name:	Last Name:	Suffix:
Ms.	Rickie		Nutik	

Address:

Street1:	Young Audiences of Louisiana
Street2:	615 Baronne Street, #201
City:	New Orleans
County:	Jefferson
State:	LA: Louisiana
Zip Code:	70113
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
504-523-3525	504-523-6476

Email Address:

richard@ya41a.org

**2. Novice Applicant:**

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

Yes  No  Not applicable to this program

**3. Human Subjects Research:**

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

Yes  No

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

Yes Provide Exemption(s) #:

No Provide Assurance #, if available:

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

Exempt Research Narrative for JPPSS PDAE.pdf	Add Attachment	Delete Attachment	View Attachment
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## **Exempt Research Narrative**

The Evaluation Research Program at WestEd, an educational research, development and service organization and the Institute for Quality and Equity in Education at Loyola University will serve as the project evaluators. WestEd and Loyola are committed to maintaining confidentiality and human subjects protections in accordance with federal, state, and professional regulations and recommendations.

The proposal under consideration, the *Young Audiences Arts Integrated Professional Development program* will require Institutional Review Board (IRB) review and certification of Exempt Status. WestEd may utilize its internal IRB or outsource to Independent Review Consulting, Inc. (IRC), which provides IRB services. Both entities have the authority to approve, require modifications in, or disapprove all research activities that fall within their jurisdictions as specified by both federal regulations and local institutional policy.

WestEd pledges to meet all regulations for the protection of human subjects when conducting research. WestEd has been issued Federal Wide Assurance number #00001734 from the Department of Health and Human Services. WestEd also agrees that the rights and welfare of human subjects involved in research shall be protected in accordance with 34 CFR Part 97. Questions on WestEd's Human Subjects Research Protection Program can be directed to Dr. Neal Finkelstein, Director of Research Integrity, WestEd, 730 Harrison Street, San Francisco, CA 94107, (415) 615-3171, email: nfinkel@WestEd.org.

Under the Protection of Human Subjects regulations, the research activities that are described in the *TABEL* proposal to the U.S. Department of Education fall under Exemption categories 1 and 2.

**Exemption #1** (45 CFR 46.101(b)(1) addresses “research conducted in established or commonly accepted educational settings, involving normal educational practices, such as (i) research on regular and special education instructional strategies, or (ii) research on the effectiveness of or the comparison among instructional techniques, curricula, or classroom management methods.”

The work described in the proposal will be focused on educational practices in normal educational settings, including schools and classrooms, as they are carried out in the regular duties of teachers. Data will be collected from teachers using online surveys, as well as surveys conducted upon completion of professional development activities to document these normal educational practices.

**Exemption #2** (45 CFR 46.101(b)(2) addresses “research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior.” As the exemption clause relates to children, “exemption 2 applies only to research involving educational tests and observations of public behavior when the investigator(s) do not participate in the activities being observed.

The evaluation work described in the proposal stipulates to the use of a set of achievement and behavior indicators routinely collected by the school districts.

Classroom observations will be conducted a part of the formative evaluation, however, researchers will not participate in the activities being observed.