

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 # U351C140068

Grants.gov Tracking#: GRANT11651107

OMB No. , Expiration Date:

Closing Date: May 19, 2014

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

Application for Federal Assistance SF-424

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

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

State Use Only:

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

8. APPLICANT INFORMATION:

* a. Legal Name: <input type="text" value="NYC Department of Education"/>	
* b. Employer/Taxpayer Identification Number (EIN/TIN): <input type="text" value="136400434"/>	* c. Organizational DUNS: <input type="text" value="1036692890000"/>

d. Address:

* Street1: <input type="text" value="30-48 Linden Place"/>
Street2: <input type="text"/>
* City: <input type="text" value="Flushing"/>
County/Parish: <input type="text" value="Queens"/>
* State: <input type="text" value="NY: New York"/>
Province: <input type="text"/>
* Country: <input type="text" value="USA: UNITED STATES"/>
* Zip / Postal Code: <input type="text" value="11354-1928"/>

e. Organizational Unit:

Department Name: <input type="text" value="District 25 and CFN 204"/>	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="Ms."/>	* First Name: <input type="text" value="Diane"/>
Middle Name: <input type="text"/>	
* Last Name: <input type="text" value="Foley"/>	
Suffix: <input type="text"/>	
Title: <input type="text" value="Network Leader CFN 204"/>	

Organizational Affiliation: <input type="text" value="New York City Department of Education"/>
--

* Telephone Number: <input type="text" value="718-281-3402"/>	Fax Number: <input type="text" value="718-281-3488"/>
---	---

* Email: <input type="text" value="DFoley@schools.nyc.gov"/>
--

Application for Federal Assistance SF-424

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

G: Independent School District

Type of Applicant 2: Select Applicant Type:

Type of Applicant 3: Select Applicant Type:

* Other (specify):

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

U.S. Department of Education

11. Catalog of Federal Domestic Assistance Number:

84.351

CFDA Title:

Arts in Education

*** 12. Funding Opportunity Number:**

ED-GRANTS-031814-001

* Title:

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

13. Competition Identification Number:

84-351C2014-1

Title:

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

Add Attachment

Delete Attachment

View Attachment

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

Bridging the Achievement Gap Through Puppetry and Theater

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="1,363,797.00"/>
* 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="99,259.00"/>
* f. Program Income	<input type="text" value="0.00"/>
* g. TOTAL	<input type="text" value="1,463,056.00"/>

*** 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:

PROGRAM CONGRESSIONAL DISTRICTS

The five schools participating in *Bridges* will be randomly chosen from among 16 high-poverty schools located in District 25/ CFN 204 whose principals have expressed a commitment to having their teachers and students engage in the project. Please find the list of the 16 potential schools with demographic information in the Optional Other Attachment. The schools will be selected through an open process to ensure a random selection. This will be part of the planning process in year one of the PDAE grant.

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>Tiffany Wallace</p>	<p>TITLE</p> <p>Network Leader CFN 204</p>
<p>APPLICANT ORGANIZATION</p> <p>NYC Department of Education</p>	<p>DATE SUBMITTED</p> <p>05/19/2014</p>

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

DISCLOSURE OF LOBBYING ACTIVITIES

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

Approved by OMB
0348-0046

1. * Type of Federal Action: <input type="checkbox"/> a. contract <input checked="" type="checkbox"/> b. grant <input type="checkbox"/> c. cooperative agreement <input type="checkbox"/> d. loan <input type="checkbox"/> e. loan guarantee <input type="checkbox"/> f. loan insurance	2. * Status of Federal Action: <input type="checkbox"/> a. bid/offer/application <input checked="" type="checkbox"/> b. initial award <input type="checkbox"/> c. post-award	3. * Report Type: <input checked="" type="checkbox"/> a. initial filing <input type="checkbox"/> b. material change
--	--	--

4. Name and Address of Reporting Entity:
 Prime SubAwardee

* Name:

* Street 1: Street 2:

* City: State: Zip:

Congressional District, if known:

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

6. * Federal Department/Agency: <input type="text" value="NA"/>	7. * Federal Program Name/Description: <input type="text" value="Arts in Education"/> CFDA Number, if applicable: <input type="text" value="84.351"/>
---	--

8. Federal Action Number, if known: <input type="text"/>	9. Award Amount, if known: \$ <input type="text"/>
--	--

10. a. Name and Address of Lobbying Registrant:

Prefix * First Name Middle Name

* Last Name Suffix

* Street 1 Street 2

* City State Zip

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

Prefix * First Name Middle Name

* Last Name 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:

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

Title: Telephone No.: Date:

Federal Use Only:	Authorized for Local Reproduction Standard Form - LLL (Rev. 7-97)
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PR/Award # U351C140068

NOTICE TO ALL APPLICANTS

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

To Whom Does This Provision Apply?

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

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

What Does This Provision Require?

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

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

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

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

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

- (1) An applicant that proposes to carry out an adult literacy project serving, among others, adults with limited English proficiency, might describe in its application how it intends to distribute a brochure about the proposed project to such potential participants in their native language.
- (2) An applicant that proposes to develop instructional materials for classroom use might describe how it will make the materials available on audio tape or in braille for students who are blind.
- (3) An applicant that proposes to carry out a model science program for secondary students and is concerned that girls may be less likely than boys to enroll in the course, might indicate how it intends to conduct "outreach" efforts to girls, to encourage their enrollment.

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

Estimated Burden Statement for GEPA Requirements

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

Optional - You may attach 1 file to this page.

427 GEPA Statement.pdf

Add Attachment

Delete Attachment

View Attachment

NYC DOE
District 25 - ArtsConnection
Bridges

STATEMENT REGARDING MEETING THE PROVISIONS OF GEPA SECTION 427

It is the intention of District 25 of the New York City Department of Education and ArtsConnection to offer equitable access to, and facilitate participation in *Bridging the Achievement Gap through Puppets and Theater (Bridges)*. The project will offer programming in 5 elementary public schools of the Children First Network 204. All necessary accommodations will be made to ensure that the program is accessible to all participants regardless of gender, race, national origin, color, disability, or age, per Section 427 of GEPA. This includes but is not limited to any necessary accommodations for participants with physical disabilities, such as ensuring there is a signer at each class if a participant is deaf or hard of hearing; and making sure that all activities are age-appropriate for the participating students.

The project's ongoing practitioner research, findings of the evaluator, as well as its conclusive study will be posted on CFN 204's and ArtsConnection's websites and made available in hard copy. The websites were designed to be accessible to people with disabilities, and where necessary, alternative text links are included for screen readers.

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

(1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.

(2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.

(3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* APPLICANT'S ORGANIZATION NYC Department of Education	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE	
Prefix: Ms.	* First Name: Diane Middle Name:
* Last Name: Foley	Suffix:
* Title: Network Leader CFN 204	
* SIGNATURE: Tiffany Wallace	* DATE: 05/19/2014

Abstract

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

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

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

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:

The goal of the *Bridges* professional development model (Bridging the Achievement Gap through Puppetry) is to help educators in Grades K, 1 and 2 provide multiple entry points to literacy practices for their students through a sequential puppetry curriculum in collaboration with puppetry artists. *Bridges* will build the educators' capacity to teach for transfer across the puppetry and English Language Arts curricula in order to help students meet the rigorous demands of the National Core Arts Standards (NCAS) and Common Core State Standards in English Language Arts. For this project, we accept the description of "arts integration" from the Kennedy Center: *Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both.* The sequential puppetry curriculum upon which *Bridges* is based was initiated at PS 130 in Brooklyn (PS 130K) as part of an ArtsConnection AEMDD project (2001). Over more than a decade, educators at PS 130K have found that the puppetry curriculum helps children build a foundation for oral language and literacy, particularly those with weak pre-literacy skills.

Bridges will target classroom teachers in Grades K-2, visual arts and theater teachers, and literacy coaches or ESL teachers (total: 70 educators) in 5 high-poverty elementary schools in **CFN 204, Queens** and impact their 1500+ students who are, on average, 73.4% Title 1 eligible, nearly 25% designated English Learners (ELs) and many more who speak a language other than English at home. Educators will participate in up to 50 hours of professional development each year of implementation (Project Years 2, 3 and 4), and up to 30 hours during the planning year. Classroom teachers will learn to help students transfer skills from the puppetry/theater curriculum into their literacy practices; visual art and theater specialists will learn puppet-making and to articulate how their work relates to the NCAS.

Project Narrative File(s)

* **Mandatory Project Narrative File Filename:**

[Add Mandatory Project Narrative File](#)

[Delete Mandatory Project Narrative File](#)

[View Mandatory Project Narrative File](#)

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

[Add Optional Project Narrative File](#)

[Delete Optional Project Narrative File](#)

[View Optional Project Narrative File](#)

PROJECT NARRATIVE

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(1)(a) District 25 of the New York City Department of Education (NYCDOE), on behalf of Children First Network (CFN) 204 in Queens, seeks PDAE funding for **Bridging the Achievement Gap through Puppetry (*Bridges*)**, a collaborative project with ArtsConnection, a nationally recognized, New York City-based arts in education organization. **The goal of the *Bridges* professional development model** is to help early childhood educators (Grades K, 1 and 2) provide multiple entry points to literacy practices for their students through a sequential puppetry curriculum in collaboration with puppetry artists. *Bridges* will build the educators' capacity to teach for transfer across the puppetry and English Language Arts curricula in order to help students meet the rigorous demands of the National Core Arts Standards (NCAS) and Common Core State Standards (CCSS) in English Language Arts (ELA).

Bridges will target classroom teachers in Grades K-2, visual arts and theater teachers, and literacy coaches or ESL teachers (total: 70 educators) in 5 high-poverty elementary schools in CFN 204 to impact their 1500+ students who are, on average, 73.4% Title 1 eligible, nearly 25% designated English Learners (ELs) and many more who speak a language other than English at home. The schools will be randomly chosen from among the 16 eligible schools (see list Optional Other Attachments) whose principals have expressed a commitment to having their teachers and students engage in the project. Teachers will participate in up to 50 hours of professional development (PD) each year of implementation (Project Years 2, 3 and 4), and up to 30 hours during the planning year to help children in our high-poverty schools, including ELs, build a foundation for oral language and literacy practices that supports standards-based academic achievement. District 25/CFN 204 has collaborated with ArtsConnection on a previous PDAE grant—Professional Development for Developing English Language Literacy through the Arts (PD DELLTA, 2011)—working with classroom and ESL teachers in our upper elementary

grades and their EL students. **Bridges** builds on this successful collaboration and its evaluation, which has demonstrated the success of that project.

Bridges addresses the **Absolute Priority** of the RFP through a sequential puppetry/theater curriculum that helps students meet the demands of the NCAS and CCSS/ELA. For this project, we accept the description of “arts integration” from the Kennedy Center: *Arts integration is an approach to teaching in which students construct and demonstrate understanding through an art form. Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both. This concept also informs the first of three objectives for teachers participating in Bridges: Teachers will build content knowledge and pedagogical skills in puppetry and literacy, including formative assessment, and engage students in literacy practices that help them build on the lessons learned in the puppetry curriculum.*

The sequential puppetry curriculum upon which **Bridges** is based was initiated at PS 130 in Brooklyn (PS 130K) as part of an ArtsConnection AEMDD project (2001). Over more than a decade, educators at PS 130K have found that the puppetry curriculum helps children build a foundation for oral language and literacy, particularly those with weak pre-literacy skills. According to the principal at the school, the curriculum helps children build phonological awareness and word recognition; expand vocabulary; build listening comprehension; develop the ability to hear and predict story; internalize context and content; analyze story structure and character; learn collaboration skills; and, share their work with an audience. An independent evaluator for the NYCDOE noted: *“Responding to a need to enhance oral and written language, the school creatively incorporated puppetry into the arts curriculum on all grades. Students wrote scripts and created puppets, presenting shows in line with the social studies curriculum. This unique opportunity has enabled all students, including English*

language learners, to comfortably express themselves orally and expanded the use of academic vocabulary.” (PS 130K Quality Review, 2011) These voices speak directly to the concerns of our school administrators. We are eager to bring this curriculum to our schools in CFN 204, and build the capacity of our teachers to improve their teaching practice in and through the arts.

*Bridges also addresses the **Competitive Preference Priority—Technology** through the **Video Study** PD process, developed by ArtsConnection, in which teachers use digital technologies to improve instruction in the arts and early childhood literacy; and forms the basis for the second project objective: *Teachers will participate in a culture of professional inquiry, both within and across schools, and learn how close observation of individual students can help build their teaching practice through the Video Study process.**

Video Study evolved from ArtsConnection’s Lesson Study process adapted from the Japanese method of professional development (Rich, 2005, pp. 12-14); it is further informed by the research and protocols of Harvard Project Zero’s Making Learning Visible Project. (See description in Optional Other Attachments.) It empowers educators to systematically examine and improve their teaching practice by formulating an inquiry question based on student needs; identifying what observable evidence of student learning would look like, capturing it on video, and then analyzing this evidence using a protocol in an effort to strengthen teaching practice and improve student achievement. Video Study is rooted in professional inquiry and builds an on-going professional learning community across schools. It also redefines data-driven decision-making through the close study of student learning on videotape, which becomes the data; it allows teachers to consider the nuances of the learning process, making intangible/previously invisible aspects of student learning visible and tangible. We have already seen how well this methodology works for our upper elementary teachers in PD DELTA by building capacity that

informs their teaching practice, and are eager to expand these practices to teachers and students in our early grades.

(1)(b) The third project objective for **Bridges** is directly related to dissemination: *Teachers will share what they learn with other educators through written and digital documentation.* **Bridges** will result in written and digital documentation of the strategies teachers use and the lessons they learn through Video Study. Educators seeking resources on the Internet have found the format of short videos (approximately 3 minutes each) focused on specific strategies to be the most useful, and hearing the voice of the teacher help make the material even more accessible. (For examples, see the Teaching Channel.) ArtsConnection is currently posting videos on their website of the PD DELTA artists' work using this format (<http://artsconnection.org/creative-learning-loop/>); teachers' PD DELTA videos will be shared across our schools in June, 2014, with selected videos edited and posted on CFN 204 and ArtsConnection websites by the beginning of the new school year.

Our upper elementary teachers who have participated in PD DELTA have loved the professional development provided by ArtsConnection because it is based in action research and provides a feedback loop on teaching practice that is not usually available to them. One teacher reported to the evaluator: *"I learned many things in the video process which not only developed my ability to look at students' work more effectively, but to see where my focus should go in the future...Discussing this with colleagues was very helpful."* We are eager to expand this practice into our lower grades, and to have the teachers who have participated in PD DELTA serve as Video Study mentors to their colleagues in the lower grades. Teachers and artists in the **Bridges** project will collaboratively develop digital reports on strategies they use with students, lessons learned, and tips for other educators who might want to replicate these strategies in their

classrooms. *Bridges* will focus on teachers making connections between the sequential puppetry/theater curriculum and helping them adapt at least one of the seven dimensions of puppetry from that curriculum into their literacy teaching practice. (See Section (2)(a)) By narrowing the focus and helping teachers dig deeply into an inquiry process around one dimension of their choosing, we believe that the results will enable other educators to adopt or adapt what our teachers learn through this process.

(2)(a) The need for *Bridges* comes as teachers in our schools are addressing two extensive reform mandates affecting what and how educators in NYC teach. First, new literacy curriculum materials introduced this year to help students prepare for the challenges of the new standardized CCSS tests are missing the rich oral language experiences that stimulate vocabulary acquisition and are essential to helping bridge the achievement gap for students from high-poverty and/or ESL families, especially as “oral language skills...provide the foundation for the development of the more-advanced language skills needed for [reading] comprehension.” (Cain and Oakhill, 2007, p. 31) In addition, the new materials lack a strong writing component which poses a challenge for teachers, especially given the new standardized tests being administered each year to all students in the fall and spring (see description of the Measure of Student Learning in Section 3.c) are significantly focused on student writing skills. The Playwriting dimension of the puppetry/theater curriculum will help address this need. (See description below)

The second mandate teachers are addressing is the new teacher evaluation system, *Charlotte Danielson’s Framework for Teaching* (2013), introduced this year by the NYCDOE in order to comply with the Race to The Top grant from US ED. *Danielson’s Framework* articulates more precise definitions of quality teaching and how to achieve it by identifying “those aspects of a

teacher’s responsibilities that have been documented through empirical studies and theoretical research as promoting improved student learning.” (p.3) It provides a roadmap of professional practice designed to guide, support, and evaluate teachers through four domains: 1. Planning and Preparation; 2. The Classroom Environment; 3. Instruction; and, 4. Professional Responsibilities. *Danielson’s Framework* is used as the basis for Principal observations of teachers and comprises 60% of their yearly evaluation.

Bridges addresses both of these challenges—the introduction of the CCSS literacy materials and standardized tests, and *Danielson’s Framework* evaluation system—through our theory of change: When teachers of children in early childhood grades participate in a culture of professional inquiry, both within and across schools, and develop digital and written documentation of children participating in standards-based puppetry/theater instruction, it will build teachers’ capacity to teach for transfer (Perkins & Salomon, 1988) across the puppetry and English Language Arts curricula in order to help students meet the rigorous demands of the NCAS and CCSS/ELA. We believe that if teachers have the opportunity to learn to closely examine these cross-curricular connections and devise specific strategies to use in their teaching practice, they will be empowered to help their students think across subjects, which is essential for achieving the CCSS.

There are four elements to help teachers achieve our theory of change: 1. Build content knowledge and pedagogical skills in puppetry/theater and literacy; 2. Engage students in arts and literacy practices that offer a variety of entry points to accommodate all learners; 3. Use formative assessment practices and tools; and, 4. Contribute to the profession through the digital and written materials they develop and share across schools and online. These elements are enumerated below and in our Logic Model. (See Optional Other Attachments.) They provide the

road map for how we will achieve the goals and objectives of the project for our early childhood teachers, including arts specialists, helping build their capacity to engage in the same level of pedagogical discourse as our upper elementary ESL and classroom teachers have learned through PD DELTA, and contribute to comprehensive school change that will bring the arts to the center of our curriculum. Also see Section (3)(b) for further discussion.

1. Build content knowledge and pedagogical skills in puppetry/theater and literacy.

The sequential puppetry/theater curriculum upon which *Bridges* is based is carefully scaffolded from grade to grade. As such, it addresses *Danielson's Framework* Domain 1 (Planning and Preparation) by offering a carefully-constructed instructional design of learning activities, instructional materials and resources, small-group instruction, and a coherent lesson and unit structure. The puppetry/theater curriculum also addresses reading skills related to academic success in the later grades, helping students meet the CCSS/ELA: oral language, vocabulary, academic language, a broad knowledge base, and deep comprehension. Through their participation in the implementation of the puppetry curriculum, teachers will develop a deep understanding of the seven dimensions of puppetry/theater, articulated below, and identify how nonverbal, oral and written work in puppetry build literacy and bring a story to life for early childhood learners.

The following seven dimensions of puppetry become increasingly complex from one year to the next: Acting/vocal and physical expression: teachers/artists guide students to interpret a story using body and voice to convey character information. Students participate in group activities, including creative play, storytelling, pantomime, and improvisation. Students explore the vocal, characterization and staging components of acting through the particular task of puppetry/theater. Playmaking and adaptation: students must imagine a story more fully as they

learn how to borrow a simple story structure and generate new details for it. Design/ artistic choice: students learn to represent/evoke characters, settings and props through visual means. Sequential activities over several years help students understand the process of moving from design to the creation of production elements. Students must be clear about story elements to be as expressive as possible with their visual choices, word choices and voice. Playwriting: students create the characters, props and settings they need in order to tell the kind of story they want to share with the audience. Directing/ formative assessment: students experience cooperative learning by taking and applying direction from the teacher and their peers. Students improve their work by sharing it, accepting feedback and revising it; they also learn how to make their own show better by watching someone else's show and offering feedback. (See discussion of the Creative Learning Loop below.) Collaboration: students also build communication skills through cooperative learning by working together to create performances. Performance: student narrators communicate their vision to the audience and to the puppeteers. The narrator takes turns with the puppeteers, speaks loudly and expressively, and uses specific, clear and detailed language. Our teachers will learn to adapt at least one of these dimensions into their teaching practice to help students transfer the skills they are learning in the puppetry curriculum into their literacy practices. (See description below for 2. Engage students in arts and literacy practices)

Underlined words in the following description of the curriculum's development over the three years of implementation correlate to the domains of the NCAS. See description of the curriculum and its parallels to the CCSS in ELA in Additional Other Attachments.

In Kindergarten, students learn, adapt and dramatize age-appropriate stories that connect to themes they are studying in school. They learn each story through an interactive reading of a book, explore characters through movement and visual art, and generate ideas for other episodes

they could add to the story. Students dramatize their version of the story using movement and puppetry with basic materials such as cloth and elastic to create settings and characters. Towards the end of the residency, students work collaboratively to create a shadow puppet interpretation of a story. They adapt the story to include settings of their own choosing and deepen their understanding of setting by collaboratively designing and creating a series of backdrops. They learn the process for making a Chinese style (translucent) shadow puppet and how to operate this style of puppet. They also work as a team to create sound effects and perform their show.

In the first grade, students create, build, rehearse, revise and perform the narration of individual shadow puppet shows that connect to a theme they are studying in another class. They consider what sort of emotional response they want from their audience as they make choices about the content and design of the piece. They use and expand upon their pre-existing skills in and knowledge of the medium of shadow puppetry from the previous year as they take on the role of designing and building the puppets and backdrops that they need for their show. They develop skills as active audience members who play a crucial role in observing, assessing and responding to the work of their peers, and they engage in the process of revision, assessing what it does to a piece of art. Students are challenged to use clear, specific and expressive language in order to realize their vision for their shadow puppet show by taking on the roles of director and narrator in their performance.

In the second grade, students collaboratively create, build, rehearse, revise and perform shadow puppet shows in small groups. The classroom teacher groups students by their shared interest in a particular genre or theme to which they connect their show. Students use and expand upon their previously-built skills in and knowledge of the medium of shadow puppetry. They continue to develop their skills as active audience members who play a crucial role in observing

and responding to the work of their peers; they engage in the process of revision and also observe and comment on what revision does to a piece of art. Students are additionally challenged by working in small groups and exploring the roles of narrator and puppeteer in the performance of their show.

2. Engage students in arts and literacy practices that offer a variety of entry points to accommodate all learners. The sequential puppetry/theater curriculum described above addresses the second domain of *Danielson's Framework* (The Classroom Environment). It creates an environment of respect and rapport among students by engaging them in authentic arts learning and language experiences that they care about and that include opportunities for self-expression, facilitated by teachers; this also shifts the dynamics between teachers and students as teachers change their role to that of facilitator of a learning process. As part of the Video Study process, teachers will explore the ways that the seven puppetry/theater dimensions relate to the Anchor Standards of the CCSS/ELA (see detailed description in Optional Other Attachments) and the places in the literacy curriculum where the puppetry curriculum provides unique entry points. They will choose one of the dimensions from the puppetry curriculum that addresses a specific learning gap their students face, and identify a strategy to incorporate it into the literacy lessons in their classroom. With the support of ArtsConnection's artists and staff, they will practice the strategy in Project Year 3, and incorporate it into their instructional design and the learning activities for their students. Teachers will document their process and report back to their school-based team on the challenges and lessons learned based on written and video data they collect. At least one teacher from each grade at each school will share his or her documentation at cross-school meetings at the end of the year. These will become the basis for

further documentation and dissemination to a broader audience in Year 4. (See 4. Contribute to the profession below.)

3. Use formative assessment practices and tools. Formative assessment is one of the most important strategies used by excellent teachers identified in a number of studies (Ripley, 2010), and is an essential component of *Danielson's Framework* for Domain 3 (Instruction). All students will participate in ArtsConnection's adaptation of the formative assessment process called the **Creative Learning Loop (CLL)**, which is intrinsic to the creative process and creates the space for students to build language and literacy discourse practices. Artistic creation in all art forms is an iterative process: collaboration, critique and revision are essential, especially in the performing arts. There are three stages of the CLL: establish clear criteria; facilitate peer feedback; allow time for revision. (<http://artsconnection.org/creative-learning-loop/>) All of ArtsConnection's teaching artists include the CLL in their teaching practice. By having teachers collaborate with artists in the puppetry classes and participate in sessions around this practice at the full-day PD workshops, teachers in *Bridges* will learn to facilitate this formative assessment practice and help students transfer these skills to their reading groups.

4. Contribute to the profession through the digital and written materials they develop and share across schools and online. Video Study, the professional development process described in Section (1)(a), addresses *Danielson's Framework* Domain 4 (Professional Responsibilities) that encourages teachers to participate in a learning community around a professional inquiry and contribute to the profession by sharing lessons learned. Teachers and artists in *Bridges* will collaboratively develop digital reports on strategies used with students, lessons learned, and tips for other educators who might want to replicate these strategies in their classrooms. At least one teacher from each grade at each school will share his or her

documentation at cross-school meetings at the end of Project Year 2. In Project Year 3, teachers begin the implementation of at least one of the seven puppetry dimensions in their classrooms and share documentation of their strategies with colleagues in their school. Volunteer teachers will become the subject of further documentation that will be shared across schools as they practice their new role in implementation. Videos of these teachers will become the basis for further documentation and dissemination to a broader audience in Year 4.

(2)(b) In addition to building partnership by honoring the expertise each brings to the table, ArtsConnection’s professional development processes build agency, support changes in pedagogy and becomes the foundation for school change as it takes hold class by class, grade by grade. Upper elementary teachers from the five schools that will be chosen to participate in the *Bridges* project have already participated in PD DELTA and Video Study. Those teachers in grades 4 and 5 are now ready to take on a mentoring role in the Video Study process to help the early childhood teachers in their schools learn to use the same collaborative, inquiry-based methodologies. Teacher Teams exist in nearly all of our schools. For the purposes of the project, an upper grade teacher who has been part of PD DELTA will be included as part of the *Bridges* Teacher Teams, as will the art specialist/s participating in the project. This will allow the experienced teachers to help guide the lower grade teachers through the Observation Protocol and the Video Study process in years 1 and 2.

Bridges will provide participating early childhood teachers with up to 50 hours of professional development annually to help them address the arts learning and literacy needs of their students. Working in teams within and across schools, each implementation year (Project Years 2-4) they will participate in 4 daylong, cross-school workshops (28 hours total) that introduce major concepts and themes, and school-based meetings (7 hours) during and after

school to support their learning, facilitate implementation and provide time to reflect and revise. (See Timeline and Milestones in Optional Other Attachments.) Teachers will also collaborate with teaching artists in a 15-session arts residency in their classrooms. The visual arts and/or theater specialists from the 5 schools will participate in all professional development workshops and school-based meetings, becoming part of the school-based team. They will also push into one class each week at their school when the ArtsConnection teaching artist is there and explore ways to build the art and literacy content of their classroom work with the support of ArtsConnection staff and artists.

The PD activities provided by ArtsConnection are sequential and scaffolded. They begin in the Planning/Pilot year by introducing teachers to the sequential puppetry/theater curriculum and helping them to find parallels to their literacy curriculum. In Project Year 2, teachers engage in the Video Study process described in Section 1 above. In Project Year 3, teachers begin to shift from observation to collaboration with the teaching artist as they devise strategies to implement one of the dimensions of the puppetry curriculum in their literacy curriculum. In Project Year 4, the role of the teaching artist again transitions to one of mentoring the educators as they take on a greater teaching role. At the end of the four years of the project we are sure that the deep immersion our teachers will experience in the professional development practices facilitated by ArtsConnection, and the sequential puppetry curriculum demonstrated by their teaching artists will become incorporated into the culture of our schools. We welcome this opportunity to integrate the arts into our early childhood classrooms and to strengthen the place of the arts as a core academic subject in our school curriculum.

(3)(a) It is the policy of the NYC Department of Education not to discriminate on the basis of race, color, creed, religion, national origin, age, handicapping condition, marital status, sexual orientation or sex in its educational programs, activities, and employment policies, and to maintain an environment free of sexual harassment, as required by law. Further, *Bridges* is designed to build the capacity of all early-childhood educators—arts specialists, classroom teachers, and literacy coaches or ESL teachers—to address students’ unique learning needs within and across classrooms and curricula at a critical time in their development. *Bridges* is also designed to work with students of differing abilities, including English Learners and those with other learning challenges, many of whom have not had access to arts programs due to their participation in mandated services to address their particular challenges. The project will also be implemented in schools with students from diverse populations and backgrounds.

(3)(b) *Bridges* provides the space and time each year for all early childhood educators in the participating schools to work together to understand how the arts impact literacy, and to develop strategies to help students understand those connections to achieve standards-based academic achievement. All professional development is designed to accomplish the three project objectives, with yearly milestones, in order to achieve the goal of the project: To help educators in Grades K, 1 and 2 provide multiple entry points to literacy practices for their students through a sequential puppetry curriculum in collaboration with puppetry artists, and build the educators’ capacity to teach for transfer across the puppetry and English Language Arts curricula in order to help students meet the rigorous demands of the CCSS/ELA and NCAS.

Central to this goal is collaboration among classroom teachers, art specialists and teaching artists. Although the structure of our schools in District 25/CFN 204, and throughout most NYC public schools, have established Teacher Teams which provide an opportunity for teachers to

meet regularly to collaborate and share best practices, they are not always given enough time to engage in a process that has enough depth to truly change teaching practices. *Bridges* will provide additional time: 50 hours of professional development each year both during school time and in released contractual time and remunerated out of school time (OST) meetings and workshops where teachers observe, document and assess learning in the arts and ELA, and build new skills to use in their teaching practice. This includes participation in 15 hours of classroom-based residencies with ArtsConnection teaching artists where classroom teachers and art specialists will build the skills and strategies necessary to use that knowledge to collaboratively support learning across the curriculum. While classroom teachers will learn to help students transfer skills from the puppetry/theater curriculum into their literacy practices, visual art specialists will learn puppet-making and/or to incorporate the design elements of the puppetry curriculum into their classrooms; they will also learn to articulate how their work relates to the NCAS. Theater specialists will learn to more clearly articulate the learning dimensions of their own curriculum, their connections to the NCAS and their implications for the literacy practices of students, and/or they will hone their own skills in implementing the dimensions of ArtsConnection's puppetry/theater curriculum in their work with students.

The 30-50 hours of professional development *Bridges* will provide annually will take place across the school year (October to June). Working in teams within and across schools, each implementation year teachers will participate in: 4 day-long, cross-school workshops (28 hours total) that introduce major concepts and themes and support teachers in a practitioner inquiry process; school-based meetings (7 hours) during and after school to support their learning, facilitate implementation and provide time to reflect and revise; and a 15-session arts residency (15 hours) in which teachers collaborate in the classroom with teaching artists. (See Timeline

attached.) Arts specialists will push into one class each week with the ArtsConnection teaching artist and explore ways to build the content of the workshops into their classrooms with the support of ArtsConnection staff and artists. This intensive schedule will ensure the following:

Objective 1. *Teachers will build content knowledge and pedagogical skills in puppetry and literacy, including formative assessment, and engage students in literacy practices that help them build on the lessons learned in the puppetry curriculum.* In Project Years 1 and 2, teachers will observe and document student learning in puppetry in the seven dimensions described in Section (2)(a): Acting/vocal and physical expression; Playmaking and adaptation; Design/artistic choice; Playwriting; Directing/formative assessment; Collaboration; Performance. In Project Years 3 and 4, they will choose a dimension of the puppetry curriculum that addresses a specific learning gap their students face and design a strategy to incorporate it into the literacy lessons in their classroom. This strategy will be planned and implemented with support from the teaching artist. In addition, at least one teacher per grade per school will be selected to be documented on video by the ArtsConnection staff and videographer.

Objective 2: *Teachers will participate in a culture of professional inquiry, both within their school and across schools, and learn how close observation of individual students can help build their teaching practice.* In the Planning Phase/Year 1, teachers will attend two professional development days in addition to working in the classroom for 7 sessions with the teaching artist assigned to the school. At the first professional development day, which will take place prior to the residency, teachers will be introduced to ArtsConnection's Observation Protocol, which will help guide their observation of five students with reading challenges as they participate in the puppetry/theater curriculum. This protocol establishes a shared language and understanding about what student learning in the art form looks like by following 5 students closely to describe

how they learn in the art form and compare it to how they learn in the classroom. At the end-of-year cross-school PD day, teachers will compare information from this observation process to the same students' results on the end-of-year Running Records in literacy, and explore parallels across the two domains.

The daylong workshops in Project Year 2 have two components, each devoted to building specific understanding of the 7 dimensions of puppetry education, and their connections to literacy learning. *First*, each day will include a workshop and structured debrief that explores 2-3 different dimensions of puppetry education. Teachers will discover what constitutes clear criteria and evidence of learning in those dimensions. In school teams they will identify what those dimensions of puppetry will look like in their own school's residency in coming weeks. *Second*, each school team will engage in Video Study: the process of capturing a teaching and learning process on video. They will create and update on each workshop day a Video Study plan to gather data about how the dimensions of puppetry they have learned about from the workshop unfold in the work of a focus group of students they select. On each Action Research day they will study the video data gathered according to their plan. They will use a structured protocol to understand: what learning in puppetry looks like for different learners; what connections they observe to literacy and pre-literacy learning; what aspects of puppetry education resonate with their own teaching.

Objective 3: *Teachers will share what they learn with other educators through written and digital documentation.* In Years 2 and 3 of the project, at least one teacher from each grade at each school will share his or her documentation at cross-school meetings at the end of the year. These will become the basis for further documentation and dissemination to a broader audience in Year 4. Selected teachers will be videotaped practicing their Shareable Strategies, which will

be posted on the CFN 204 and ArtsConnection websites by the end of the project. (See Management Plan, Section 5.a.)

(3)(c) The discussion that follows makes the case for near transfer between the puppetry/theater curriculum and literacy as defined by David Perkins and Gavriel Salomon (1988). Their research has been further elaborated upon by the meta-analyses conducted by Ellen Winner, et al, (2000, 2013) that conclude “there is a clear causal evidence that training in classroom drama improves verbal abilities.” (OECD, 2013, p. 160) *Bridges* will contribute to the growing body of knowledge about how puppetry/theater leads to improvements in the achievement of students as measured against rigorous academic standards, in this case the Measure of Student Achievement (MOSL) in ELA. (See Section 6.c)

Puppetry provides a variety of entry points to language and literacy that are particularly important for students from high-poverty and/or ESL families whose pre-literacy practices do not prepare children for what is expected in schools. First, it has been well established that children from high-poverty families have been exposed to approximately one-quarter the words as children in professional families by the time they enter school. (Hart & Risely, 2003) Research also shows that students who struggle with reading are not likely to learn new words solely through interacting with text. (Swigard, 2012) Regretfully, even the “improved” basal readers that 85% of NYC public elementary schools have chosen for their literacy curriculum this year teach “300 new words per year—the maximum number taught in the basal readers studied— [which] would not be enough to bring poor students, struggling readers, and English-language learners up to average levels.” (Sparks, 2014) In general, regular education students learn 800+ new words each year; in order for ELs to succeed, they need to learn 2,000 new words in English per year in K-2. (Swigard, 2012) Children from impoverished families, or those who speak a

language other than English at home, therefore, enter school with a vocabulary deficit and will generally leave elementary school with the same deficit.

Studies also show that a child “needs to hear a word 28 times on average to remember it. The more sophisticated the word, the more important it is for students to have opportunities to recall the word, use it, and understand how it relates to other, similar words.” (Sparks, 2014) Adding to their challenges, research suggests that the slower processing rates of children from high-poverty and ESL families “are partly responsible for slower vocabulary growth in the early years. [Young children] learn new vocabulary from context, and the faster a child can get at the words she knows, the more able she is to attend to the next word in the sentence and to learn any new words that follow.” (Carey, 2013)

In her study of children from different SES (socio-economic status) backgrounds (2001), the linguist Shirley Brice Heath identified the various ways that communities prepare children to “take meaning from books:” (p. 338) “In some [middle class] communities the ways of schools and institutions are very similar to the ways learned at home; in other communities the ways of school are merely an overlay on the home-taught ways and may be in conflict with them.” (p. 318) A report from the nonprofit organization The Future of Children (Reardon, et al, 2012), further defines literacy as “the ability to access, evaluate, and integrate information from a wide range of textual sources” (p. 18) and acknowledges that “socioeconomic disparities in literacy skills are growing.” (p. 17) “The magnitude of the disparity in reading skills (primarily pre-literacy skills) between kindergartners from high- and low-income families is substantial, suggesting that early childhood interventions might be most effective in narrowing these literacy gaps.” (p. 29)

Finally, readers use multiple sources of information as they process texts. Young children need semantic-rich experiences in order to build their **vocabulary**. A young child cannot decode a written word that holds no **meaning** for her. Another source of information for readers is the **structure of language**, i.e., does it “sound right?” “From our knowledge of oral language, we have implicit understanding of the way words are put together to form phrases and sentences.” (Fountas & Pinnell, 2007, p. 43) Finally, “readers use the visual features of print—the letters and words—to read. They connect these features to **phonetic information** that exists in their heads.” (p. 43) Children can only gain this phonetic information if they have internalized the language and it, therefore, becomes accessible to them when they are reading and writing. Young children need to engage in literacy practices that hold **personal meaning and intrinsic motivation** for them to develop a love of language in all its forms—aural/oral and written—and build a broad base of experience to bring to the written word.

The sequential puppetry curriculum addresses these needs of students from high-poverty and/or ESL families. First, it is a very verbal art form that allows children to **internalize language**. The theatrical aspects of storytelling and puppetry help students build phonemic awareness and aural comprehension as they learn to exaggerate sound and build character voices. It allows students to **rehearse** language even if they don’t at first understand the meaning because they can join in the rhythm of the language with other students by repeating key words and phrases. Patterned sentences in the chosen stories help students build listening comprehension and **word recognition** through repetition and **expand vocabulary** as they hear the story several times and then participate in retelling the story with props and puppets. Research has shown that pairing words with actions is one of the most effective ways to teach new words. (Blaydes-Madigan, 2009) Participating in puppetry **lowers the affective filter**

(Krashen, 2003): the physical nature of using props and puppets to tell stories allows children to live the story through the puppet; it helps them to take risks and express themselves verbally by “hiding” behind the puppet. Second, students are able to **analyze story structure** as they hear and predict story, examine characters’ feelings, absorb the context and content of the story and think about the author’s purpose. They learn about plot development as they build on the ideas of the story (what happens first, second, next) and make choices to expand the story by adding scenes. This process also contributes to their **writing skills** as they develop and perform their own puppet shows. Third, students learn **collaboration** skills and build community by taking different parts in the story and giving each other feedback through a peer assessment process on artistic choices they make as they construct their own puppet shows in Grades 1 and 2. The analysis and application of the skills necessary to complete these complex tasks build the kinds of procedural knowledge called for in the CCSS. Fourth, by **sharing their work** with each other and performing for an audience, students not only learn presentation skills, they build literacy skills by learning to project their voices and to use their voices expressively which builds reading fluency and comprehension.

Student progress will be documented in two ways. First, teachers will use the Running Records chosen by the individual schools to formatively assess student reading skills in grades K, 1 and 2 as part of the *Bridges* professional development process. Three systems have been approved by the NYCDOE; they are used to level texts for appropriate grade-level complexity, benchmark individual student’s text reading skills and analyze their reading comprehension. Teachers are required to use this system twice a year (September and May) in reading conferences with individual students, and use it informally throughout the year to assess the level

at which children are learning to read, determine the level at which instruction is called for and what scaffolds are needed.

These assessments will become an essential part of the *Bridges* professional development for teachers as they explore connections between puppetry/theater and the development of students' reading skills; it is the keystone of the "bridges" we are helping teachers to build. Teachers will use the Running Records to analyze sources of information students use in reading (meaning, internalized language structure, visual information, etc.) They will then identify dimensions in puppetry/theater that have parallels in reading, determining which are most useful in addressing students' reading gaps. Finally, teachers will identify places in the reading curriculum where dimensions from puppetry/theater provide unique entry points and help students incorporate skills learned through puppetry/theater into their reading practices.

In addition, the independent evaluator will work with the CFN 204 Network Assessment Specialist throughout the *Bridges* program to collect, analyze and report on data from the students' Measure of Student Learning (MOSL) scores in ELA. (See Section (6)(a)) These tests are being administered to all children in NYC, including those in grades K, 1 and 2, as part of the new teacher evaluation system. They are state tests that will represent 40% of teachers' overall rating. Data from the MOSL will be used to assess progress toward goals as well as providing formative feedback to the Management Team on the progress of the project. (See Section (5)(c))

(4)(a) It is the policy of the NYC Department of Education not to discriminate on the basis of race, color, creed, religion, national origin, age, handicapping condition, marital status, sexual orientation or sex in its educational programs, activities, and employment policies, and to maintain an environment free of sexual harassment, as required by law. A recent report (May

2014) by the NYC Independent Budget Office confirms that in the dozen years from 2000 to 2012, the share of the NYC school teachers who are white has decreased from 63% to 59%. In 2002-2003, a policy called Children First was implemented in the NYC public schools “to improve student performance and close achievement gaps,” including “new policies to improve teacher recruitment and assignment, school working conditions and teacher retention, teacher evaluation processes and supports for teachers, among other things.” (p. 2) Of the 73,373 teachers in the NYC public schools in 2012, nearly 20% were Black vs 21% in 2000, 14.5% were Hispanic vs 12.8% in 2000, and 6% were Asian vs 3.2% in 2000. (p. 3)

Similarly, ArtsConnection does not discriminate in its employment practices on the basis of race, color, national origin, gender, age or disability. Its goal is to represent, to the best of its abilities, the population of the NYC public schools in its administration, artist roster and Board. In order to achieve that goal and ensure applications for open positions from traditionally underrepresented groups, ArtsConnection maintains membership in several arts and education coalitions and consortiums, such as the Alliance for Resident Theatres/New York, which represents the full spectrum of nonprofit theater companies in the city (including ethnicity-based orgs) and the Arts in Special Education Consortium, to ensure it is reaching a wide array of candidates. The diversity of its own 158 teaching artists and staff—59% White, 21% Black, 15% Hispanic, 6% Asian/Pacific Islander—creates a welcoming atmosphere for new hires from different backgrounds and provides outreach into diverse communities

(4)(b) All resumes of the *Bridges* PROJECT TEAM are attached:

Diane Foley, *Bridges* Co-Director, is Network Leader for CFN 204 and has been an educator with the NYC public schools since 1985. She brings a wealth of experience in elementary and middle school literacy and English Language Arts as well as experience in K-8

and middle school organization. **Carol Morgan, Bridges Co-Director**, is Deputy Director for Education at ArtsConnection, Project Director for 3 of their previous AEMDD grants (S351D010100, U351D050103-07, U351D060164) and is currently Project Director for Common Core and the Arts: Making the Learning Visible through Formative Assessment (U351D100099). She began her career as a classroom teacher and has worked with ArtsConnection since 1998. **Ms. Foley and Ms. Morgan** are currently Co-Directors of PD DELTA (U351C110029).

Maggie Fishman, Ph.D. Anthropology, New York University, is currently the **Director of Practitioner Research at ArtsConnection**. She will facilitate the full-day workshops in Years 1 & 2, including the Video Study process and school-based support around documentation of student learning. Ms. Fishman has worked at ArtsConnection for 8 years. She designed the Video Study practitioner inquiry process based on her graduate studies in anthropology and her dissertation which studied the efforts of arts education organizations such as ArtsConnection to give the arts a place of importance in NYC public schools, including a case study of the development of the sequential puppetry curriculum at PS 130 in Brooklyn.

Erin Loughran, Bridges Program Associate Director, has worked at ArtsConnection for 8 years, first as a Program Manager and currently as the Program Associate Director for PD DELTA. Ms. Loughran is a visual artist who has developed expertise in video through her work with ArtsConnection. She will coordinate all professional development activities with the ArtsConnection Program Managers at each school and assist teachers with preparation of video documentation. Ms. Loughran holds a Masters Degree from Teachers College, Columbia University, in Arts Administration with a concentration in Arts Education.

Debbie White, CFN 204 Literacy Achievement Coach, will work closely with

ArtsConnection staff to plan the cross-school meetings and to integrate the reading Running Records data into the practitioner inquiry that will be conducted by the teachers as part of Video Study in the Implementation Phase of the project. Ms. White has held her current position since 2010 and was previously the Network Support Specialist for ELLs in CFN 204. She holds two Masters Degrees in TESOL and in School Administration and Supervision.

Yelena Nagdimov, Bridges Grants Manager, will handle the project's financial draw-downs, disbursements and fiscal reporting. She has been the Director of Operations for CFN 204 for the last 4 years, and has been working with the NYCDOE for over 10 years in grant budgeting, monitoring and compliance.

Charles Drannbauer, Network Support Specialist for Data and Instructional Technology, CFN 204, will provide technical assistance for schools and work closely with the ArtsConnection staff on all digital documentation aspects of the project, including managing the online community via the CFN 204 website.

(4)(c) Master puppet artist Erin Orr will identify theater artists to work under her supervision in the five schools, facilitate their professional development to help them be able to deliver the sequential puppetry/theater curriculum to students, and provide professional development workshops for teachers as they work to develop strategies to implement the dimensions of the puppetry curriculum into their teaching practices. Ms. Orr developed the sequential curriculum beginning in 2001 in collaboration with teachers at PS 130K where she still teaches and has become a beloved part of the school community.

Ms. Orr is a storyteller and puppeteer who began creating puppet shows in 1998 as an experiment in how shadow puppetry, marionettes, Toy Theater and animation could be combined and used to tell stories visually. She has received grants from the Jim Henson Foundation, the

New England Foundation for the Arts, among others, to develop and tour her shows. She has also performed throughout the US and abroad, including shows for other artists including: Basil Twist at Lincoln Center, Disney Hall and in festivals across the United States including Spoleto USA and Jacob's Pillow; and, Paula Vogel at the Vineyard Theater and at the Delacourt Theater. She has collaborated with colleagues in a number of venues in New York, and at the Gu-Ling International Puppet Festival, Taiwan. Ms. Orr graduated from Sarah Lawrence College, where she focused on developing a storytelling and creative drama curriculum.

Program evaluation will be directed by **Dr. Rob Horowitz**, Associate Director of the Center for Arts Education Research at Teachers College, Columbia University. Dr. Horowitz will direct a team of senior graduate and post-doctorate researchers drawn from each of the arts disciplines with broad experience in research, assessment, evaluation and professional development. Evaluation staff committed to the project include Dr. Elizabeth Beaubrun (Ed.D., Columbia University), Dan Chiel (B.A., Harvard University), Amy Kleiman, (M.A., Columbia University), and Dr. Rekha Rajan (Ed.D., Columbia University). This evaluation team has worked together with Dr. Horowitz on over 35 research and evaluation projects. The evaluation team co-presented at a special session based upon their work on US ED AEMDD grants at the American Evaluation Association (Horowitz, 2007) and continues to publish and present evaluation and research findings. Dr. Horowitz and his team have evaluated ArtsConnection programs for over 13 years, including evaluations of AEMDD and PDAE projects. Dr. Horowitz and his team have well-established relationships with ArtsConnection staff, administrators, teachers, artists and the New York City Department of Education. Dr. Horowitz and team will draw on the support and expertise of the Center for Arts Education

Research at Teachers College, Columbia University, which can provide additional staff as needed, and consultation with experts in related arts, education and research fields. Dr. Horowitz will serve on this project as an independent evaluator not involved in program implementation.

Dr. Horowitz has directed over 75 arts-based program evaluations over the last 15 years, as well as basic research on the effects of the arts on human development. US ED AEMDD projects include evaluations of grants to ArtsConnection, Brown University, Manhattan New Music Project, Texarkana Regional Arts and Humanities Council, Urban Arts Partnership, NYC Center for Arts Education, and NYC's Region 7. US ED PDAE projects include evaluations of grants to Region 7 and Region 1 of the NYCDOE. US ED FIPSE projects include evaluations of ArtsBridge (Irvine, CA) and New-York Historical Society. NEA evaluation projects include Richmond Arts Council, Nashville Symphony, Manhattan School of Music, a comprehensive study of dance education in Utah, and an evaluation of the NEA Education Leaders Institute. Additional projects include evaluations for the National Dance Institute, Carnegie Foundation/Joy2Learn Foundation, ICARE/Cleveland Young Audiences, Connecticut HOT Schools, Rosie's Broadway Kids, Carnegie Hall, Orange County Performing Arts Center, Diller-Quaile School of Music, Enact, Behind the Book, Jazz at Lincoln Center, DC Collaborative, Woodruff Arts Center, Richmond CenterStage, Dancing Classrooms and COCA Interchange.

(5)(a) ArtsConnection is a registered vendor with the NYCDOE; all services for this project will be provided by the organization and will be paid through its NYCDOE contract as reflected in the proposed budget for the project. See below, as well as Timeline and Milestones in Optional Other Attachments, for a more detailed description of scheduling and content of all

components of the professional development. See Section (3)(b) above for description of the project's goal and objectives and how they will be achieved.

Bridges is designed around 5 school-based teams, each with up to 12 classroom teachers working in collaboration with at least 1 school-based arts specialist (visual arts and/or theater), an ESL teacher or Literacy Coach, an ArtsConnection teaching artist, and an ArtsConnection Program Manager who facilitates and documents the work in the school. By creating teams of teachers within a school who work with the same population, the project will allow each educator's unique perspective to inform the work of others as they create connections across curricula to ensure that students meet NCAS in theater and CCSS in ELA. The teams will also develop a shared base of knowledge and experience within and across schools by documenting and assessing student learning in both puppetry/theater and literacy, and adapting dimensions of the puppetry/theater curriculum into their teaching practices.

Three professional development structures build towards the integration of dimensions of the puppetry curriculum into literacy teaching practices. First, teachers participate in 28 hours of cross-school, participatory professional development workshops per year in Years 2, 3 and 4 of the project, facilitated by ArtsConnection staff and consultants, and 14 hours in the Planning/Pilot year. These workshops introduce teachers to content in puppetry/theater and prepare them to use an action research process that includes video documentation of student learning through the Video Study process. The second structure includes 7 hours per year (3 hours in Year 1) of site-based small-group meetings for school-based teams throughout the school year that provide sustained, hands-on opportunities to both implement learning from workshops and prepare reports on teaching strategies and student learning to share across schools at the end-of-year meeting. The third structure—15 hours per year of classroom-level

collaboration (7 hours in Year 1) among classroom teachers, arts specialists, and ArtsConnection puppetry/theater teaching artists—provides the opportunity to put the content of the PD workshops and small-group professional development into practice in the classroom. In Years 3 and 4, teaching artists and school-based educators co-teach and/or the teaching artists progress into a mentoring role for teachers who are implementing strategies that adapt dimensions of the puppetry curriculum into their literacy teaching.

Year 1 is a planning and pilot year as two parallel processes take place. First, teachers participate in 2 full-days of PD (14 hours), 3 hours of in-school meetings facilitated by ArtsConnection staff, and a 7-session puppetry/theater curriculum taught by an ArtsConnection teaching artist. (For details on content, timeline and milestones, see Optional Other Attachments.) The goal of Year 1 is to introduce teachers to the puppetry/theater curriculum and explore parallels between student learning in puppetry/theater and literacy. Teachers will choose a focus group of students to observe during the puppetry residency using ArtsConnection’s Observation Protocol which will help guide their observation of five students with reading challenges as they participate in the puppetry/theater curriculum. This protocol establishes a shared language and understanding about what student learning in the art form looks like by following 5 students closely to describe how they learn in the art form and compare it to how they learn in the classroom. At the end-of-year, cross-school PD day, teachers will compare information from this observation process to the same students’ results on the end-of-year Running Records in reading, and explore parallels across the two domains.

The second Planning Year task will involve the independent evaluator, Dr. Rob Horowitz, who will work with the CFN 204 Network Support Specialist for Academic Policy and Assessment, Charles Drannbauer, to establish a uniform method through which data from both

treatment and comparison schools will be reported. *Bridges* will collect Measure of Student Learning (MOSL) test scores in ELA from all participating classes for analysis by Dr. Horowitz and comparison with a matched group from schools not participating in the project. Mr. Drannbauer will wash the data of proprietary information (individual student names, numbers, etc.) before sharing it with the independent evaluator. Dr. Horowitz will analyze the data for inconsistencies, and establish a baseline from which to launch comparisons across grades in full implementation of the project. These data will then be collected during subsequent years and analyzed to examine participating students' reading progress in relation to the comparison group.

Years 2, 3 and 4 of the project are implementation, documentation and dissemination years, and build teachers' capacities year-by-year. Each year, the same cohort of teachers and art specialists will participate in the full complement of the 3 PD structures described above. **The goal of Year 2** is to begin the process of building bridges: teachers will develop understanding of the different ways puppetry/theater supports literacy development. In Year 2, teachers will be introduced to digital documentation and **Video Study**. By the end of Year 2, teachers will be able to articulate the value of puppetry/theater to students, and how these benefits manifest in the seven dimensions of puppetry learning. They will also describe the parallels of teaching through puppetry for achieving the goals of the school's Running Records and the CCSS. Finally, they will identify what dimensions of puppetry they could imagine adapting into their teaching practice the following year.

In **Project Year 3**, teachers will choose at least 1 of the 7 dimensions in puppetry/theater that resonate for them and construct a strategy for building those elements into their literacy lessons. They will participate in puppetry workshops to dig deeper into the dimension/s they have chosen to explore, and articulate an **Action Plan** for building those strategies into their

literacy lessons. The artist's in-class time will begin to shift from a strictly teaching role to a combination of co-teaching with the classroom teacher and/or art specialist, or observing and mentoring. By the end of Year 3, teachers will assess the specific strategies they have tried and their usefulness in teaching literacy skills. Selected teachers will be identified (at least one from each grade in each school) who will be videotaped by ArtsConnection videographers in the following year to demonstrate Shareable Strategies for future teachers.

In Project Year 4, **all teachers** will revise, refine and streamline teaching strategies from the puppetry curriculum first developed and tested in Year 3 to help them become a well-integrated part of their teaching practice, applicable across activities and students. They will create and share a written Action Plan to incorporate revisions and expansions of teaching strategies in the classroom. Selected teachers identified at the end of Year 3 will be videotaped practicing their Shareable Strategies, which will be posted on the CFN 204 and ArtsConnection websites by the end of the project. In the second and third PD workshop days in Year 4, all teachers will watch and debrief the first videos of the volunteer teachers. In order to provide feedback for the final versions, participants will be asked to respond to these questions: What have you learned about the puppetry strategy from watching this clip? Are the steps of the strategy clear? Is it clear when to use the strategy? Are the tips clear? What else would you need to know to apply this in your own teaching? The final cross-school meeting will be a final viewing of the videos, an assessment of their learning process and the project itself, and a celebration of the teachers' accomplishments.

(5)(b) The Project Co-Directors will oversee all aspects of project. They will together spend 50% of a FTE person managing this project. **Debbie White, CFN 204 Literacy Achievement Coach**, will work closely with ArtsConnection staff to plan the cross-school

meetings and to integrate the reading data from the teachers' Running Records into the action research that will be conducted by the teachers as part of Video Study in Project Year 2. She will spend approximately 10% of her time on this project. **Yelena Nagdimov, Bridges Grants Manager**, will handle the project's financial draw-downs, disbursements and fiscal reporting. She will spend approximately 10% of her time on this project and be supported by an hourly payroll secretary. **Charles Drannbauer, Network Support Specialist for Data and Instructional Technology, CFN 204**, will provide technical assistance for schools and work closely with the ArtsConnection staff on the purchase of all equipment. He will also collaborate with the Dr. Rob Horowitz on data collection and analysis. He will be paid the hourly, per session rate established by the NYC DOE for 40 hours per year of out-of-contract time spent.

Erin Loughran, ArtsConnection's Project Associate Director, will coordinate all professional development, and supervise the work in the schools, including documentation. She will spend 100% of her time on the project each year. **Maggie Fishman, ArtsConnection's Director of Practitioner Inquiry** will facilitate the full-day professional development workshops in collaboration with the Project Associate Director and the Literacy Achievement Coach. She will spend 20% of her time on the project each year. An ArtsConnection Program Manager (20% FTE at each participating school) will manage the logistics and facilitate in-school PD meetings. They will attend all PD workshop days and facilitate all small-group work among teachers and artists.

Dr. Rob Horowitz, Associate Director of the Center for Arts Education Research at Teachers College, Columbia University, will serve as the **Project Evaluator**. Dr. Horowitz will direct a team of senior graduate and post-doctorate researchers drawn from the arts disciplines with broad experience in research, assessment, evaluation and professional development. (See

Section (6)(b)) These researchers will use the Classroom Assessment of Learning and Teaching (CALT) for observations, a system developed by Dr. Horowitz for previous work with ArtsConnection, (Horowitz, 2008) that rates 20 dimensions of student learning and 11 characteristics of effective teaching and partnership. (See *Data Collection* Section (6)(c) below) These observations will take place throughout each school year, with at least 40 site visits each year and the researcher observing 2 classes per site visit (80 classes total).

(5)(c) **Bridges** will be actively managed by a five-person **Project Team** consisting of the Project Co- Directors, CFN 204 Literacy Achievement Coach, ArtsConnection’s Project Associate, and the Director of Practitioner Inquiry, who will meet quarterly to review the progress of the project toward goals and benchmarks, and schedule and plan the professional development activities. They will actively manage the project against the timeline and milestones articulated in the Logic Model in Optional Other Attachments, and will make adjustments, if needed, as the project progresses. Their decision-making will be informed by information that comes both from the school level and from the project evaluator.

The school-based teams (classroom teachers and art specialists, school administrator, ArtsConnection artist and Program Manager) provide overall guidance for the work in the schools; ensure that goals and objectives of the project are being met at the school level; and, construct ways for what is being learned to be shared with the whole school community. School leaders will ensure that the necessary time, space and resources will be available to guarantee the project runs smoothly.

ArtsConnection’s Program Managers facilitate the planning and implementation of all activities in the schools. They will facilitate all professional development activities at the school level and facilitate communication among school representatives, artists and the Project Team.

The Program Managers will report to the ArtsConnection staff on the Project Team on a monthly basis on both the quality of the services at the classroom level and to assure that milestones are being met. This provides a built-in feedback loop that will inform decision-making and refinement of the project by the Project Team.

The Project Team will also meet bi-annually with the Project Evaluator to receive key feedback on the effectiveness of program activities, based on the researcher's observations and their assessment of how the needs of students, teachers and schools are being met. This data will also inform the decision making and revision process of the Project Team.

Finally, the Project Team will be responsible for assuring that digital documentation of the project is prepared and shared on the ArtsConnection and CFN 204 websites in a timely manner. The final two years of the project will focus not only on teacher PD, but on the digital documentation and dissemination of the materials and information about the PD processes, along with examples of selected teachers' implementation of the elements of puppetry into their literacy curriculum. (See description in Section (5)(a) above for Project Year 4). The Project Team and the Project Evaluator will prepare all interim and final reports required by US ED and attend meetings in Washington, DC as appropriate.

6 (a) The evaluation will employ a quasi-experimental design (according to What Works Clearinghouse Evidence Standards), with an additional, systematic qualitative component. All implementation and outcome variables in the evaluation will be matched with the program activities and objectives described in this application narrative and logic model. The evaluation will investigate whether the program is effective at achieving its three objectives: (1) Teachers will build content knowledge and pedagogical skills in puppetry and literacy, including

formative assessment and engage students in literacy practices that help them build on the lessons learned in the puppetry curriculum; (2) Teachers will participate in a culture of professional inquiry, both within their school and across schools, and learn how close observation of individual students can help build their teaching practice; and (3) Teachers will share what they learn with other educators through written and/or digital documentation. The evaluation will also investigate whether the program has an effect on students' Measure of Student Learning (MOSL) scores, a standardized assessment of student literacy that is administered to all CFN 204 K-2 students twice a year. An Implementation Study will provide fidelity scores at the classroom/teacher, school and program levels to assess program progress and provide continual, ongoing formative evaluation data.

CFN 204 will provide a set of matched classrooms as a control group. Classrooms will be matched according to students' MOSL scores (from the previous year), age, gender, ethnicity and economic need. A profile of arts education activities will be developed each year for the control group through teacher surveys to determine differences between the groups in exposure to arts education, or to professional development with similar characteristics to *Bridges*. The evaluator will work with CFN 204 to ensure, to the degree possible, that teachers in the control group do not receive similar professional development services.

Baseline data will be gathered for the treatment and control groups at the outset of the project including: 1) MOSL scores; 2) teacher effectiveness at building content knowledge and pedagogical skills in puppetry and literacy; 3) teachers' ability in and capacity for collaborating in professional inquiry; 4) teacher efficacy at using formative assessment; 5) teacher effectiveness at documenting and assessing student learning using video and digital documentation.

Data sources and methods will include: 1) MOSL (twice a year); 2) Classroom Teacher Arts Inventory (CTAI) teacher surveys to assess knowledge and competence at using arts based strategies (twice a year);¹ 3) teacher surveys to assess progress towards gaining and applying pedagogical skills, using formative assessment strategies, and capacity for documenting and assessing student learning in literacy and puppetry-related arts; 4) interviews with artists, teachers and administrators, (25+ per year); 5) observation of professional development; 6) GPRA One program records, to determine whether participants are receiving sustained and intensive professional development; 7) GPRA Two teacher assessments (pre-post), to determine if teachers have made significant increases in content knowledge in the arts. The project evaluator has developed a performance-based, authentic GPRA Two assessment instrument for the PD-DELLTA PDAE grant to CFN 204 and ArtsConnection, and would modify it for Bridges content. This measure has been shared with other grantees at US ED conferences; 8) structured classroom observations (weekly and ongoing during program implementation, 40 classes per year), using the CALT (Classroom Assessment of Learning and Teaching) observation system employed on other evaluations of US ED ArtsConnection grants. The CALT observational protocol for tracking student achievement, teacher/artist practice and partnership implementation yields detailed quantitative and qualitative data on program goals. Details of the development of CALT are in the VSA publication *The Contours of Inclusion* (Horowitz, 2008)

¹ The CTAI was developed by the evaluator as part of the *Learning In and Through the Arts* study conducted at Columbia University. See Burton, J., Horowitz, R., & Abeles, H. (1999). *Learning In and Through the Arts*. In E. Fiske (ed.) *Champions of Change: The Impact of the Arts on Learning: Curriculum Implications*. Washington, D.C.: The Arts Education Partnership and The President's Committee on the Arts and the Humanities.

(6b) For the Implementation Study, a hierarchical fidelity measure will be developed based upon the project's logic model. The evaluators will follow the US ED fidelity measure guidelines employed in their evaluation of an i3 grant. All implementation components, such as full-day cross-school professional development (PD) workshops, school-based meetings, classroom-level collaboration, and employment of Video Study will be assigned a score at three levels: classroom/teacher, school site, and program. Data sources for the fidelity measure will include program records of teaching artist workshops, PD attendance data, surveys, and classroom/PD observations. The evaluator has developed a web-based data analysis system that will compile real-time fidelity data. The fidelity scores at the three levels will be reported back to the program on an ongoing basis for monitoring successful program implementation. The scores will also guide evaluator site visits. Additionally, the scores will be used as an independent variable, indicating the degree of effective program implementation (at the 3 levels), in regression analysis of program impact.

Evaluators will observe the professional development workshop days and prepare a descriptive evaluation report with recommendations for discussion with the Project Team. School-based professional development and small-group meetings will also be observed. Each observation report will include a detailed description of objectives met, with recommendations, as needed. The professional development observation data will be added to the overall, online, project management database. Teacher surveys and periodic interviews with artists, teachers and administrators will gather perceptions of program participants, identifying possible challenges to successful implementation, while also providing additional data on teacher growth. Members of the evaluation team will meet regularly with teachers and artists, to review site-specific challenges and to keep the evaluation process transparent and useful for the program participants.

Accountability: Through the surveys and observations, the evaluation team will monitor the implementation of each program component described in this proposal. Dr. Horowitz and his team will meet semi-annually with the Project Team and confer more frequently through phone, email and discussion during site visits. Fidelity measure scores will be provided to the program to ensure that appropriate adjustments can be made to strengthen program effectiveness. All benchmarks included in this narrative and the program's logic model will be embedded in the fidelity measure. Dr. Horowitz will work closely with CFN 204 and ArtsConnection to provide continual and timely formative evaluation data that can ensure the program's effectiveness. The evaluation team and ArtsConnection/CFN 204 have a long and successful track record of effective communication and collaboration.

(6c) The evaluation will investigate whether the program has an impact on 1) teachers' development and application of content knowledge and pedagogical skills in integrating puppetry and literacy 2) students literacy scores, as measured by MOSL. For the quasi-experimental design, teacher outcomes will be measured with standardized surveys developed through the evaluators' Champions of Change and US ED grants. These surveys were developed through factor analysis and have demonstrated content validity and reliability. These data, and the student MOSL data, will be collected in both the treatment (*Bridges*) and control schools.

Baseline MOSL scores will be obtained during the first year of the project. A matched control group will be selected from non-participating network schools. Students will be matched according to prior MOSL scores, age, gender, ethnicity and economic need. The equivalence of means will be tested (*t*-test) for the overall groups and various subgroups (schools, grades and classrooms) to ensure that the treatment and comparison groups maintain similar characteristics. The same individual students will be tracked over the course of the project.

Variables within three broad groups will be measured: 1) program implementation variables, measuring the degree and quality of teacher/artist participation, the success of collaboration and implementation, and the effectiveness of teacher professional development; 2) teachers' professional development variables, measuring the capacity of teachers to learn and apply new pedagogical skills; and 3) student literacy, as measured by MOSL. Analysis will seek to determine if, and how, the first two variable groups described above affect changes in student development. Several analyses will investigate causal relationships among implementation, professional development, application of new teaching pedagogy, and student literacy: 1) literacy scores will be compared between the matched treatment and non-treatment groups; 2) Teachers' understanding and application of integrating arts (puppetry skills) and literacy will be compared between the two groups; 3) participants (sites and teachers) will be ranked according to their degree of effective participation (fidelity measure scores) and assigned to high and low groups for additional comparison; 4) regression analysis will determine the best predictors (among implementation and teachers' professional development variables) for changes in teaching skills and literacy; and 5) systematic qualitative analysis using NVIVO software will seek to triangulate data from different types of participants and sites, identifying common or contradictory patterns, to help refine and validate the causal model, as well as provide qualitative data for ongoing formative assessment. All analyses will control for economic need.

Several exploratory and confirmatory analyses will be conducted with various contrasts. The analysis will examine the effects of the program on 1) teachers with multiple years of participation as compared to no participation; 2) students with multiple years of participation as compared to no participation, one year and two years of exposure. It is likely that the final analysis will include Hierarchical Linear Modeling (HLM), considering the effects of

implementation at three levels (classroom, school and program) on teacher and student development.

Data collection at participating schools will be continuous throughout the project. Test data will be obtained as soon as they are available each year. Surveys will be used to assess each program component, both to provide formative assessment and develop understanding of their potential impact on teachers and students. Comprehensive surveys will be administered to all participants in mid-fall and mid-spring each year to assess teachers' development of new skills/understandings and the application of new classroom practice. Participating teachers will be interviewed each year, as well. Classroom observations will take place throughout each school year (at least 40 classes observed each year, with a researcher observing 2 classes per site visit).

Reporting and Dissemination will include yearly interim reports (available each September during the grant period), and an overall final report. This will be in addition to required APR reports to USED in May and November of each year. Instruments developed through the project will be made available to participating schools, ArtsConnection, New York City Department of Education, other PDAE recipients, and others in the field. The evaluation results and methods will be presented at national conferences, such as AEA, AERA, ASCD, and/or AEP. Dr. Horowitz has presented evaluation and research findings at each of these conferences.

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NYC DOE
District 25 - ArtsConnection
Bridges

Diane Foley

292 East Dover Street Valley Stream, New York 11580
(516) 825-7807 Mobile (516) 993-0052

Education

St. John's University Doctoral Program – 12 credits completed
New York City Executive Leadership Academy 1999-2000, NYU
Professional Diploma in Administration and Supervision May 1988, Queens College
Masters of Science in Education, Reading Specialist July 1978, St. John's University
Bachelor of Arts, English January 1971, Notre Dame College of Staten Island

Certification

Education Administrator Senior Curriculum Development and
Coordination Instruction Specialist
New York State School Administrator and Supervisor (SAS)
New York State District Administrator (SDA)
New York City Principal of Day Elementary and Intermediate Schools
New York City Assistant Principal Elementary, Intermediate, Junior High.
New York City Junior High English
New York City Reading K – 12
New York State Permanent Reading Specialist K – 12
New York State Permanent Nursery, Kindergarten and Grades 1 – 6

Administrative Experience

NETWORK LEADER FOR THE CHILDREN FIRST NETWORK 204

July 2009 – Present

- ❖ Supervise a team of fourteen instructional and operation support personnel for the network of schools
- ❖ Support thirty-one schools that have affiliated with CFN 204 in all instructional and operational matters
- ❖ Develop a plan of differentiated professional development for Principals, Assistant Principals and other pedagogues at all thirty-one network schools
- ❖ Manage a budget of approximately \$2,000,000 in support of CFN 204
- ❖ Program Director for PD DELTA Grant for District 25

EXECUTIVE OFFICER FOR INSTRUCTION – Integrated Curriculum and Instruction
Support Organization

July 2006 – June 2009

- ❖ Support a group of Principals that are assigned to my network of schools
- ❖ Develop a plan of professional opportunities to meet the needs of these schools
- ❖ Supervise an instructional team comprised of a Special Education Specialist, Data Specialist and ELL Specialist

COMMUNITY SUPERINTENDENT DISTRICT 25

July 2005 – June 2007

- ❖ Plan and facilitate the Restructuring of District 25 to follow citywide grade configurations for September 2007.
- ❖ Work with the Office of New Schools in opening four new “Small Learning Communities” within District 25 (QSI, WJPS, East West School of International Studies and the BELL Academy scheduled to open in September 2007).
- ❖ Work with the Office of Student Enrollment Planning and Operations to develop a Middle School Application Process for student enrollment for September 2007
- ❖ Meet monthly with the Community District Education Council (CDEC), Regional Presidents’ Council and President of the District 25’s President Council.
- ❖ Facilitate the implementation of the Legislative Grant for District 25 to deepen literacy instruction in the middle schools.

LOCAL INSTRUCTIONAL SUPERINTENDENT – REGION 3

July 2003 – June 2006

- ❖ Evaluate principals in a network of schools
- ❖ Build a learning community through regular network meetings
- ❖ Assist schools in the use of data to inform instructional decision making
- ❖ Provide professional development customized to meet individual schools’ needs
- ❖ Supervise the implementation of the America’s Choice Design Model for Region 3
- ❖ Assist schools in developing school based Academic Intervention Programs

DIRECTOR OF EDUCATIONAL INITIATIVES - DIRECTOR OF LITERACY

February 1998 – June 2003

- ❖ Responsible for the implementation of all district-wide instructional initiatives which include the following:
 - ❖ A district-wide initiative involving all elementary and middle schools regarding restructuring based on Nationally Validated Successful Programs including:
 - ❖ The America’s Choice Design Model presently being implemented in fifteen schools
 - ❖ A District-wide initiative to implement the Language Arts Performance Standards.
 - ❖ Documented the successful duplication of the Customization of the Language Arts Performance Standards for District 24 resulting in the document entitled, “What We Can Learn from Our Students’ Work.”
 - ❖ Plan and facilitate all district professional development efforts including the principals’ monthly instructional conferences.
 - ❖ Provide technical assistance and support to principals, assistant principals and district staff in aligning curriculum to meet the Language Arts Performance Standards
 - ❖ A district-wide initiative to implement Balanced Literacy in all thirty-two-district schools
 - ❖ Planned and budgeted for the systematic introduction of leveled classroom libraries
 - ❖ Provided professional development to principals and assistant principals on the components of a comprehensive balanced literacy program
 - ❖ Facilitated the hiring of all newly assigned literacy coaches and oversee the professional development and schedules for each coach.

- ❖ Developed and supervised an innovative summer school program for all seven intermediate schools.

ASSISTANT PRINCIPAL

March 1991 - February 1998 Intermediate School 119, Glendale, New York

- ❖ Supervised grade 6, 7 or 8 on a rotating basis that included all aspects of the grade i.e., student placement, daily programming, meeting the needs of at risk students, counseling services and disciplinary matters.
- ❖ Supervisor of the following curriculum areas: Mathematics, Language Arts, Foreign Language, ESL, Funded Reading and Math Programs, Computer Technology.
- ❖ Administrative Responsibilities included: developing the yearly master program for the school, supervising the testing program, completion of various state and district surveys, coordinating all student transportation needs, developing and supervising the lunch program.

READING SPECIALIST

September 1978 – February 1984 St. John’s University, Jamaica, New York

- ❖ Developed and coordinated a remedial reading program for first year college students
- ❖ Supervised reading teachers and recruited and hired personnel

Teaching Experience

1984 – 1991 Teacher of English and Language Arts, IS 93 Ridgewood, New York

1974 – 1977 Substitute Teacher, Grades K – 9 NYC Board of Education

1971 – 1973 Our Lady of Fatima Elementary School, Jackson Heights, New York

Related Professional Experience

- ❖ Co-Presented “Assessing the Needs of Professional Development Through Snapshot Observations” at the Association of Supervisors and Curriculum Development National Conference, San Francisco, Ca. March 2003 (**ASCD**)
- ❖ Co-Presented “Looking at Student Work Can Created a Passion for Learning: One School District’s Story” at the Association of Supervisors and Curriculum Development National Conference, San Antonio, Texas, March 2002 (**ASCD**)
- ❖ Co-Presented “Balanced Literacy and the Standards: A District’s Approach to Success” at the International Reading Association National Conference, New Orleans, May 2001 (**IRA**)
- ❖ Co-Presented, “Achieving Standards is Not Just a Dream” at the National Council of Teachers of English Spring Conference, New York, March 2000 (**NCTE**)
- ❖ Presented “What We Can Learn from Our Students’ Work” at the National Center on Education and the Economy’s National Conference, San Diego, California, February 2000 (**NCEE**)
- ❖ Presented “District 24’s Customization of the Language Arts Performance Standards” at New York City Superintendent’s Conference, November 1999
- ❖ Presented “One New York City’s Plan for Implementing a Standards-Based System” at the National Center on Education and the Economy’s National Conference, San Diego, California January 1999 (**NCEE**)
- ❖ Member of the Advisory Committee for the Applied Learning Standards for the New York City Division of Instructional Support February 1999 – 2001
- ❖ Contributor to the New York City Edition of the Language Arts Performance Standards 1997-98

Debbie L. White

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Middle Village, NY 11379

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File Number: 772561

Education: M.S. in School Administration and Supervision
Touro College, Manhattan, NY
M.S. TESOL (Teacher of English to Speakers of Other Languages)
Adelphi University, Garden City, NY
B.A. Elementary Education
B.A. Sociology
Queens College, Flushing, NY

Certification/Licenses:

NYS School District Administrator (permanent)
NYS TESOL, K-12 (permanent)
NYS Common Branch, K-6 (permanent)

Administration and Pedagogical Experience:

2010 – Present

Achievement Coach, Literacy

Children First Network 204, 30-48 Linden Pl., Flushing, NY

- Develops and facilitates network-wide professional development sessions focused on specific components of the Citywide Instructional Expectations, Common Core Learning Standards and specific curricula options
- Deepens understanding of Danielson's Framework for Teaching by clarifying aspects of the framework, accompanying administrators on walkthroughs, and debriefing using the Framework as a lens
- Works with teacher teams to create units of study, including developing performance based tasks, aligning units to the CCLS, and finding texts of appropriate text complexity
- Participates in walkthroughs to determine school areas for improvement aligned to the Quality Review Rubric

2007 – 2010

Network Support Specialist, ELL

Integrated Curriculum & Instruction LSO, 90-27 Sutphin Blvd., Jamaica, NY

- Supported administrators and teachers in the utilization of effective instructional strategies and assessment tools for English Language Learners
- Developed and presented workshops based on the ongoing needs assessment of the network schools
- Provided professional development to expand knowledge of current research, second language acquisition, and help to create a learning environment conducive for English Language Learners that focuses on academic language development and achievement
- Prepared and facilitated Professional Development Workshops for teachers
- Worked collaboratively with team and team leader to facilitate professional development to the Principals and Assistant Principals during network meetings
- Worked collaboratively with the ELL Researcher and Developer and other ELL Network Support Specialists to develop and facilitate ICI LSO professional development workshops
- Supported network schools on an individual basis with in-house professional development
- Organized school intervisitations with other networks to share best instructional practices

PR/Award # U351C140068

- Facilitated professional development established on research-based instructional practices
- Supported teachers in the utilization of professional development which demonstrates rigorous and effective instructional strategies and assessment tools for English Language Learners
- Provided professional development for administrators in order to expand their knowledge of second language acquisition and that supports them in creating a learning environment conducive for English Language Learners which focuses on academic language development and achievement
- Assisted in the expansion and development of inquiry teams as they focus on assessment, data, curriculum and instruction to increase student progress
- Supported the integration of language within all content areas for English Language Learners through the development and use of instructional curriculum maps
- Ensured that teachers are incorporating academic English language development in their planning in order to make grade level content knowledge comprehensible for English Language Learners
- Supported classroom teachers in developing language objectives and content objectives for English Language Learners in each content area
- Supported the school community by creating a receptive environment to the specific needs of the different growing population of English Language Learners
- Maintained a collaborative relationship as a support specialist within the school community in order to raise the performance of ELLs, especially struggling learners
- Helped create a rigorous learning environment that focuses on academic achievement, language development, and cross-cultural support

2000 – 2007

ESL Teacher, ESL After-School Program Teacher, & Maspeth Town Hall After-School Program Teacher

P.S. 102Q, Elmhurst, New York

- Prepared and facilitated Professional Development Workshops
- Attended Region 4 and Teacher's College workshops
- Participated in Teacher's College Study Groups (in house)
- Composed and implemented NYSESLAT Test Preparation Unit of Study
- Created data analysis forms for assessment purposes
- Maintained an assessment binder for ELL students
- Prepared and facilitated Parent Orientation and Workshops
- Facilitated and attended grade conferences
- Implemented a push-in model for ESL instruction
- Differentiated instruction using the Teacher's College model
- Collaborated and implemented team teaching model with classroom teachers
- ESL Coordinator duties
- Coordinated test schedules, administered and scored standardized tests and assessments
- Composed and implemented PS102's Language Allocation Policy, Title III and CR Part 154
- Coordinated ELL After-School Program
- Researched and ordered materials for the ESL programs
- Reorganized ESL students for the upcoming school year
- Created ELL student packets for winter/spring vacations
- Knowledgeable with various software/hardware applications
- Excellent interpersonal and communication skills with administration, teachers, parents and students
- Excellent organizational skills

Yelena Nagdimov, MBA

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EXPERIENCE New York City Department of Education

05/19/2010 Present Director of Operations Children First Network 204

Serving 31 schools, managing and supervising a CFN Operations team, providing expertise and direction in budget, grants management, contracts, procurement and payroll. Working with school-based personnel providing comprehensive and specialized support for operational functions, such as HR, budgeting, Grants management, contracts, procurement and payroll; and building capacity at the school level for operational practices. Working with Division of School Support and Cluster Leadership to ensure each network school is receiving high quality targeted support and guidance. Providing transactional oversight related to operational areas. Federal and State compliance and Grant reporting, internal controls and SOP management, supporting schools prior and during Federal and State audits. Working with CFN ASEs on Special Education Reform. Planning and implementing budget to support schools' Special Education goals and objectives. Working with CFN ELL Achievement Coach to make sure that Network schools meet NY State and Federal Compliance, customizing schools budgets to meet schools' performance targets. Using Network wide school data analysis to inform Budget, HR, and Purchasing strategy to improve schools' Progress and performance.

07/31/2006 05/18/2010 Business Services Manager, Empowerment Schools

Working within a Network Team on comprehensive support of the network of 19-30 schools, and \$200M+ budget. Aligning schools' Progress Report and Quality Review with operational support in BSM role. Managing, consulting and advising network of schools on budget, HR, payroll and procurement issues. Working with school based budget liaisons to forecast, model and analyze budgets to make sure it supports school's instructional goals and maximizes available resources. Also serving as a liaison with OYD, ISCs, DBOR, OSE, DFO, DCP and other divisions within the DOE so solve issues and fulfilling principal and school needs that must escalate beyond network. Advising on compliance and working together with Senior Grants Officers on budgetary requirements and the maintenance of budgetary controls for the grants obtained, as determined by the SED and the DOE. Participating in Title I, Title III, and Contract for Excellence Audits. Working with the Network Team on special projects such as Professional Development opportunities, training, study groups, building capacity in network schools. Designing, developing, and implementing training for Principals, Assistant Principals and schools support personnel on Budget, HR, Procurement, Reimbursable Funding, Payroll and systems. Ongoing schools visits, to troubleshoot, provide one on one support to school administrators and staff. Managing team's budget, creating Purchase Orders, working with vendors, managing the CEIS Network Grant, creating a Grant Plan with the Network Team to identify the need within the schools in the area of AIS, referral levels, and teacher training.

Regional Network Specialist

11/08/2004 7/30/2006 Worked with the network of 28 schools (elementary, middle, high level). Identified critical financial needs and proposing appropriate solutions. Ensured that the basic educational need and mandated services are fully and appropriately funded. Monitored and assisted principals and schools in the use of existing resources to fund priority needs. Insured compliance with legislation, regulations and guidelines. Facilitated systems transactions and processing of allocated funds, appropriate and effective use of scheduled Personnel Services and OTPS. Approved budget modifications. Worked both Local Instructional Superintendents and network of schools to ensure

that Galaxy Tables of Organization align with regional and network priorities and SEP goals and objectives. Managed professional RNS support.

EDUCATION

MBA Degree Feb. 2004 Baruch College New York, NY

Major: Management, Human Resources GPA: 3.6

SKILLS

Knowledge of word processing, Excel, Access, Power Point, Outlook, Galaxy, EIS, FAMIS, ATS, Vendor Portal.

CERTIFICATIONS/LICENSES:

Sept. 2007 SAS/SDA,
New York State Permanent Certification Elementary (K-6)
New York State Provisional Certification Music (K-12)
Teacher of Early Childhood Classes (Pre K-2)
Teacher of Common Branch Subjects (1-6)

EDUCATION:

May 2010 **M.S. in Educational Administration and Supervision**
The College of Saint Rose, Albany, New York
June 2004 **M.S. in Elementary Education**
Dowling College, Oakdale, New York
Feb. 1999 **B.S. Professional/Liberal Studies**
Dowling College, Oakdale, New York

ADMINISTRATIVE EXPERIENCE:

Oct. 2008-
present **Network Support Specialist for Data and Instructional Technology**
Integrated Curriculum and Instruction Learning Support Organization, Queens, NY

- Design and provide high-quality, standards based, assessment driven professional development
- Analyze state assessments results to deliver quality feedback to school administrators that ultimately result in higher levels of student learning and achievement
- Educate school administration and staff in proper use of data systems for targeting areas of student weakness
- Provide professional development for schools to gain a more in-depth understanding of the accountability mandates set forth by the No Child Left Behind Act
- Coordinate one-on-one consultations with principals and assistant principals to determine best practice strategies for integrating technology into classroom instruction
- Facilitate inquiry team meetings and study groups with school administration and classroom teachers for proper techniques of using data as the foundation for academic growth
- Develop websites for analyzing and interpreting NYSESLAT data necessary for targeting student specific weaknesses
- Utilize the New York City Progress Report and the Accountability and Overview Report to determine areas for school-wide improvement
- Evaluate the effectiveness and validity of inquiry practices for promoting proper implementation of data-driven instructional methods

Feb. 2007 **New York State Assessment Scoring Supervisor**
New York City Department of Education , District 20

- Supervised and trained 30 teachers
- Monitored the confidentiality, safety, and security of tests at all times
- Served as a liaison to the overall coordinators of the scoring site
- Supported teachers in making appropriate decisions when difficulties were noted on tests

- Maintained attendance for teachers
- Timekeeping for assigned teachers

June 2006- **Administrative Assistant Grades K-5**

Oct. 2008 P.S. 105, The Blythebourne School, Brooklyn New York

- Organized student and teacher placement and hiring for Title III and Title VII summer school programs
- Facilitated workshops for Everyday Mathematics, ELA test preparation, and cross curriculum planning and development
- Provided technological professional development workshops to ensure proper use of technology in the classroom
- Established a school-wide Internet database as a source of test preparation and homework assistant
- Assisted in establishing and supervising a Saturday school program for English Language Learners
- Designed and implemented test preparation workshops for teachers
- Developed and conducted workshops for the Parent Teacher Association
- Participated in data collection and analysis related to school-wide instructional improvement
- Observed teachers informally and wrote observation reports

Sept. 2004- **Related Administrative Involvement**

Oct. 2008 P.S. 105, The Blythebourne School, Brooklyn New York

- Addressed teachers as a Grade Leader for various school-wide issues
- Evaluated student information for Academic Intervention Service
- Recruited teachers for the Action Research Technology Development team
- Participated as a member of the School Achievement Team (SAT)

TEACHING EXPERIENCE:

Oct. 2003- **Classroom Teacher Grades 2 & 3**

Oct 2008 P.S. 105 The Blythebourne School, Brooklyn, New York

- Directed students using Balanced Literacy and the Workshop Model
- Provided enrichment and differentiated instruction for students with special needs
- Incorporated running records as means of assessment
- Assessed students' progress in reading, writing, and math
- Modified instruction for English-Language-Learners
- Developed and execute strategies to plan across the curriculum
- Train students in ELA Test Preparation

Sept. 2002- **Classroom Teacher Grade 4**

June 2003 P.S. 102 Bay View, Brooklyn, New York

- Designed and taught thematic units
- Encouraged fluency of writing with brainstorming and daily activities
- Worked one-to-one with children who had special needs
- Utilized various self-developed management strategies

Dec. 1999- **Special Education Teacher Assistant Grade 3**

Mar. 2000 Lloyd Harbor Elementary School, Huntington, New York

- Focused on the needs of learning disabled children
- Maintained on task behavior within a classroom environment
- Utilized inclusion and mainstreaming methods of teaching
- Monitored students during unstructured periods
- Provided specific modifications to the workload to ensure completion

RELATED PROFESSIONAL EXPERIENCE:

Mar. **International Tour Manager/Production Manager**
2000-2002 Sony Music, Epic Records, J Records, Artemis Records

COMPUTER SKILLS:

Software

- HTML, Windows 98, XP, Vista, MS Works, MS Office, Databases, Smart Board, Spreadsheets, Power Point, ATS, HSST, ARIS, Acuity

Maintenance and Repair

- Proficient in Networking, Local Area Networking Authorization and Authentication Procedures

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PROFESSIONAL EXPERIENCE

ARTSCONNECTION, INC.

Deputy Director for Education (1998 to present)

Responsible for building the depth and breadth of the organization's education programs for children, families and educators in the New York City Public Schools.

Project Director of three research grants from the US Department of Education Arts in Education Model Development and Dissemination programs (2001, 2005, 2006).

DEVELOPMENT THROUGH ART, INC.

Partner (1995 to 1997)

An education research group developing and testing the Visual Thinking Strategies (VTS), a curriculum which uses looking at and talking about art to teach thinking and communication skills. Projects in eastern Europe sponsored by the Open Society Institute included Russia and Kazakhstan. Projects in schools and museums in the US included: the Bronx Museum of the Arts and the William Howard Taft High School; and the Museum of Fine Arts and the Boston Public Schools.

THE MUSEUM OF MODERN ART, DEPARTMENT OF EDUCATION

Acting Director (1992 to 1994)

Assistant Director (1990 to 1992)

Hired, trained, supervised and evaluated staff in five program areas: adults; schools; families; internships; and visitors with special needs.

ORGANIZATIONAL CONSULTANT (1986 to 1995)

A sample list of clients:

The Parish Art Museum, Easthampton, NY (1995)

Program planning, curriculum development and teacher training.

The Open Society Institute/The Soros Foundation (1994)

Facilitated seminars for teachers in St. Petersburg, Russia to explore potential uses of a curriculum piloted at The Museum of Modern Art.

State University College at Buffalo, Burchfield-Penny Art Center and the Graduate Program of the Art Education Department (1994)

Wrote program evaluation and recommendations for ways in which these two departments could work cooperatively to establish and share a full-time faculty position in the area of art education and working with children with special needs.

The Writers Room, an urban writers' space, New York, NY (1987)

Board development and staff training in financial planning, fund raising and restructuring.

National Endowment for the Arts, Artists' Colonies/Services to the Arts Program, Site Evaluator and member of the peer evaluation panel. (1985 and 1986)

CUMMINGTON COMMUNITY OF THE ARTS

Executive Director (1981 to 1986)

An artists colony recognized by the Massachusetts Council on the Arts and Humanities for innovative programming, especially the Children's Program that served the needs of artist-parents; and affirmative action that enabled minority artists to be in residence.

GODDARD/CAMBRIDGE GRADUATE PROGRAM IN SOCIAL CHANGE

Student, Field Faculty and Core Faculty (1975 to 1980)

Advised 30 students a year who were devising individual and group-designed curriculum in program areas including literature, theater, counseling and environmental studies. Mentored students writing theses and evaluated student work for the Master of Arts degree.

PROFESSIONAL PUBLICATIONS (a selection)

"Language at the Core: Developing Meaningful Connections between the Arts and Classroom Instruction." *NYS TESOL Journal*. 2014

"Towards an Educational Philosophy." Partnering Arts Education: A Working Model from ArtsConnection. The Dana Press. 2005.

AFrom Modernist Utopia to Cold-War Reality: A Critical Moment in Museum Education. @ Studies in Modern Art, 5. The Museum of Modern Art, New York, 1996.

AVictor D' Amico at MoMA: A Shifting Paradigm in Museum Education. @ Catalog essay for the exhibition, Victor D' Amico: The Children's Art Carnival in Tokyo. National Children's Castle of Japan, 1995.

EDUCATION

Goddard College, Plainfield, VT, Master of Arts, Women's Studies

Montclair State College, Upper Montclair, NJ, Master of Arts, French

Grove City College, Grove City, PA, Bachelor of Arts, Education/Spanish

ERIN LOUGHRAN

3740 85th Street #41 Jackson Heights, NY 11372 (718) 832-7327 loughran.erin@gmail.com

PROFESSIONAL EXPERIENCE

ArtsConnection

DELLTA Program Associate

2011-present

- Oversee DELLTA (Developing English Language Literacy Through the Arts), multi-year federally and privately funded arts education and teacher professional development programs for English Language Learners in 17 New York City public elementary and middle schools
- Design, plan, facilitate and evaluate and document professional development workshops for artists and teachers
- Train and support teachers to use video to document and analyze student learning
- Support program managers in facilitating program objectives
- Collect data and documentation for grant proposals and reports, formal evaluation and dissemination of DELLTA research. Present DELLTA research at regional and national arts and education conferences

Program Manager

2006-2011

- Plan and coordinate arts education programs in dance, theater, music and visual arts in New York City public schools, elementary through high school
- Facilitate planning and reflection meetings between teaching artists, teachers and school administrators
- Document programs and conduct action research; train teachers and teaching artists in research methodologies
- Supervise teaching artists and program assistants; participate in the selection, training and evaluation of teaching artists
- Create program budgets and contribute to grant proposals and reports

Free Arts NYC

Curriculum Writer

2008-present

- Develop, research and write theme-based visual arts curriculum for young people ages six to thirteen participating in an arts-based mentorship program with the goals of encouraging creativity, supporting self-confidence, communication/social skills and other protective factors
- Develop, research and write curriculum for PACT family program
- Co-facilitate curriculum trainings for staff and volunteers

"Parents and Children Together with Art" Professional Facilitator

2003-2013

- Facilitate family communication, collaboration and problem solving through structured 8-week family arts workshops
- Document program in evaluations and case studies of participating families

American Folk Art Museum

Museum Educator

2005-2006

- Developed and wrote elementary-high school curriculum guide for *Folk Art Revealed*, AFAM's permanent collection
- Led *First Visits*, a program designed to introduce museum going to low-income families with young children

ERIN LOUGHRAN

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PROFESSIONAL EXPERIENCE (continued)

Rhythm & Glues / York Avenue Preschool

Teacher

2003-2006

- Co-taught art classes for preschool students three to five years old and art, music and storytelling parent-child classes for children 18 months to 3 years of age.

Children's Museum of Manhattan

Coordinator of Public Programs

1996 – 2002

- Researched, created, and evaluated art curriculum for public programs, outreach programs and special events.
- Participated in exhibition development team for *Art Inside Out*, an interactive contemporary art exhibition.
- Hired, trained, and supervised staff of 20 museum educators.
- Managed daily operations of public programs.
- Oversaw daily visitor services and advocated for audience needs.
- Collaborated with marketing department to ensure proper promotion and representation of public programs.
- Created daily program and staff schedules.
- Developed and led teacher trainings.
- Assisted visiting performers and artists.
- Purchased exhibition components and program supplies.
- Taught public programs, school programs, parent-child classes and outreach programs.

New York City Housing Authority Anti-Graffiti Program

Art Consultant

1997

- Taught art workshops in NYCHA community centers; introduced art history and mural painting to children 6 -12 years old.

Learning Through Art, The Solomon R. Guggenheim Museum

Teaching Artist Assistant

1995- 1996

- Assisted a teaching artist in presenting interdisciplinary lessons and projects to bi-lingual elementary school classes in a year-long curriculum-based artist residency.

EDUCATION

Teachers College, Columbia University

M.A. Arts Administration, concentration in Art Education, 2007

New York University

B.S. Studio Art, 1996

Maggie Fishman, PhD

94 Guernsey Street
Brooklyn, New York 11222

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Director of Practitioner Research and Digital Documentation, ArtsConnection, 2011-present

Develop, design implement and revise video study process and PD models

- Create protocols for filming in classrooms.
- Integrate and synthesize qualitative data from teaching artists, classroom teachers and staff
- Apply data to formulate next steps for PD (themes, protocols, essential questions), building on participant learning from prior year
- Organize cross-school sharings of documentation.
- Structure PD that allows teachers to develop new teaching strategies based on an action research process of observation, description, analysis, hypothesis, testing, revision.

Professional Development Associate, ArtsConnection, 2006-2010

Designed documentation model and trained teachers and Program Managers to document curriculum

- Facilitate Professional Development workshops, reflection meetings and documentation processes of teacher teams in elementary and middle schools for ArtsConnection's DELLTA program.
- **Design and implement Professional Development workshops for arts specialists, classroom teachers and teaching artists, alone and in collaboration with program staff for AEMDD and PDAE- funded multi-year grants.**

Lead Researcher, Arts Research

Conducted qualitative research and evaluation for eight non-profit arts organizations in fifteen public schools with diverse populations, 1998-2004.

- Both extended and short term ethnographic research; long-term participant observation in classroom and staff development meetings, including action research projects; in-depth interviews with teachers, administrators, students, and program staff.
- Documented and analyzed program achievements; offered creative recommendations for strengthening programs by developing cross-disciplinary curriculum and building on interests and strengths of artists, teachers and existing school resources. (Samples available of descriptive reports, evaluative analyses, and program recommendations).

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Highlights

- **United States Department of Education's Arts-in-Education Model Development and Dissemination Program, 2003-4:**
 - *Arts Connection at P.S. 130, Brooklyn:* Researched and authored *two-year case study* of project to improve the teaching of literacy through the arts at P.S. 130.
 - *ArtsLiteracy, Brown University, Central Falls Rhode Island:* District wide *staff development* project to improve the teaching of literacy through the arts in middle school and high school.
- **New York Historical Society:** American Musicals Project, Associate Director of Research, 2000. Middle Schools.
- **Institute for Arts Education Research, Teachers College, Columbia University,** Lead Researcher, 1998-2001. Three-year school reform project funded by the Annenberg Foundation.

EDUCATION AND HONORS

PhD. Cultural Anthropology, New York University (2005), Honors. *MacCracken five year fellowship.*
Creating Art, Creating Citizens: An Ethnography of Arts Education Activism in New York City's Public Schools

The New York Studio School of Drawing Painting and Sculpture(1988-90) *Walter Chatham Scholarship*
B.A. with honors, Haverford College (1986)

PUBLICATIONS

Editor and contributor, *Local Actions: Cultural Activism, Power and Public Life in America*. New York: Columbia University Press, 2004. Includes chapter on arts educators

<http://www.columbia.edu/cu/cup/catalog/data/023112/0231128509.HTM>

TEACHING EXPERIENCE

Bard High School Early College, 2005-2006. Visiting Professor of Anthropology
The Cooper Union, 1999, Adjunct Instructor of Cultural Anthropology

EDUCATION LEADERSHIP

Co-Chair, School Leadership Team, The Earth School, New York City, 2004- 08

Member and Cofounder, The River School Planning Team, Brooklyn, 1998-2000, worked with team of educators and parents to create neighborhood alternative school focused on community and neighborhood students.

OPTIONAL OTHER ATTACHMENT

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Bridges: Bridging the Achievement Gap through Puppetry Logic Model

The goal of Bridges is To help early childhood educators (Grades K, 1 and 2)

- Provide multiple entry points to literacy practices through a sequential puppetry curriculum in collaboration with puppetry artists, and
- Build educators’ capacity to teach for transfer across the puppetry and English Language Arts curricula in order to help students meet the demands of the Common Core State Standards in ELA.

RESOURCES	ACTIVITIES	OUTPUTS
<p>ArtsConnection staff, artists and consultants with expertise and experience in the following areas:</p> <ul style="list-style-type: none"> • Quality, standards-based teaching in the arts • Professional Development of K-1, 2 classroom and ESL teachers, and art specialists • Curriculum development • Inter-disciplinary teaching and learning • Formative Assessment • Practitioner inquiry and Action Research • Digital documentation • Working with English Learner students 	<p>Delivery structure during the 3 implementation years:</p> <p>Professional development: Large group: ↓ → <i>(28 hours per year)</i> 4 full-day cross-school workshops to introduce and support content learning + Professional development: Small-group: ↓ → <i>(7 hours per year)</i> school-based meetings provide opportunities to</p> <ul style="list-style-type: none"> • Plan integration of PD content at classroom level • Ongoing planning and reflection to support implementation <p>+ Classroom-level collaboration <i>(15 hours per year)</i> provides mentoring support by ArtsConnection artist to implement professional development into classroom practice</p> <p>Total possible PD: up to 50 hours over the course of each of three years of project implementation</p>	<p>60 classroom teachers + 5 visual arts and/or theater specialists + 5 literacy coaches and/or ESL teachers</p> <p>from 5 elementary schools in CFN 204</p> <p>and the 1500+ students in their classes each year of the project</p>

OBJECTIVE #1: Teachers will build content knowledge and pedagogical skills in puppetry and literacy, including formative assessment, and engage students in literacy practices that help them build on the lessons learned in the puppetry curriculum

ACTIVITIES CONTENT	SHORT TERM → OUTCOMES	MID TERM → OUTCOMES	LONG TERM → OUTCOMES
<p>Objective #1 →</p> <ul style="list-style-type: none"> • Puppetry→ • Literacy→ • Formative Assessment → 	<p><i>75% of educators will develop the ability to:</i></p> <p><u>Year 1 & 2:</u> Identify strategies from the puppetry curriculum that help students develop oral and academic language→</p> <p><u>Year 1 & 2:</u> Identify the places in the literacy curriculum where dimensions of the puppetry curriculum provide unique entry points →</p> <p><u>Year 1 & 2:</u> Identify practices in puppetry that help students learn to observe and describe the work of their peers, give feedback based on clear criteria, and help them revise their work→</p>	<p><i>75% of educators will develop the ability to:</i></p> <p><u>Years 3 & 4:</u> Learn to use strategies from the puppetry curriculum to help students develop oral and academic language</p> <p><u>Years 3 & 4:</u> Develop an Action Plan and implement inter-disciplinary strategies incorporating puppetry skills into classroom literacy practices</p> <p><u>Years 3 & 4:</u> Embed formative assessment strategies in puppetry/theater and ELA instruction</p>	<p><i>Teams of educators who participate in the project for 3 years will gain enhanced capacity to:</i></p> <p>Design and deliver rigorous and coherent inter-disciplinary instruction aligned with the NCAS and CCSS/ELA</p>

OBJECTIVE #2: Teachers will participate in a culture of professional inquiry, both within their school and across schools, and learn how close observation of individual students can help build their teaching practice.

ACTIVITIES CONTENT	SHORT TERM → OUTCOMES	MID TERM → OUTCOMES	LONG TERM → OUTCOMES
<p>Objective #2 →</p> <ul style="list-style-type: none"> • Observation Protocol: professional development process • Video Study: a form of practitioner inquiry that uses video to collect and analyze evidence of student learning 	<p><i>75% of educators will develop the ability to:</i></p> <p><u>Year 1:</u> Describe student learning in the arts ↓</p> <p>Identify what constitutes evidence of student learning in puppetry/theater and ELA ↓ →</p> <p>Compare and analyze results of the Observation Protocol in puppetry with the school’s Running Records in literacy for a research group of 5 students per class</p> <p><u>Year 2:</u> Use video to:</p> <ul style="list-style-type: none"> • document student learning over time • assess student learning with colleagues • identify implications for inter-disciplinary instruction in puppetry and literacy → 	<p><i>75% of educators will develop the ability to:</i></p> <p><u>Years 3 & 4:</u> Create digital and/or written documentation that demonstrates and analyzes a process of teaching and evidence of student learning across disciplines</p>	<p><i>Teams of educators who participate in the project for 3 years will gain enhanced capacity to:</i></p> <p>Gather and analyze data to strategically adjust classroom level curricular and instructional decisions</p>

OBJECTIVE #3: Teachers share what they learn with other educators through written and/or digital documentation.

ACTIVITIES CONTENT	SHORT TERM → OUTCOMES	MID TERM → OUTCOMES	LONG TERM → OUTCOMES
<p>Objective #3 →</p> <ul style="list-style-type: none"> • Video Study 	<p><i>75% of educators will develop the ability to:</i></p> <p><u>Year 2:</u> Gather, share and analyze video data in school-based meetings with classroom teachers, arts specialists, ESL teachers and literacy coaches</p> <p><u>Year 2:</u> Use a facilitated protocol to watch and analyze selected teachers’ video documentation and determine implications for teaching and learning in cross-school PD workshops</p> <p><u>Year 2:</u> At least three teachers per school (one per grade) will share their digital documentation from Video Study in year-end cross-school PD workshops</p>	<p><i>75% of educators will develop the ability to:</i></p> <p><u>Years 3 & 4:</u> Identify Shareable Strategies, interdisciplinary teaching strategies which will be documented and shared through dissemination</p> <p><u>Years 3 & 4:</u> Review, analyze, and provide feedback on Shareable Strategies videos to create resources for dissemination online.</p> <p><u>Years 3 & 4:</u> Three to four teachers per school (K, 1, 2, arts &/or ESL teachers) will be videoed implementing their Shareable Strategies to be posted on the CFN 204 and ArtsConnection websites</p>	<p><i>Teams of educators who participate in the project for 3 years will gain enhanced capacity to:</i></p> <p>Share resources that support inter-disciplinary instruction aligned with the NCAS and ELA CCSS</p>

**Bridging the Achievement Gap through Puppetry/Theater (*Bridges*)
Activities Timeline and Milestones for arts and classroom educators in Grades K, 1 and 2**

Year 1: PLANNING/PILOT

<p>Overview of Activities: October 2014-September 2015 2 PD release-days + 3 hours in-school meetings + 7 session intro-to-puppetry/theater residency</p>	<p>Goal: To introduce teachers to the puppetry/theater curriculum and explore parallels between student learning in puppetry/theater and literacy.</p>
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Year 1 Full Day Workshops

<p>CROSS SCHOOL KICKOFF: (October) Introduction to the project concept and responsibilities; preliminary exploration of literacy activities embedded in puppetry - Workshop & debrief: Puppetry and Literacy - Students at work: video analysis - Observation Protocol: planning to use it - School team meetings</p>	<p>CROSS-SCHOOL YEAR END (June) Cross school structured discussions of learning in puppetry -How does that learning address any area of the school's Running Records? -How does that learning address the CCSS? - Comparison of data from Puppetry/ Theater Observation Protocol and Running Records of the same children. - Planning for next year based on observations</p>
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Year 1 School-based Activities

<p>3 hours School-based meetings (throughout residency) Plan the emphasis of the 7 week puppetry/theater residency Debrief observation protocol by teachers Formative assessment of puppetry residency</p>	<p>7 Session classroom collaboration: puppetry residency Teachers as active observers using Observation Protocol; debrief with puppet artists.</p>
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Year 1 Milestones

<p>Teachers can name and describe at least three ways that puppetry education relates to literacy learning; Teachers can describe how that learning looked for three students Teachers can explain how that learning relates to student literacy work documented in their Running Records</p>

YEAR 2: IMPLEMENTATION

<p>Overview October 2015- June 2016 4 PD release days + 7 hours in-school meetings + 15 session puppetry/theater residency</p>	<p>Goal: To learn the specifics of how puppetry education supports literacy</p> <ul style="list-style-type: none"> - Develop knowledge of at least 3 of the 7 dimensions for teaching and learning in puppetry/theater, including key components and criteria in each - Identify how nonverbal, oral and written puppetry work build literacy - Identify the student literacy challenges documented in the school's Running Records to address through the puppetry/theater curriculum
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Year 2 Full Day Workshops

<p>CROSS SCHOOL KICKOFF (October) -Introduction to the year's work: 7 dimensions of puppetry and Video Study - Puppetry workshop & debrief: explore first 2-3 dimensions of puppetry education -School team meetings: identify 2 dimensions to video in next 6 weeks; select focus group of students - introduction to camera and filming in classroom</p> <p align="center">↓</p>	<p>ACTION RESEARCH DAY 1 (Late Fall) Puppetry workshop and debrief: 2-3 more dimensions of puppetry education Video Study: - structured study and debrief of digital data from fall: what do those dimensions of puppetry look like in classroom? what connections to literacy teaching do they notice? What resonates with their own teaching practice? - Create video plan, selecting 2-3 dimensions of puppetry to video in upcoming lessons; Revise focus group of students</p> <p align="center">↓</p>
<p>ACTION RESEARCH DAY 2 (Mid Winter) Puppetry Workshop and debrief: 2-3 different dimensions of puppetry education Video Study: Data analysis as individual and team; describe and interpret using structured protocols as a school team: -What learning is embedded in these dimensions of puppetry/theater; what connections to literacy and preliteracy processes they notice; how puppetry is affecting selected students; what resonates with their own teaching practices?</p>	<p>CROSS-SCHOOL YEAR END (June) Cross school structured discussions of learning in puppetry What did we learn about the value of teaching through puppetry/theater to students? How are these manifest in the various dimensions of puppetry learning? What dimensions and activities does each teacher want to build on next year?</p> <ul style="list-style-type: none"> • What activities/processes help students become literate? • What did we learn about the value of teaching through puppetry for achieving the skills students need according to the school's Running Records and the CCSS?

Year 2 School-Based Activities

<p>In-School team meetings (throughout year) 7 hours of meetings develop the reflection and Video Study process introduced in full day meetings</p> <ul style="list-style-type: none"> - Analysis of various dimensions of puppetry: how they are impacting students <p>Formative assessment of arts residency</p>	<p>15 session classroom collaboration: -puppetry residency: Teachers document student work for Video Study - may include 1 literacy lesson support session</p>
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Year 2 Milestones

Teachers can explain in depth 2 dimensions of learning in puppetry and how they support the development of literacy, with examples from 3 different learners; they can identify and describe key activities in those dimensions including clear criteria, and what constitutes evidence of student learning. They can point to how these can address gaps in students' literacy skills documented in their Running Records.

Each teacher identifies 1-2 dimensions of puppetry to integrate into their literacy teaching next year. They will select video clips that represent activities in those areas to review and build on next year.

YEAR 3: IMPLEMENTATION

<p>Overview: October 2016-September 2017 4 PD release days + 7 hours in-school meetings + 16 sessions of co-teaching/mentoring in classroom</p>	<p>Goal: Teachers will develop teaching strategies to integrate at least 1 of the 7 dimensions of puppetry/theater education into their literacy curriculum.</p>
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Year 3 Full-Day Workshops

<p>CROSS SCHOOL KICKOFF (October) - Introduction to the year's work - Puppetry Workshop and debrief: teaching strategies for the classroom - Create first Action Plans to try simple classroom puppetry strategy - Develop co-teach and mentorship structure with artist - Identify strategies teachers across schools would like modelled at later PD workshops ↓</p>	<p>ACTION RESEARCH DAY 1 (Late Fall) -Puppetry workshop and debrief: puppetry teaching strategies for classroom -School teams share and assess first implementation of all action plans using reflection tool, including video documentation of selected teacher; create action plan for next steps - Refine mentorship plan ↓</p>
<p>ACTION RESEARCH DAY 2 (Mid winter) -Puppetry workshop and debrief: teaching strategies for classroom - School teams share and assess implementation of all Action Plans using reflection tools, including video documentation of selected teacher; create action plan for next steps.</p>	<p>CROSS-SCHOOL YEAR END (June) Cross school structured discussions of new teaching strategies. What did we learn about 1) specific strategies and their usefulness in teaching literacy? 2) strategies that address specific student needs? 3)integrating puppetry and literacy education? Teachers selected to be videoed next year to demonstrate strategies to future teachers.</p>

Year 3 School-Based Activities

<p>In-School team meetings (throughout year) 7 hours of meetings for ongoing formative assessment of new teaching strategies and classroom collaboration. Individual and group debriefs of classroom lessons.</p>	<p>15 session classroom collaboration -Artist and teacher co-teach puppetry residency - includes 1 Mentorship Day: Artist observes and mentors teachers implementing puppetry strategies in literacy lesson</p>
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Year 3 Milestones

<p>Teachers will have assessed the specific strategies they have tried and their usefulness in teaching literacy skills. Teachers will be identified (at least one from each grade in each school) whose Shareable Strategies will be documented next year.</p>

YEAR 4: DOCUMENTATION & DISSEMINATION

<p>Overview: October 2017-September 2018 4 PD release days + 7 hours in-school meetings + 16 sessions of co-teaching/mentoring in classroom</p>	<p>Goals: All teachers will revise and streamline new teaching strategies to become well-integrated part of their teaching practice, applicable across activities and students Digital documentation/dissemination: Selected teachers identified at the end of the previous year will be videoed practicing their Shareable Strategies which will be posted on the CFN 204 and ArtsConnection websites</p>
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Year 4 Full Day Workshops

<p>CROSS SCHOOL KICKOFF (October) -Introduction to the year's work -Puppetry workshop: puppetry teaching strategies for classroom -Planning: begin revision and elaboration of last year's strategies into ongoing teaching -Create Action Plan for first 6 weeks -Review and revise mentorship plan. -Selected teachers meet with documentation team to start planning documentation ↓</p>	<p>ACTION RESEARCH DAY 1 (Late Fall) -Puppetry workshop and debrief modelling teacher-requested strategies -Watch and debrief first videos of selected teachers implementing strategies in the classroom. -Share documentation/reflection sheets on initial puppetry strategies tried and brainstorm next steps and solutions to challenges with partners, developing next phase of action plans ↓</p>
<p>ACTION RESEARCH DAY 2 (Mid Winter) Dissemination product focus groups: Watch video drafts of dissemination products and provide feedback for final versions All teachers share action plan reflections and make final revisions to strategies</p>	<p>CROSS-SCHOOL YEAR END (June) Cross school structured discussions of action research and new teaching strategies 1. How did we expand our capabilities and understanding this year at: a) specific strategies and their usefulness in teaching literacy b) addressing specific student needs c)integrating puppetry and literacy education?</p>

	<p>2. What advice would be most important to other teachers considering puppetry strategies in their curriculum?</p> <p>3. What conditions will be essential for carrying on this work after the grant year?</p>
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Year 4 School-Based Activities

<p>In-School team meetings (throughout year) 7 hours of meetings for individual and group debriefs and planning of teaching strategies and documentation lessons.</p>	<p>15 session classroom collaboration - artist and teacher co-teach puppetry residency - includes 1 Mentorship day: Artist observes and mentors teachers implementing puppetry strategies in literacy lesson</p>
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Year 4 Milestones

<p>All teachers will have puppetry teaching strategies integrated into their literacy curriculum. These strategies are documented in action plans and shared across schools. 15 Shareable Strategies will have been videoed and shared at the Final Meeting, and be prepared for online posting.</p>
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Video Study is a professional development process used by a Professional Learning Community to support teacher inquiry and improve teaching practice. Video Study evolved from ArtsConnection's Lesson Study process, adapted from the Japanese method of professional development; it is further informed by the research and protocols of Harvard Project Zero's Making Learning Visible Project. Video Study was developed with support from USED. (PDAE 2011 and AEMDD 2010)

Why Video Study?

- Empowers educators to systematically examine and improve their teaching by identifying observable evidence of learning, capturing it on video, and then analyzing this evidence using a protocol.
- Develops teacher effectiveness by engaging educators in a community of practice focused on improving student achievement
- Opportunity for close analysis of student work samples, student learning, and teaching practice
- Video work samples are crucial data for analyzing work of students towards standards in Speaking and Listening, and dance and theater which otherwise are difficult to capture or analyzed

Who Participates?

- A team of teachers, including art specialists, and an ArtsConnection artist
- Facilitated by ArtsConnection program staff

First Steps

- Formulate an inquiry question to address specific needs of students
- Identify a learning strategy to address the needs of students
- Complete an Action Plan to identify when the strategy will be implemented and the students to be videotaped
- Tape the learning process of students

The Learning Community

- Meets to observe the video clips
- Gives feedback using a protocol that supports the collaborative analysis of student learning samples
- Seeks to understand what evidence of student learning the tape provides
- Assesses the effectiveness of the instruction in achieving the goal
- Assesses video both as evidence of learning and for effectiveness in documenting the learning process
- Develops follow-up strategies or revision to action plan

Educator who is videotaped completes a Reflection Tool to capture and apply selected feedback and develops follow-up strategies or revision to action plan

References

Making Teaching Visible: Documenting Individual and Group Learning as Professional Development: A Making Learning Visible Monograph. Harvard Project Zero; Boston: 2003.

Partnering Arts Education: A Working Model from ArtsConnection. The Dana Foundation. "Lesson Study": pp. 12-14. New York: 2005.

Early Childhood Puppetry and the Common Core Standards

Kindergarten: Puppetry and Theater

Description: Students will spend four weeks learning, adapting and dramatizing “Anansi and His Six Sons”. They will learn the story through an interactive reading of the Gerald McDermott book and learn about how this spider character was so loved by storytellers that book authors made him famous by adapting his stories into books. They will then explore characters themselves through movement and generate ideas for other kinds of “trouble” that Anansi could get into in “our” version of the story. They will dramatize their version of the story using movement and puppetry of basic materials such as cloth and elastic to create the settings and “troubles”.

Students will spend four weeks learning, adapting and dramatizing “One Monday Morning”. They will learn the story through a musical interactive storytelling adaptation of the classic book. We will look at the book and notice what I added, left out and kept the same in my storytelling adaptation. They will explore the character through movement and generate ideas for new characters that they would like to add in their version of the story. They will create pop up puppets of the characters that they want to include in the story and then act out their version of the story using their puppets.

The students will spend seven weeks exploring shadow puppetry and working collaboratively to create a shadow puppet interpretation of “Going on a Lion Hunt”. They will adapt the lion hunt song to include settings of their own choosing. They will learn about how shadows are made and how opaque and translucent materials create different shadow effects. They will learn that shadow puppets are from Asia and make observations about how Indonesian, Indian and Chinese shadow puppets differ from each other. They will learn about settings through designing and creating a series of backdrops collaboratively. They will learn the process for making a Chinese style (translucent) shadow puppet of themselves or a lion and also learn how to operate this style of shadow puppet. They will also work as a team to create sound effects for the show.

Language Skills: Oral language, vocabulary, academic language, broaden knowledgebase, deepen comprehension

Learning in the Arts	Common Core Standards
Interactive Storytelling	
<p>Students describe the art that they see in the Gerald McDermott book and use it as inspiration for how they shape and move their bodies as they explore character in “Anansi and His Six Sons”. Students adapt the story to add new conflicts.</p> <p>Students learn about adaptation by looking at the book “One Monday Morning” and comparing it to how the Artist tells the story. They note similarities and differences, and go on to make their own adaptation of this story as a class.</p> <p>Students learn “Going on a Lion Hunt” through unison movement and call and response. They generate ideas for how the story could be adapted to include new settings.</p>	<p>Reading – Literature – Integration of Knowledge and Ideas:</p> <p>7. Describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</p> <p>9. Compare and contrast the adventures and experiences of characters in familiar stories.</p> <p>Writing – Text Types and Purposes:</p> <p>3. Use a combination of drawing, dictation, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide a reaction to what happened.</p>

Kindergarten: Puppetry and Theater (cont'd)

Learning in the Arts	Common Core Standards
Visual Arts: Puppet-Making	
<p>“Anansi and His Six Sons”: Students explore how simple materials can be transformed into settings.</p> <p>“One Monday Morning”: Students create pop-up puppets and settings so that the puppet has somewhere to go when offstage. Students need to design an appropriate setting for the character they have chosen.</p> <p>“Going On a Lion Hunt”: Students create shadow backdrops that will provide the setting for their show. Students then create shadow puppets and learn the process for making them colorful and translucent.</p>	<p>Reading – Literature – Key Ideas and Details: 3. Identify characters, settings, and major events in a story.</p> <p>Reading – Literature – Integration of Knowledge and Ideas: 7. Describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story an illustration depicts).</p>
Theater: Dramatization and Creative Movement	
<p>Students work together to act out and perform their adaptations of each story.</p> <p>Students follow a sequence and establish the cue for characters to make their entrance and solidify the idea that every time a character enters they do their sound and movement.</p> <p>Students use their bodies to make setting and characters. Students use voices to show characters.</p> <p>Students learn the basic technique for holding and performing with shadow puppets and gain an understanding of theatrical space.</p>	<p>Reading – Literature – Key Ideas and Details: 2. Retell familiar stories, including key details.</p> <p>Writing – Text and Types of Purposes: 3. Use a combination of drawing, dictating, and writing to narrate a single event or several loosely linked events, tell about the events in the order in which they occurred, and provide reaction to what happened.</p>
Reflection and Formative Assessment	
<p>Students learn the role of the audience.</p> <p>Students give compliments to their peers.</p> <p>Students reflect on how their voices, movement and puppet creations made the story and the show great.</p>	<p>Speaking and Listening – Presentation of Knowledge and Ideas: 6. Speak audibly and express thoughts, feelings and ideas clearly.</p> <p>Language – Vocabulary Acquisition and Use: 6. Use words and phrases acquired through conversations, reading and being read to, and responding to texts.</p>

1st Grade: Shadow Puppetry

<p>Description: The students will spend 15 weeks creating, building, rehearsing, revising and narrating their own shadow puppet shows. They will be asked to consider what sort of emotional response they want from their audience as they make decisions about the piece. They will use and expand upon their existing skills in and knowledge of the medium of shadow puppetry as they take on the role of designing and building the puppets and backdrops that they need for their show. They will develop skills as active audience members who play a crucial role in observing and critiquing the work of their peers. They will engage in the process of revision and also observe and comment on what revision does to a piece of art. They will be challenged to use clear, specific and expressive language in order to realize their vision for their shadow puppet show by taking on the roles of director and narrator.</p>	
<p>Language Skills: Oral language, vocabulary, academic language, broaden knowledgebase, deepen comprehension</p>	
Learning in the Arts	Common Core Standards
Storytelling and Playwriting	
<p>Students begin to think about how a story or puppet play can make an audience feel.</p> <p>Each student narrates his/her own original story and experiments with story ideas. After getting peer feedback, each student decides on a plan for revision.</p>	<p>Writing – Text Types and Purposes: 3. Write narratives in which they recount two of more appropriately sequenced events. Include some details regarding what happened, use temporal words to signal event order, and provide some sense of closure.</p>
Visual Arts: Puppet-Making	
<p>Students review their knowledge of shadows, shadow puppetry and the process of making a shadow puppet show.</p> <p>Each student designs and creates backdrops that are settings needed for the kind of story that he/she wants to tell. Each student designs and creates up to 4 shadow puppets that will be used to tell his/her story.</p>	<p>Reading – Literature – Integration of Knowledge and Ideas: 7. Use illustrations and details in a story to describe its characters, setting, or events.</p>
Theater: Dramatization	
<p>Each student practices the role of Narrator, and tells his/her story as clearly as possible.</p> <p>Each student rehearses and then performs the Narrator role of his/her own shadow puppet show, for an audience of students, teachers, friends and family.</p>	<p>Reading – Literature – Key Ideas and Details: 6. Identify who is telling the story at various points in a text.</p> <p>Reading – Literature – Range of Reading and Level of Text Complexity: 10. Read prose and poetry of appropriate complexity for grade 1.</p> <p>Reading – Foundational Skills: 4.b. Read on-level text orally with accuracy, appropriate rate, and expression on successive readings.</p>

1st Grade: Shadow Puppetry (cont'd)

Learning in the Arts	Common Core Standards
Reflection and Formative Assessment	
Students are active audience members who can give their peers specific feedback about their puppet designs and story.	Speaking and Listening – Comprehension and Collaboration: 2. Ask and answer questions about key details in a text read aloud or information presented orally or through other media.
Students have an opportunity to revise their puppet designs, backdrops and stories.	Writing – Production and Distribution of Writing: 5. Focus on a topic, respond to questions and suggestions from peers, and add details to strengthen writing as needed.

2nd Grade: Shadow Puppetry

<p>Description: The students will spend 15 weeks creating, building, rehearsing, revising and performing shadow puppet shows in 4 groups. The classroom teacher will group them by their shared interest in a particular genre. They will use and expand upon their existing skills in and knowledge of the medium of shadow puppetry. They will continue to develop their skills as active audience members who play a crucial role in observing and critiquing the work of their peers. They will engage in the process of revision and also observe and comment on what revision does to a piece of art. They will be challenged to work in groups and explore the role of narrator and puppeteer within the collaboration.</p>	
<p>Language Skills: Oral language, vocabulary, academic language, broaden knowledgebase, deepen comprehension</p>	
<p>Learning in the Arts</p>	<p>Common Core Standards</p>
<p>Storytelling and Playwriting</p>	
<p>Students decide on a story genre (i.e., fairy tales, science fiction, comedy) and are put into groups with peers who have similar interests.</p>	<p>Reading – Literature – Key Ideas and Details: 2. Recount stories, including fables and folktales from diverse cultures and determine their central message, lesson or moral.</p>
<p>Students collaborate in small groups to brainstorm ideas for the shows and choose, characters, conflicts, settings, scenario and solutions.</p>	<p>Reading – Literature – Key Ideas and Details: 1. Ask and answer such questions as who, what, where, when, why and how to demonstrate understanding of key details in a text.</p>
<p>Students collaborate in small groups to write original stories that have narration and dialogue.</p>	<p>Writing – Text Types and Purposes: 3. Write narratives in which they recount a well-elaborated event or short sequence of events. Include details to describe actions, thoughts, and feelings, use temporal words to signal event order, and provide a sense of closure.</p>
<p>Students collaborate to write the narration and dialogue for their shows. They distinguish between the writing for narrators and the writing for character dialogue.</p>	<p>Reading – Literature – Key Ideas and Details: 3. Describe how characters in a story respond to major events and challenges.</p>
<p>Visual Arts: Puppet-Making</p>	
<p>Students review their knowledge of shadows, shadow puppetry and the process of making a shadow puppet show.</p> <p>Groups collaborate to decide what puppets, props and backdrops need to be made, and who will make them. Students create their shadow puppets and props.</p> <p>Students work collaboratively to create backdrops for each group’s show.</p>	<p>Reading – Literature – Integration of Knowledge and Ideas: 7. Use information gained from the illustrations (design) and words in a print or digital text to demonstrate understanding of its characters, setting or plot.</p>

2nd Grade: Shadow Puppetry (cont'd)

Learning in the Arts	Common Core Standards
Theater: Dramatization	
They understand that the role of the narrator is to move the story forward, and that the role of the character dialogue is to enact the story. Students will perform both parts.	Reading –Literature – Craft and Structure: 4. Describe how words and phrases supply rhythm and meaning in a story, poem or song.
Students practice telling their part of the story as narrators and characters. They figure out how to work together physically backstage so that the puppets look good and everyone is able to do their job.	Reading –Literature – Craft and Structure: 5. Describe the overall structure of a story, including describing how the beginning introduces the story and the ending concludes the action.
Students experiment with ideas for character dialogue and voices.	Reading –Literature – Craft and Structure: 6. Acknowledge differences in the points of view of characters, including by speaking in a different voice for each character when reading dialogue aloud.
Students in each group perform a fully-realized shadow puppet show that incorporate an original story, narration, dialogue, puppets and backdrops. Each group performs for an audience of students, teachers, friends and family.	Speaking and Listening – Presentation and Knowledge of Ideas: 4. Tell a story or recount an experience with appropriate facts, relevant, descriptive details, speaking audibly in coherent sentences.
Reflection and Formative Assessment	
Students are active audience members who can give their peers specific feedback about their puppet designs and story.	Speaking and Listening – Comprehension and Collaboration: 3. Ask and answer questions about what a speaker says in order to clarify comprehension, gather additional information, or deepen understanding of a topic or issue. Language – Knowledge of Language: 3. Use knowledge of language and its conventions when writing, speaking, reading or listening.
Students have an opportunity to revise their puppet designs, backdrops and stories.	Writing – Production and Distribution of Writing: 5. Focus on a topic and strengthen writing as needed by revising and editing.
Students continue to work together to improve the show every time they do it.	Writing – Research to Build and Present Knowledge: 7. Participate in shared research and writing projects.
Students reflect on how they improved their show through rehearsal.	Writing – Research to Build and Present Knowledge: 8. Recall information from experiences or gather information from provided sources to answer a question.

Name and Number of School	Economic need index	% Free lunch	Percentage of ELL's
P.S. 013 Clement C. Moore	0.59	68.60%	34.70%
P.S. 019 Marino Jeantet	0.86	73%	60.20%
P.S. 020 John Bowne	0.58	84.60%	37.20%
P.S. 28 - The Thomas Emanuel Early Childhood (K-2) Center	0.81	85.70%	52.10%
P.S. 029 Queens	0.57	72.90%	25.30%
P.S. 088 Seneca	0.55	65.60%	18.90%
P.S. 091 Richard Arkwright	0.53	60.30%	8.10%
P.S. 123 Suydam	0.92	84.60%	23.70%
P.S. 129 Patricia Larkin	0.50	61.70%	11.80%
P.S. 153 Maspeth Elem	0.49	58.80%	11.70%
P.S. 200 - The Pomonok School & STAR Academy	0.51	60.20%	6.30%
P.S. 201 The Discovery School for Inquiry and Research	0.72	78.50%	9.80%
P.S. 214 Cadwallader Colden	0.55	74.70%	19.90%
P.S. 229 Emanuel Kaplan	0.51	58.80%	9.20%
P.S. 239	0.84	93.10%	28.70%
Waterside Children's Studio School (P.S. 317)	0.89	76.90%	12.10%

May 13, 2014

Ms. Nadya Chinoy Dabby
Assistant Deputy Secretary for Innovation and Improvement
U.S. Department of Education
400 Maryland Avenue SW Room 4W246A
Washington, DC 20202-5950

520 Eighth Avenue
Suite 321
New York, NY 10018

T: (212) 302-7433
F: (212) 302-1132

artsconnection.org

Dear Ms. Dabby:

I am very pleased to write in support of the New York City Department of Education's PDAE proposal for ***Bridging the Achievement Gap through Puppetry and Theater***. We are excited by the scope of work and outcomes of the project and pledge our support for, and active participation in, this initiative.

ArtsConnection is a 35-year-old arts education organization whose mission is to make the arts essential to education. To that end, we provide in-depth arts programming in music, dance, theater and the visual arts in over 100 New York City public schools every year, as well as professional development for classroom teachers, arts specialists and the teaching artists who make up our faculty. We have been the recipients of four AEMDD grants and partners in four previous NYC DOE PDAE grants.

We look forward to participating in this proposed project, utilizing our knowledge and expertise to work with District 25 and the Children First Network 204. Our Deputy Director for Education, Carol Morgan, will serve as Co-Director of this project and she has our complete support in this effort.

Sincerely,



Steven Tennen
Executive Director

Board of Directors

Lisa Plepler, *Chairman*
Linda LeRoy Janklow, *Founding Chairman*
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Steven Tennen, *Executive Director*

Budget Narrative File(s)

* **Mandatory Budget Narrative Filename:**

[Add Mandatory Budget Narrative](#)

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

[Add Optional Budget Narrative](#)

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New York City Department of Education - District 25
Section C - Other Budget Information
Four Year Budget Overview

<i>Bridges Program</i>	<u>Project Year 1</u>	<u>Project Year 2</u>	<u>Project Year 3</u>	<u>Project Year 4</u>	<u>Grand Total</u>
<u>1. Personnel</u> - Classroom Teachers - 70	24,490	44,636	44,636	47,785	161,547
<u>2. Fringe</u> - @ 8.15% or 18.85%	2,461	4,103	4,103	4,696	15,362
<u>3. Travel</u>	1,000	1,000	1,000	1,000	4,000
<u>4. Equipment</u>	53,620	-	-	-	53,620
<u>5. Supplies</u>	-	1,250	1,250	1,250	3,750
<u>6. Contractual</u> - Up to 7 ArtsConnection staff, 5 Teaching Artists, 1 Evaluator & Team/ 1 Educational/Puppetry Consult./1 Ed. Tech. Videographer					
Full Day Workshops	35,994	71,988	71,988	71,988	251,958
School Based Professional Development	13,320	31,080	31,080	31,080	106,560
ArtsConnection staff planning	52,500	-	-	-	52,500
Educational /Puppetry Consultant	9,200	6,900	6,900	6,900	29,900
Educational Technical Videographer	-	-	29,750	29,750	59,500
Classroom Collaborations	69,300	148,500	148,500	148,500	514,800
Professional Research Evaluator Team	50,000	50,000	50,000	50,000	200,000
Total Contractual	230,314	308,468	338,218	338,218	1,215,218
9. TOTAL DIRECT COSTS	311,885	359,457	389,207	392,949	1,453,497
<u>10. Indirect Costs @ 3.3%</u>	1,912	2,507	2,507	2,631	9,558
<u>11. Training Stipends</u>	-	-	-	-	-
<u>12. TOTAL COSTS</u>	313,797	361,964	391,714	395,580	1,463,055

New York City Department of Education - District 25 & ArtsConnection, Inc.

Section C - Other Budget Information

Year One - Budget Detail and Narrative

Bridges Program

DIRECT COSTS

Personnel

		Approx.		Total	Federal	Non
	#	Hrs./Dys	Rate	Cost	Funds	Federal
Classroom teachers - NYCDOE - release time - 65 teachers	65	2	\$154.97	20,146	20,146	0
Classroom teachers - NYCDOE - hours per session per school	5	-	\$ 41.98	0	0	0
Supervisor's per session - data collection and analysis	1	40	\$ 43.93	1,757	1,757	0
Payroll secretary - process teacher payroll	1	100	\$ 25.87	2,587	2,587	0
<u>Fringe Benefits @ 8.15% or 18.85%</u>				2,461	2,461	0
<u>Travel</u>	1	1	\$ 1,000	1,000	1,000	0
<u>Equipment</u>						
iPad	5	15	\$ 500	37,500	37,500	0
Projectors	5	1	\$ 350	1,750	1,750	0
Computers & back up drives	5	1	\$ 1,350	6,750	6,750	0
Video Camera & memory cards	4	1	\$ 600	2,400	2,400	0
Microphones	4	1	\$ 230	920	920	0
Computers (for editing)	2	1	\$ 1,300	2,600	2,600	0
Editing hard drive & back up drive	2	1	\$ 550	1,100	1,100	0
Pro editing software	2	1	\$ 300	600	600	0
				53,620	53,620	0
<u>Supplies</u>	5	-	\$ 250	0	0	0

Contractual

Professional Development Contractor - ArtsConnection, Inc.

Workshops and School Based Prof. Dev. and Residencies

Full day workshops, up to 70 classroom teachers /2 days (14 hours) /3 groups of up to 25 teachers, per day; Includes 5 Artists, 4-6 ArtsConnection staff for planning, prep & facilitation plus materials, etc.	3	14	\$ 857	35,994	35,994	0
School based professional devel. Meetings/ 3 meeting @ 3 hours each at each of 5 schools; Includes 2 - 3 ArtsConnection staff, planning, prep and facilitation.	5	9	\$ 296	13,320	13,320	0
ArtsConnection staff (Deputy Director, Project Associate, Dir. of Practioner Research, project planning and implementation - 350 hours each	350	3	\$ 50	52,500	52,500	0
Educational /Puppetry Consultant	1	16	\$ 575	9,200	9,200	0
Classroom Collaborations - 84 sessions (7 wks x 12 classes) for each of 5 schools	84	5	\$ 165	69,300	69,300	0
<u>Professional evaluator and graduate research team</u>						
Rob Horowitz, PhD. & Research Team	1	1	\$50,000	50,000	50,000	0
Total Contractual:				230,314	230,314	0

TOTAL DIRECT COSTS

INDIRECT COST @ 3.3%

TOTAL COSTS

PR/Award # U351C140068

Page e100

311,885	311,885	0
1,912	1,912	0
313,797	313,797	0

New York City Department of Education - District 25 & ArtsConnection, Inc.

Section C - Other Budget Information

Year Two - Budget Detail and Narrative

Bridges Program

DIRECT COSTS

Personnel

		Approx.		Total	Federal	Non
	#	Hrs./Dys	Rate	Cost	Funds	Federal
Classroom teachers - NYCDOE - release time - 65 teachers	65	4	\$154.97	40,292	40,292	0
Classroom teachers - NYCDOE - hours per session per school	5	-	\$ 41.98	0	0	0
Supervisor's per session - data collection and analysis	1	40	\$ 43.93	1,757	1,757	0
Payroll secretary - process teacher payroll	1	100	\$ 25.87	2,587	2,587	0
<u>Fringe Benefits @ 8.15% or 18.85%</u>				4,103	4,103	0
<u>Travel</u>	1	1	\$ 1,000	1,000	1,000	0
<u>Supplies</u>	5	1	\$ 250	1,250	1,250	0

Contractual

Professional Development Contractor - ArtsConnection, Inc.

Workshops and School Based Prof. Dev. and Residencies

Full day workshopS, up to 70 classroom teachers /4 days (28 hours) /3 groups of up to 25 teachers, per day; Includes 5 Artists, 4-6 ArtsConnection staff for planning, prep & facilitation plus materials, etc.	3	28	\$ 857	71,988	71,988	0
School based professional devel. Meetings/ 7 meeting @ 3 hours each at each of 5 schools; Includes 2 - 3 ArtsConnection staff, planning, prep and facilitation.	5	21	\$ 296	31,080	19,116	11,964
Educational /Puppetry Consultant	1	12	\$ 575	6,900	6,900	0
Classroom Collaborations - 180 sessions (15 wks x 12 classes) for each of 5 schools	180	5	\$ 165	148,500	148,500	0
<u>Professional evaluator and graduate research team</u>						
Rob Horowitz, PhD. & Research Team	1	1	\$50,000	50,000	50,000	0
Total Contractual:				308,468	296,504	11,964

TOTAL DIRECT COSTS

INDIRECT COST @ 3.3%

TOTAL COSTS

359,457 **347,493** **11,964**
2,507 **2,507** **0**
361,964 **350,000** **11,964**

New York City Department of Education - District 25 & ArtsConnection, Inc.

Section C - Other Budget Information

Year Three - Budget Detail and Narrative

Bridges Program

DIRECT COSTS

Personnel

		Approx.		Total	Federal	Non
	#	Hrs./Dys	Rate	Cost	Funds	Federal
Classroom teachers - NYCDOE - release time - 65 teachers	65	4	\$154.97	40,292	40,292	0
Classroom teachers - NYCDOE - hours per session per school	5	-	\$ 41.98	0	0	0
Supervisor's per session - data collection and analysis	1	40	\$ 43.93	1,757	1,757	0
Payroll secretary - process teacher payroll	1	100	\$ 25.87	2,587	2,587	0
<u>Fringe Benefits @ 8.15% or 18.85%</u>				4,103	4,103	0
<u>Travel</u>	1	1	\$ 1,000	1,000	1,000	0
<u>Supplies</u>	5	1	\$ 250	1,250	1,250	0

Contractual

Professional Development Contractor - ArtsConnection, Inc.

Workshops and School Based Prof. Dev. and Residencies

Full day workshopS, up to 70 classroom teachers /4 days (28 hours) /3 groups of up to 25 teachers, per day; Includes 5 Artists, 4-6 ArtsConnection staff for planning, prep & facilitation plus materials, etc.	3	28	\$ 857	71,988	71,988	0
School based professional devel. Meetings/ 7 meeting @ 3 hours each at each of 5 schools; Includes 2 - 3 ArtsConnection staff, planning, prep and facilitation.	5	21	\$ 296	31,080	19,116	11,964
Educational /Puppetry Consultant	1	12	\$ 575	6,900	6,900	0
Educational Technology Videographer - video and editing	1	850	\$ 35	29,750	0	29,750
Classroom Collaborations - 180 sessions (15 wks x 12 classes) for each of 5 schools	180	5	\$ 165	148,500	148,500	0
<u>Professional evaluator and graduate research team</u>						
Rob Horowitz, PhD. & Research Team	1	1	\$50,000	50,000	50,000	0
Total Contractual:				338,218	296,504	41,714

TOTAL DIRECT COSTS

INDIRECT COST @ 3.3%

TOTAL COSTS

389,207 **347,493** **41,714**
2,507 **2,507** **0**
391,714 **350,000** **41,714**

New York City Department of Education - District 25 & ArtsConnection, Inc.

Section C - Other Budget Information

Year Four - Budget Detail and Narrative

Bridges Program

DIRECT COSTS

Personnel

		Approx.		Total	Federal	Non
	#	Hrs./Dys	Rate	Cost	Funds	Federal
Classroom teachers - NYCDOE - release time - 65 teachers	65	4	\$154.97	40,292	40,292	0
Classroom teachers - NYCDOE - hours per session per school	5	15	\$ 41.98	3,149	3,149	0
Supervisor's per session - data collection and analysis	1	40	\$ 43.93	1,757	1,757	0
Payroll secretary - process teacher payroll	1	100	\$ 25.87	2,587	2,587	0
<u>Fringe Benefits @ 8.15% or 18.85%</u>				4,696	4,696	0
<u>Travel</u>	1	1	\$ 1,000	1,000	1,000	0
<u>Supplies</u>	5	1	\$ 250	1,250	1,250	0

Contractual

Professional Development Contractor - ArtsConnection, Inc.

Workshops and School Based Prof. Dev. and Residencies

Full day workshopS, up to 70 classroom teachers /4 days (28 hours) /3 groups of up to 25 teachers, per day; Includes 5 Artists, 4-6 ArtsConnection staff for planning, prep & facilitation plus materials, etc.	3	28	\$ 857	71,988	71,988	0
School based professional devel. Meetings/ 7 meeting @ 3 hours each at each of 5 schools; Includes 2 - 3 ArtsConnection staff, planning, prep and facilitation.	5	21	\$ 296	31,080	15,250	15,830
Educational /Puppetry Consultant	1	12	\$ 575	6,900	6,900	0
Educational Technology Videographer - video and editing	1	850	\$ 35	29,750	0	29,750
Classroom Collaborations - 180 sessions (15 wks x 12 classes) for each of 5 schools	180	5	\$ 165	148,500	148,500	0
<u>Professional evaluator and graduate research team</u>						
Rob Horowitz, PhD. & Research Team	1	1	\$50,000	50,000	50,000	0
Total Contractual:				338,218	292,638	45,580

TOTAL DIRECT COSTS

INDIRECT COST @ 3.3%

TOTAL COSTS

392,949	347,369	45,580
2,631	2,631	0
395,580	350,000	45,580

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

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

Name of Institution/Organization

NYC Department of Education

Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.

**SECTION A - BUDGET SUMMARY
U.S. DEPARTMENT OF EDUCATION FUNDS**

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	24,490.00	44,636.00	44,636.00	47,785.00		161,547.00
2. Fringe Benefits	2,461.00	4,103.00	4,103.00	4,696.00		15,363.00
3. Travel	1,000.00	1,000.00	1,000.00	1,000.00		4,000.00
4. Equipment	53,620.00	0.00	0.00	0.00		53,620.00
5. Supplies	0.00	1,250.00	1,250.00	1,250.00		3,750.00
6. Contractual	230,314.00	296,504.00	296,504.00	292,638.00		1,115,960.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	0.00	0.00	0.00	0.00		0.00
9. Total Direct Costs (lines 1-8)	311,885.00	347,493.00	347,493.00	347,369.00		1,354,240.00
10. Indirect Costs*	1,912.00	2,507.00	2,507.00	2,631.00		9,557.00
11. Training Stipends	0.00	0.00	0.00	0.00		0.00
12. Total Costs (lines 9-11)	313,797.00	350,000.00	350,000.00	350,000.00		1,363,797.00

***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 NYC Department of Education	Applicants requesting funding for only one year should complete the column under "Project Year 1." Applicants requesting funding for multi-year grants should complete all applicable columns. Please read all instructions before completing form.	
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**SECTION B - BUDGET SUMMARY
NON-FEDERAL FUNDS**

Budget Categories	Project Year 1 (a)	Project Year 2 (b)	Project Year 3 (c)	Project Year 4 (d)	Project Year 5 (e)	Total (f)
1. Personnel	0.00	0.00	0.00	0.00		0.00
2. Fringe Benefits	0.00	0.00	0.00	0.00		0.00
3. Travel	0.00	0.00	0.00	0.00		0.00
4. Equipment	0.00	0.00	0.00	0.00		0.00
5. Supplies	0.00	0.00	0.00	0.00		0.00
6. Contractual	0.00	11,964.00	41,714.00	45,580.00		99,258.00
7. Construction	0.00	0.00	0.00	0.00		0.00
8. Other	0.00	0.00	0.00	0.00		0.00
9. Total Direct Costs (lines 1-8)	0.00	11,964.00	41,714.00	45,580.00		99,258.00
10. Indirect Costs	0.00	0.00	0.00	0.00		0.00
11. Training Stipends	0.00	0.00	0.00			0.00
12. Total Costs (lines 9-11)	0.00	11,964.00	41,714.00	45,580.00		99,258.00

SECTION C - BUDGET NARRATIVE (see instructions)

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

1. Project Director:

Prefix: Ms.	First Name: Diane	Middle Name:	Last Name: Foley	Suffix:
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Address:

Street1:	30-48 Linden Place
Street2:	
City:	Flushing
County:	Queens
State:	NY: New York
Zip Code:	11354-1928
Country:	USA: UNITED STATES

Phone Number (give area code)	Fax Number (give area code)
718-281-3402	718-281-3488

Email Address:
DFoley@schools.nyc.gov

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.

<input type="text"/>	Add Attachment	Delete Attachment	View Attachment
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